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

GET IT TOGETHER: SYSTEM-BUILDING PRIORITIES

TESTED
Marantz A/V Receiver, RDS Speakers, CD Tuner, and more
Imagine, for a moment, what it would be like to have your own private movie palace. No crowds. No $15.00 boxes of popcorn. No beehive hairdos blocking your view. Just you, screening films in their original glory for your family and friends. Well, that's precisely what it's like to own a JBL Home Theater System.

Now unlike those trying to pass off glorified stereos as home theater systems by claiming "it's just like being there," JBL has, in fact, been there. Since the very first "talkie" in 1929,
we've been putting sound into the world's finest theaters. And now we've transferred our experience and real-theater technology into a full line of components and systems for your home. Equipment that delivers the kind of experience you once could get only by waiting in line and paying $7.50 a ticket.

So unless your favorite theater happens to be on the market, visit a JBL dealer. Once you've listened to our systems, it won't be long until you're sold on them.
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.

The Velodyne F-1500 reaches less than 2% distortion, even at the lowest frequencies.

"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." *

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

* Velodyne Acoustics, Inc.
1070 Commercial St., Suite 101
San Jose, CA 95112
408/436-7270 800/835-6596

CIRCLE NO. 41 ON READER SERVICE CARD
Cover
Among the hundreds of components in our annual Equipment Buying Guide, starting on page 71, are (clockwise from top right) the Marantz AV500 preamplifier, Technics SL-PD947 five-disc CD changer, Pioneer Elite VSX-97 A/V receiver, Acurus Model 200X3 power amplifier, Mirage M-99() speakers, and Polk RM3000 three-piece sub/sat speaker system.

Photograph by Roberto Brosan
related products. CD’s won’t be offered—at least initially.

BMG GETS ACTIVE

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

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

MUSICAL LEGENDS

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

KNOCK ON NAK

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

MAINSTREAM MULTIMEDIA

Blockbuster Entertainment, the 3,000-store national video chain, recently began testing the sale and rental of CD-ROM-based multimedia hardware and software in fifty-two video stores and five music stores in San Francisco. More than 200 titles are being offered for five hardware systems: CD-I, 3DO, Sega CD, IBM PS/1, and Apple’s new Macintosh TV. The TV-based CD-I, 3DO, and Sega CD systems are available for rental, at the rate of $14.95 for three evenings. The rental rate for individual software titles is $4 for three evenings. For $19.95, customers can rent one of the players and three titles. The program will be evaluated at the end of March, according to Mike van der Kieft, Blockbuster’s director of business development. “Then we’ll reraft it and hopefully roll it out nationally.”

GET SMART WITH MOZART

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

AUDIO JOURNAL

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

ROCK ‘N’ ROLL MODELS

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

Fujifilm itself participates in many community-service projects. Besides sponsoring sports activities for young people, the company supports the U.S. Marine Corps Reserve’s Toys for Tots drive and has established college scholarships for aspiring young filmmakers and videographers.
All the controls you need to operate a high performance stereo system.

Ditto.

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

Until they try a Bose' Lifestyle' music system.

Then they're amazed at how such a small, elegant system could respond so quickly with so little effort.

The secret is the radio frequency remote control. And the highly selective receiver designed to catch the very narrow band of radio signals. So, unlike the signals of a portable telephone for instance, there's no cross talk.

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The obedient remote control, Virtually Invisible' speaker design, and the elegant one-piece AM/FM tuner and CD player are results of the research Bose has invested in the Lifestyle music system. But the best result is the spacious stereo image and the true-to-life performance the Lifestyle system delivers. And that, we think, is what you really want from a high performance stereo system.

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Visit your Bose dealer and listen to a Lifestyle’ 5 music system.

You’ll find it has all the lifelike performance – with less hassle – any serious music lover could want.

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

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A Sony A/V Receiver brings the magic of movie soundtracks home. With a Dolby Pro Logic® system that literally wraps you in sound bigger than life.

So we ask, heard any good movies lately?

For your complete personal guide to all Sony consumer electronics, we're introducing Sony Style magazine. To receive your copy for $4.95, plus $1.50 shipping and handling, call 1-800-848-SONY. Visa and MC. Offer expires 4/94. © 1993 Sony Electronics Inc. All rights reserved. Sony and Sony Style are trademarks of Sony. Dolby and Pro Logic are trademarks of Dolby Laboratories Licensing Corp. Columbia Pictures and the Lady and Torch design are trademarks of Columbia Pictures Industries Inc.
Home Theater Speakers

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

TROY WONG
Edmonton, Alberta

Getting the Hum Out

Peter Mitchell’s article on digital radio in November described a hum-reducing method using two baluns connected together (page 108, “Getting the Hum Out”). As he noted, that arrangement will not usually reduce hum caused by ground loops. Replacing the 300-ohm line conductors with 1,000-picofarad capacitors (see sketch), however, creates a very effective cable ground isolator. The parts required to build it can be obtained for a few dollars at any Radio Shack store.

JACK PORTER
San Diego, CA

Allison Acoustics

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

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

TONY RESSER
VP/General Manager, Allison Acoustics
Danville, KY

Ode to Billy Joe

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

RITA MACHO
Ridgefield, WA

Flip-Flopped Brass

In some circles it has been claimed for years that Canadians are different from Americans. The photograph accompanying Roy Hemming’s article on the Canadian Brass in December proves it. David Ohanian’s rare right-handed French horn is illust-
You've probably heard a lot about THX. Now we'll see how well you were listening.

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

The system consists of six THX speakers, and a THX controller/amplifier combo. Boston Acoustics THX speakers offer a great deal more than conventional speakers when it comes to home theater. Specifically, dialog is cleaner, effects are more readily localized on and off screen, and panning is more natural (a horse galloping across the screen sounds as such, with a smooth transition from side to side). All of this thanks to the 555x speaker's narrow vertical dispersion pattern. Sound travels to your ears without ricocheting off the floor or ceiling, which can blur crucial dialog and effects.

Another advantage: a sense of true space is achieved with Boston 575x surrounds. These dipolar speakers, unlike conventional ones, use walls to reflect sound several times before it reaches your ears. So the sound envelops you and you feel like you're right in the middle of the scene. And finally, what's a movie without an explosion or two?
So we built the tight, powerful Boston 595x subwoofers to deliver the visceral side of a movie's sound effects and music. All of which can be heard at your local Boston dealer. Stop by for a demo. Now that you know what you're listening to.

Boston Acoustics
Just what's important

To receive a free copy of Number, the Boston Acoustics magazine of music, circle Reader Service No. 9.
trative of the difference. And Gene Watts’s trombone appears to be custom-made as well, no doubt to accommodate a southpaw slide action.

GORDON C. WILEEN
Alexandria, VA

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

Digital Connections

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

GEOFFREY GARWOOD
Costa Mesa, CA

Technical Editor David Ranada replies: Mr. Garwood is entirely correct, and we apologize for misreading the original letter. But that doesn’t absolve Sony and other manufacturers from requiring the separate purchase of “accessory” cables for what is an essential function of a digital recorder: direct digital dubbing (eliminating a cycle of digital-to-analog-to-digital conversion).

“Catfish Row”

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

DAVID WEINSTEIN
St. Louis, MO

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

WILLIAM I. BERNELL
San Francisco, CA

Used CD’s

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

If I record a selection off the air onto MD, for example, the artist gets paid severaltimes: for the original recording, for the broadcast, and as part of the purchase prices of my MD system and blank MD. Now they want the same protection from the marketplace for CD’s. That word “protection” reminds me of Chicago during the Al Capone era. It’s a payoff for doing nothing, and they’re even getting Congress to provide the strong-arm tactics.

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

Penultimate Power

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

WYNN MARTIN
Houston, TX

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

FOR $699 YOU CAN BRING HOME THE BEST IN THEATER SOUND. AND LEAVE THE WORST OF IT BEHIND.

Introducing the highly affordable Advent Home Theater System. Five proudly crafted speakers that will awaken your living room with the rumble of a passing chopper. Or the grumble of a tyrannosaurus in the brush. With the only coughing, crying and gabbing coming from the set. Just $699 gets you the Video Shielded Prodigy™ Towers in black oak for front speakers, Mini-Advent rear channel speakers for special effects and the Advent Audio Focus™ shielded center channel for dialogue.

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Entertaining America...One Person at a Time.
NEW PRODUCTS

A JVC

The latest CD “jukebox” comes from JVC in the form of the XL-MC100, a two-piece system featuring a standard-component-size controller and a 14-inch-square transport module that holds 100 discs; the two units are linked by a coaxial digital cable. Discs can be stored and accessed by title or artist name as well as classified according to music type or other user-specified criteria. Up to ten user files can be created, each capable of storing information for sixteen discs, including tracks to be deleted during playback. Disc searches can be done using the supplied remote control, which has an LCD panel. An album to hold CD liner notes is included. Price: $1,100. JVC, Dept. SR, 41 Slater Dr., Elmwood Park, NJ 07407.

AIWA

A follow-up to the AMD-100 portable MD player/recorder introduced last year, Aiwa’s play-only AMD-50 weighs less than 11 ounces and is small enough to fit in a shirt pocket. It features repeat and random play modes, a bass-boost switch, and a 3-second buffer memory said to prevent gaps in playback when the unit is jolted. A miniature, full-function remote control with an LCD panel is wired into the cord of the supplied headphones. Price: $550. Aiwa, Dept. SR, 800 Corporate Dr., Mahwah, NJ 07430.

M&K SOUND

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

REEL TO REAL DESIGNS

The Legacy power amplifier from Reel to Real Designs is a Class A/AB device rated to deliver 220 watts per channel into 8 ohms or 380 watts into 4 ohms. The amplifier uses zero negative feedback and is said to be stable into 2 ohms. It supports biwiring and has both balanced and standard RCA inputs. Price: $1,995. Reel to Real Designs, Dept SR, 3021 Sangamon Ave., Springfield, IL 62702.
Introducing The Next Best-Selling Loudspeaker Of All Time.

More than 30 years ago, Henry Kloss designed the now-legendary KLI-1 Model Six, the first speaker to fully exploit the potential of two-way design. By using the then-new principle of the acoustic suspension woofer, as well as creating a new type of long-throw integral-dome tweeter, he was able to make a speaker that provided outstanding performance at a moderate cost. A decade later, he took these principles still further with the Advent loudspeaker, one of the best selling speaker models of all time. Both speakers were considered industry benchmarks for price/performance.

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

Not An "Extension Speaker."

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

Two-Way Design Advantages.

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

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

Costly Components.

At the heart of Model Six are its drivers, a 1¼" cone tweeter with center ¾" dome (the same tweeter we use in Ensemble), and a newly-designed 8" acoustic suspension woofer. While classic in their simplicity, these drivers differ greatly from other moderate-cost speakers.

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

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

But most important is how Henry Kloss went on to "voice" the system—painstakingly fine-tuning the octave-to-octave balance. This is the most important factor in determining the overall sound of a speaker.

Elegant Cabinet Design.

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

Factory-Direct Price: $119 each!

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

For A Free Catalog, Call 1-800-FOR-HIFI

We Know How To Make Loudspeakers.
NEW PRODUCTS

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

- 91 discs, $55 to $155; 169 discs, $85 to $275; 286 discs, $125 to $375. Twelve Designs, Dept. SR, 1314 NW Irving, #308, Portland, OR 97209.

*Circle 124 on reader service card*

**JAMO**
Jamo's stylish SW 500 system includes a pair of 8¼-inch-tall satellites (shown with ST 52 stands) and a 21-inch-wide bass module that's rated down to 30 Hz. The satellites' finish is smoked ash, the subwoofer's black-ash-stained wood with a smoked-glass top. Price: $799. Jamo, Dept SR, 425 Huehl Rd., Bldg. 8, Northbrook, IL 60062.

*Circle 126 on reader service card*

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

*Circle 127 on reader service card*

**BOSTON ACOUSTICS**
The Tempo 3.1 is Boston Acoustics' first computer speaker. Only 7¼ inches tall, it features magnetic shielding and an amplifier with line-level inputs and outputs and active equalization circuitry built into one speaker. Available in black or gray. Price: $150 a pair. Boston Acoustics, Dept SR, 70 Broadway, Lynnfield, MA 01940.

*Circle 128 on reader service card*

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

*Circle 125 on reader service card*
MOVING PICTURES NEED MOVING SOUND.

In the theater of the mind, anything is possible. But in Energy's complete home-theater speaker system, only reality counts. Two satellites in front and two behind immerse you in refreshing sound. A dialogue speaker at front and center places you face to face with the actors on the screen. Radical dual subwoofers extend all the way down to 35Hz, the bass enveloping you in sonic swell. This is one heart-pounding ride. Catch it if you can at your Energy showroom.

THE ENERGY HOME THEATER SURROUND SOUND SPEAKER SYSTEM

CIRCLE NO. 3 ON READER SERVICE CARD
ENERGY LOUDSPEAKERS 941 MONCOLD AVE, SCARBOROUGH, ONT, CANADA M1X 1G1  (416) 321-800  FAX (416) 321-1100
NEW PRODUCTS

▼ CHASE TECHNOLOGIES
Chase Technologies’ Trio system comprises two 9-inch-tall satellite speakers and a compact bass module whose built-in 60-watt amplifier has volume, bass, and treble controls and line-level inputs. Low-frequency limit is 38 Hz. Price: $399. Chase Technologies, Dept. SR, 13509 E. Boundary Rd., Suite F, Midlothian, VA 23113.
• Circle 129 on reader service card

▼ KINERGETICS RESEARCH
The KBA-75 THX power amplifier from Kinergetics is part of the company’s THX-certified High Performance Home Theater series. The high-current, “pure Class A” stereo amplifier is rated to deliver 130 watts per channel into 8 ohms and more than 400 watts into 2 ohms. Highlights include fan-cooled internal heat sinks and a platinum finish. Price: $1,995. Kinergetics Research, Dept. SR, 4260 Charter St., Vernon, CA 90058-2596.
• Circle 131 on reader service card

▼ DZURKO ACOUSTICS
Dzurko Acoustics’ 49-inch-tall Shadow speaker is divided into two modules: one containing a soft-dome tweeter and two 5-inch midrange drivers, the other housing two 9-inch woofers in their own subenclosures. Frequency response is 42 Hz to 20 kHz ±2.5 dB. Standard finish is cherry veneer as shown. Price: $8,250 a pair. Dzurko, Div. of Audio Concepts, Dept. SR, 901 S. Fourth St., LaCrosse, WI 54601.
• Circle 130 on reader service card

▼ CLARION
Clarion’s MDJ474, an in-dash car MD changer that accepts four MiniDiscs without a cartridge, is slated to hit retail shelves in April. Discs are inserted one at a time and held in an internal stocker mechanism. Technical features include 1-bit digital-to-analog converters, an eight-times-oversampling digital filter, and a music-buffer memory to minimize gaps in playback that would otherwise occur when rough pavement is encountered. Track-access time is said to be less than one second. Price: $1,000. Clarion, Dept. SR, 661 W. Redondo Beach Blvd., Gardena, CA 90247.
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Imagine a compact disc that stores not only music but movies, video games, and the contents of hundreds of books, complete with photographs, illustrations, and text. Now imagine that you can explore its contents in many new ways—with instantaneous access to broad categories of information or narrowly defined topics. That's a fair description of CD-ROM (Compact Disc–Read Only Memory), a relatively new kind of CD designed for use with a computer rather than an audio system.

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

Audio, CD-ROM Style

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

Compared with conventional CD players, CD-ROM drives employ faster and more robust mechanisms. Although most people probably don't care whether it takes 1 or 2 seconds to go from one music-CD track to another, access time is very important to CD-ROM because you may have to jump around the disc dozens of times within a few seconds to retrieve information. Also, the latest CD-ROM drives can spin the disc faster to increase the data-transfer rate: Double-speed CD-ROM drives are now common, and triple- and quadruple-speed drives are available. (All of these fast drives slow down to the relatively low speed required to play back a CD audio track on a CD-ROM or an ordinary CD.) CD-ROM drives are still very slow compared with a computer's internal hard-disk drive, however. Even the fastest drives take twenty times longer to find tracks and retrieve data at only one-third the rate of a hard-disk drive.

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

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

Sound Quality

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

To play back 8-bit soundtracks and MIDI files, an IBM PC or compatible computer needs a sound card (built into some newer computers) as well as an interface board for the CD-ROM drive; sometimes the two functions are combined in one board. Either way, installation can be difficult because of many arcane technical details you need to know to properly install one. Also, most CD-ROM software for IBM-type machines requires Microsoft Windows to run. It's much easier to install a CD-ROM drive in a Macintosh because all Macs have resident sound and CD-ROM interface circuitry. For an IBM PC or compatible, prices start at $200 for a regular-speed drive (without a sound card) that is designed to be inserted into the computer; outboard drives start at $400. Multimedia accessory packages that include a CD-ROM drive, a sound card, and a modest pair of powered speakers are also available for $450 to $900. For the Macintosh, double-speed drives range from $325 for an internal drive to $400 for an external one.

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

CD-ROM Titles

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

Among the best CD-ROM titles are those that deal with music. Adding a musical accompaniment to related text and images can result in an extremely satisfying multimedia experience. Microsoft's outstanding "Musical Instruments" (for Mac and PC) lets you hear, see, and read about over two hundred instruments from around the world. You can, for example, compare five different bagpipes or browse among African instruments such as the kuge or sitrum.

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

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

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

The Future

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

Cary Lu, a former editor of High Technology magazine and now a contributing editor of Macworld, writes about computers and is involved in TV production.
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It has been, perhaps, Adcom's toughest act to follow. The GCD-575 CD Player achieved breakthroughs in musicality unsurpassed by CD players at almost any price. *Stereophile* writes, "...in the under $1000 class the Adcom is the player to beat — or, more to the point, the player to buy." *Stereo Review* credits the GCD-575 with "in general pushing the state of the art in digital-disc playback."

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

**Round and round she goes.**

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

**Class “A” without compromise.**

The GCD-600's Class "A" analog audio amplifier section uses very fast, low noise, linear gain semiconductors. These no-compromise audio circuits — based on the proprietary amps used in Adcom’s GFP-565 preamplifier — more clearly define low-level information for superior resolution and dramatically more musical CD reproduction. You will not find such superb component parts in any other CD player at any price.

**The cure for “digititis”.**

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

**Take the GCD-600 for a spin.**

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

* Stereo Review. 1989
Your Worst Nightmare

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

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

In Athens, back in 1989, a group of major audio hardware and software companies agreed not to market any new formats until all had agreed on terms. Now a bunch of companies have announced their intent to launch a consumer-oriented write-once recordable CD format (CD-R) that lets people copy prerecorded CD's digitally and play the copies on conventional CD players. That could blow away the balance of power, upsetting your CD players. That could blow away the entire industry to pieces. Once a few companies launch CD-R, all the major players will have to follow suit—the CD-R market is far too important to miss. When competition sets in, the prices will fall. Suddenly, the DCC and MD formats will seem too expensive. Although they offer erasability and excellent portability, those features will not be enough to counter CD-R's compatibility with existing CD players and literal CD sound quality. And that will bring the industry to the brink of MAD.

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

Your phones are ringing, vice presidents are pounding on your locked office door, the fax machine is spilling over onto the carpet. You raise your head from your desk. The press releases say the CD-R launch is now officially under way. There is already talk of CD-E. The analog cassette is clearly terminal. A host of cable, communications, and entertainment corporations want to merge and let the consumer have direct data access, doing away with prerecorded media altogether.

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

You don't listen to speakers. 
You listen to music.

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Room-Matched Loudspeaker Systems with 
our famous Convex Diaphragm tweeters.

Sounds Like Life.
Underpowering Speakers

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

JAY DUCHARME
Easthampton, MA

It does seem natural to suppose that the more power you put into a speaker, the more likely you are to blow it apart, and that is true in extreme cases. But the rated power capacity of a speaker, however the number may have been arrived at (and methods vary widely), is approximate at best and usually refers to the power the speaker can handle more or less continuously over some range of frequencies. For brief periods, almost all speakers can handle much more, and musical peaks tend to be very brief. Thus, using an amplifier with higher output than the speaker is rated for is unlikely to damage it in normal (nonabusive) operation and has the added benefit of handling peaks cleanly.

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

When an amplifier runs out of power, it "clips": It chops off the top of the waveform, leaving a type of square wave. By its nature, such a waveform contains high-level high-frequency elements that can be difficult for tweeters to handle. Instead of the fraction of a watt the tweeter is used to (most of the power is normally absorbed by the woofer), it may receive many times that. An underpowered amplifier usually spends a lot of time clipping, as you try to push it to a satisfying output level, and that can mean trouble for your tweeters. It's true that a higher-wattage amplifier will briefly feed more power to the speaker than a modest one, but it will have the sort of spectral balance the speaker was designed for and may thus be safer.

Video via Receiver

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

SHOCKINGLY DEEP BASS. Add our SUB-712 powered subwoofer to your system and you'll be struck by the impact of its low end. Call 1-800-878-TIME.
A It's mainly a matter of switching convenience. When you select between video-cassette and videotape, for instance, you need only hit a button on the receiver or its remote, rather than having to select the audio on the receiver and the video on the TV. It also cuts down on the number of cables, as there need only be a single wire from the receiver to the television, rather than individual wires for each video component—a particular advantage if the TV is at one end of the room and the source components at the other.

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

Rear Stereo

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

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

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

CD Wasteland

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

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

Getting the Lowdown

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

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

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

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

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

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

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

The FTC’s ruling also called for measuring amplifier distortion while driving all channels simultaneously at full rated power into the specified load impedance as well as at lower power levels. Another requirement was that the amplifier be “preconditioned” before measurement by simultaneous operation of all channels at one-third of rated power at 1 kHz for one hour. This step was intended to bring the entire amplifier to its highest operating temperature.

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

For the same reason, there is no need to bring all channels to a high temperature for preconditioning. Most surround receivers get hot enough in normal operation that the preconditioning is effectively accomplished by normal test procedures.

The procedures I follow for testing amplifiers, whether separate components or part of a receiver, are based on EIA (Electronic Industries Association) Standard RS-490, “Standard Test Methods of Measurement for Audio Amplifiers,” and generally adhere to its provisions and intent. RS-490 is a comprehensive standard defining some twenty-one different characteristics of a single-channel amplifier (or one channel of a multichannel amplifier) that can be specified and measured, plus five more that are peculiar to multichannel amplifiers.

Twenty years ago, an amplifier’s rated power might be the combined outputs of all channels, doubled to arrive at the “peak power,” plus a bit for emphasis.
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Sony ES Scholarship Winner,
Jennifer Hayghe.
RDL Acoustics F-1 and FS-1 Loudspeaker Systems

JULIAN HIRSCH • HIRSCH-HOUCK LABORATORIES

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

Allison made an intensive study of the interaction between the bass output of a speaker and the adjacent room boundaries that showed how to optimize a system's low-frequency response by establishing a correct relationship between its woofers and the room boundaries. In 1974 he founded Allison Acoustics to produce a line of speakers based on that research. Now together again, Allison and Villchur have set up RDL (for Room-Designed Loudspeakers) Acoustics.

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

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

The F-1 and FS-1 also have the same dimensions, styling, finish, weight, and price. Indeed, there is only one difference between them: The FS-1 is a conventional floor-standing system with both drivers on the front panel and the woofer close to the bottom, whereas the F-1 has its woofer on the top, facing upward. Where the FS-1 has a black wooden top plate, the F-1 has a black removable grille. Both have a removable front grille, plus a special panel section that positions the tweeter about 1/2 inch forward of the front baffle.

The instructions that come with the speakers are specific as to the recom-
SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.

1.2 mg tar, 1.2 mg nicotine avg per cigarette by FTC method.
mended placement for each model. The FS-1, the more "conventional" of the two, is designed to be placed on the floor well away from any wall. The F-1, on the other hand, must have its back close to a wall but can be at floor level or anywhere above it.

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

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

The averaged room responses of the two RDL speakers were essentially alike, and their woofer responses were absolutely identical (within about 0.5 dB) from 20 Hz to 1.2 kHz. Thus, the composite frequency-response curves for the two were alike for all practical purposes. Unfortunately, this measurement technique, though convenient and capable of giving a good sense of a speaker's potential bass performance, does not give a fully realistic description of its actual performance in any particular room. Nevertheless, the composite response curves confirmed the speakers' generally excellent performance. Relative to the 1-kHz level, the woofer output was flat within 2 dB down to 150 Hz, rose another 2 dB to its maximum between 60 and 70 Hz, and returned to its 1-kHz level at 45 Hz, falling at 12 dB per octave below that point. In the tweeter range, the output varied only ±2.5 dB from 2 to 20 kHz. But though the average output of the speakers was exceptionally uniform over almost the full range from 45 Hz to 20 kHz, there was a dip of 4 to 5 dB in the octave from 1.1 to 2.2 kHz. The dip showed up in room-response measurements and in the close-miked woofer measurement as well as in several of the MLS measurements, and it seems to be real, although not specifically audible with normal program material. The horizontal dispersion of the Allison-designed tweeter was exceptional, with the response 45 degrees off-axis dropping only slightly from the on-axis response above 4 kHz, by -2 dB at 10 kHz and -8 dB at 20 kHz.

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

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

We were most curious to evaluate the sound quality of these two systems, with their different driver configurations but very similar basic performance measurements. On most (but not all) program material, the FS-1 and F-1 systems sounded distinctly different. Most often the F-1's (against the wall) gave a markedly wider spread of sound than the floor-mounted FS-1's. That was not entirely surprising, since the F-1's actually were spaced a couple of feet further apart. The upward-firing orientation of the F-1 woofers may also have been a factor, since presumably that would cause more of the system's midrange output to reach the listener by way of reflections from the walls and ceiling that would be the case with a conventional front-firing driver. On the other hand, the FS-1 system had a distinctly warmer sound, which was not explainable by any of the measurements we were able to make.

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

It is possible that these effects were simply the result of too little distance between either pair of speakers and a reasonable listening position or of their different heights (floor level vs. about 30 inches off the floor). In the end, we don't think it matters very much, since both of these systems are truly excellent, with a smoothness of response and low distortion that do credit to their lineage. That they do not always sound exactly alike simply reflects a point I have been making for many years: Loudspeakers will always sound different in different rooms or different locations in the same room, even if they have been carefully designed to minimize those differences. In a more optimal room layout, these two might have sounded more similar. Even under the imperfect conditions of our tests, however, the RDL speakers always sounded first-rate, and since the company's sales policy gives you the benefit of an extended at-home audition, we would not hesitate to recommend giving them a try.
### 8 CDs for the price of 1/2

**...and nothing more to buy ever!**

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*George Strait—Easy Come Easy Go Stay Out Of My Arms, others (Columbia) 4479+308*

*En Vogue—Runaway Love. Title cut: Whatta Man. What Is Love etc. (eastwest)*

*Barbra Streisand—Back To Brooklyn. Some Enchanted Evening etc. (Columbia) 4419+988*

*Dr. Dre—The Chronic (Death Row Records) 4490+493*

*Donald Fagen—Kama Sutra (Reprise) 4450+683*

*4 Non Blondes—Bigger Than Most (Interzone) 4460+694*

*Aaron Neville—the Great Tour (A&M) 4470+570*

*Neil Diamond—Greatest Hits (Columbia) 4490+412*

*Bob Dylan—Cry, Baby, Cry (Warner Bros.) 4470+197*

*Rod Stewart—Rod (Warner Bros) 4480+332*

*Lenny Kravitz—Let Love Rule (Atlantic) 4490+584*

*Ozzy Osbourne—No More Tears (Epic) 4500+776*

*Brian Wilson—Pet Sounds (Capitol) 4480+604*

*Mark Knopfler—The Best (Capitol) 4490+604*

*Jeff Beck—Great Hits (Capitol) 4500+776*

*Elton John—Candle In The Wind (PolyGram) 4510+903*

*Paul Simon—Graceland (Warner Bros.) 4520+976*

*Bruce Springsteen—BORN IN THE USA, IN 1984 (Columbia) 4530+976*

*Stone Temple Pilots—Core (Atlantic) 4540+043*

*Chris Isaak—San Francisco Days (Reprise) 4550+995*

*Pompeo For Pyro—Warner Bros) 4560+070*

*Duane Way—Time (Reprise) 4560+913*

*Fourplay—(Atlantic) 4570+617*

*The O'Jays—Heartbreaker (EMI) 4580+495*

*Classical Selections*:

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*Kathleen Battle—At Carnegie Hall (DG) 4590+097*

*Luciano Pavarotti—Amore (Columbia) 4590+097*

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*Piano Man. The Ballad Of Billy The Kid. Travelin Prayer. more (Columbia) 2390+983*

*George Benson—Love Remembers (Warner Bros) 4390+285*

*Spin Doctors—Pocket Full Of Leather (Warner Bros) 4420+882*

*Rickie Lee Jones—Pop (A&M) 4460+928*

*Brantford Marsalis—Bluesmology (Columbia) 4460+089*

*Thank You. I Think I Love You (Columbia) 4460+928*

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Nakamichi MB-4s MusicBank Compact Disc Changer

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

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

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

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

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

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

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

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<td>NAKAMICHI AMERICA CORP., DEPT. SR, 19701 S. VERMONT AVE., TORRANCE, CA 90502</td>
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The Nakamichi MB-4s was as easy to use as any conventional single-play machine (easier than most, in fact), thanks to its simple and obvious panel design. The instruction booklet (only five pages) provides all necessary operating information for the four models in this series of players. We had to study the part dealing with program changers twice, but the actual process was straightforward and simple.

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

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

When judging these CD players, it is well to consider the performance attained by the most expensive and refined record players, tape decks, or tuners offered to the audio consumer market. The fact is that almost any decent CD player is so far superior to most of the other electronic components and to many of the available recordings and broadcasts that there is a tendency to look down on one that has a signal-to-noise ratio (S/N) as "poor" as 87 dB, distortion as "high" as 0.035 percent, or channel separation of "only" 78 dB — all much better than what one could expect from consumer hi-fi components of the analog era. My point is that the MB-4s sounds about as good as any other high-quality CD player, regardless of price or technical sophistication, and is considerably more versatile and easy to use than most of them. If you think you can hear a difference between it and some other model, ask yourself how much that difference really matters to you.

Overall, the MB-4s gives you a lot more than it sacrifices in respect to utility, ease of operation, and appearance. The MusicBank is unquestionably the easiest-to-use, most intuitive CD-changer mechanism that I have encountered, and its realization in a relatively low-price player is a noteworthy achievement.
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Onkyo T-450RDS AM/FM Tuner

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

The T-450RDS provides a number of other convenience features as well, including several station-tuning modes and a thirty-station preset memory (for both FM and AM bands). Its auto-tuning system can, at the touch of a button, scan and memorize for instant recall the frequencies of the twenty strongest receivable FM stations. You can also program each preset with the call letters of the station assigned to it, which will then be displayed whenever you select that preset. Onkyo's Classified Memory system enables you to assign each preset to any of six groups, identified as Class A through Class F, which can be used to categorize the presets and scan by type of programming, for example.

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

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

**DIMENSIONS**
18 inches wide, 3½ inches high, 12 inches deep

**PRICE**
$355

**MANUFACTURER**
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**TEST REPORTS**

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36 STEREO REVIEW FEBRUARY 1994
Definitive's Award-Winning Center Channels and Bipolar Surround Speakers for Your Ultimate Home Theater

Absolute sonic superiority and unequalled value make Definitive loudspeakers your obvious choice.

Enthusiasts and world renowned experts acknowledge the dramatic sonic superiority of Definitive loudspeakers for both the superb reproduction of music and the dramatic special effects and dialogue of home theater surround sound.

World’s Finest Center Channel Speakers

Optimum surround sound reproduction places heavy demands on the center speaker, the most important speaker because it handles 50% or more of the program material. It is no place to settle for second best. Definitive’s C/L/R 1000 and C1 are the finest shielded, low profile, high resolution center channel/main speakers available. They use superior state-of-the-art components and technology for extraordinary ultra high definition articulate clarity and high power handling (C/L/R 1000: 300 watts, C1: 200 watts).

The BP2’s Bipolar Advantage

BP2s are unique ultra compact high resolution bipolar (front and rear radiating) systems intended primarily for use on the rear/side surround channels of the finest home theater systems. Experts agree that Definitive’s bipolars provide a perfectly diffuse sound source which is ideal for these applications.

The use of BP2s results in a much more lifelike, dramatic all-enveloping listening experience than is possible with conventional speakers. In addition, because of their superb performance characteristics, the BP2s also make exceptional main channel speakers.

Voted #1 for Quality & Reliability

Definitive speakers are consistently top-rated and were chosen by experts in Stereo Review for their home theater “Dream System.” A survey of U.S. dealers voted Definitive speakers #1 for quality and reliability among all speakers sold in the U.S.!

Visit your nearest Definitive dealer today and hear why our superior sounding loudspeakers have won the industry’s most prestigious honors, including the CES Design & Engineering Award, Video Magazine’s ViVA Gold Product of the Year Award and the AudioVideo Grand Prix.

Visit your nearest Definitive dealer today and hear why our superior sounding loudspeakers have won the industry’s most prestigious honors, including the CES Design & Engineering Award, Video Magazine’s ViVA Gold Product of the Year Award and the AudioVideo Grand Prix.

CIRCLE NO 15 ON READER SERVICE CARD
Normally, a strong stereo signal that is free of interference will be received in stereo with the wide IF bandwidth. If there is interference from an adjacent channel, the APR system switches the tuner to its narrow IF bandwidth for greater selectivity. If the signal is too noisy for proper reception (or if it is broadcast in mono), the tuner automatically switches to mono. These characteristics can also be set manually, but the APR system is designed to always give the best reception possible.

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

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

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

Our laboratory measurements dramatically demonstrated the considerable difference that the IF-bandwidth selection made in the tuner's FM performance. Switching from wide to narrow IF bandwidth greatly increased adjacent-channel selectivity, from a fairly typical 7.3 dB to 30 dB (the highest we have ever measured). Such high selectivity can be valuable when you are attempting to receive a distant station close in frequency to a local one. As we would expect, some other performance characteristics suffered from the change, which is why the tuner uses the wide mode whenever it can without suffering interference from adjacent-channel stations. Capture ratio, in particular, went from very good in the wide IF-bandwidth mode to poor in the narrow. Other measurements were good or better, and it is noteworthy that the power-line hum in the tuner output was (for the first time in our experience) too low to detect, let alone measure. AM performance was much like that of almost every other tuner we have tested, with perhaps more restricted frequency response than most.

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

Overall, the Onkyo T-450RD is a very fine tuner. Most of its features truly enhance its listening performance and ease of use. Best of all, this combination of performance and features is available for a very affordable price.
The new JVC XL-MC100 Disc Changer's two-piece design offers limitless placement flexibility, unlike the rack busting dimensions of extra large one-piece units. Just place the XL-MC100's Transport/Storage unit where convenient, while the Controller comfortably fits into your existing setup. The system is packed with JVC's latest cutting-edge technology and features, such as 1-Bit D/A conversion and a wide range of programming functions including instant access to any disc or track and multiple disc classification by file. And JVC's smart, alphanumeric remote control always remembers the exact location of each disc—even when you forget. The JVC XL-MC100 is also the only 100 Disc Changer that comes with a bound CD Booklet with sleeves for cataloging liner notes, giving you a handy visual reference for finding your favorite music.

The XL-MC100: At JVC, "XL" doesn't stand for "extra-large."
The Critics Love Ensemble And Ensemble II. What's The Difference, Anyway?

Cambridge SoundWorks changed the audio world when we began direct-marketing Ensemble® by Henry Kloss. Ensemble is a revolutionary dual-subwoofer/satellite speaker system offering all-out performance, without cluttering up your room with huge speaker cabinets. Available only factory-direct from Cambridge SoundWorks, with no expensive middle-men, Ensemble is priced at hundreds less than it would have sold for in stores. Audio magazine says Ensemble "may be the best value in the world."

And Then There Were Two.

Now Cambridge SoundWorks has introduced Ensemble II, a more affordable version of Ensemble using only one cabinet to hold both subwoofer drivers. Ensemble II has joined Ensemble in the ranks of the country's best-selling speakers. We believe Ensemble II is a better system than its best-known competitor. And because we sell it factory-direct, it's half the price. Stereo Review said "Ensemble II performs so far beyond its price and size that it can be compared only with much larger speakers at substantially higher prices." We agree with the writer who said, "It's hard to imagine going wrong with Ensemble." The question is, which Ensemble system is right for you?

The Same Satellite Speakers.

When you listen to either Ensemble system, almost 90% of the music you hear is being reproduced by the satellite speakers. Both Ensemble and Ensemble II use satellite speakers that are virtually identical. Unlike many competing systems, Ensemble's satellites are true two-way speaker systems, each containing a high performance tweeter and a 4-inch woofer. Stereo Review said, "The Ensemble satellites delivered a smoother output than..."
many larger and more expensive speakers." Small (8¾" x 5¼" x 4") and unobtrusive, they'll fit into the decor of any room. They're available in scratch-resistant gunmetal grey Nextel, or primed so you can paint them any color you wish.

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

**The Same Overall Sound.**

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

**The Same Attention To Detail.**

Ensemble and Ensemble II are constructed with the very best materials and no-compromise workmanship. Their subwoofers use heavy-duty woofers in true acoustic suspension enclosures. The satellites are genuine two-way systems with very high quality speaker components. Individual crossover networks are built into every cabinet for maximum wiring flexibility. Robust construction is used throughout, featuring solid MDF cabinets and solid metal grilles.

**The Same Factory-Direct Savings.**

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

**The Same 30-Day Total Satisfaction Guarantee.**

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

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

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

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

**How To Order.**

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

**We Know How To Make Loudspeakers.**

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

As DGX explains in the manual, an ideal speaker should have a flat (uniform) frequency response and zero phase nonlinearity across the entire audible frequency range. Real speakers, however, generate sound that is, as DBX puts it, “blurred” by imperfect phase (time) characteristics and irregular frequency response. The language of the United States patent granted to inventor David Chiang (the “D” of DGX) is heavily mathematical, but its principal claim is easily stated: By knowing the amplitude and phase irregularities of a speaker over the audio range it is possible to design a “finite impulse response” (FIR) digital filter that enables the signal to be “predistorted” to compensate for those irregularities. The result, it is claimed, is an acoustic output much closer to that of the original program than would be possible if the loudspeakers were simply driven by a conventional amplifier. The process of measuring the speaker and then generating compensatory digital-filter characteristics goes by the technical term “deconvolution,” hence the name of the system.

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

The DDL-1 enclosure stands 39 1/2 inches high and weighs a solid 68 pounds. It is attractively finished in rosewood veneer on all visible surfaces (including the front and back), even though most of the front panel is covered by a removable black cloth grille. The woofer port and the gold-plated binding-post terminals (which accept banana plugs or wires) are recessed into the rear panel.

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

What sets the DDA-1 apart from other amplifiers is its digital circuitry. No, this is not a “digital” amplifier—
its amplifying circuits are quite orthodox analog designs. But deep within is a custom digital signal processing (DSP) integrated circuit whose operations have been designed specifically to complement the characteristics of the DDL-1 speakers.

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

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

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

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

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

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

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

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

The speaker’s quasi-anechoic MLS frequency response at 1 meter (on-axis) with the deconvolution filter switched off was within 5 dB overall from 300 Hz to almost 20 kHz, although it fell rapidly above about 16 kHz. Switching the digital filter in produced generally minor changes in the curve, but it did flatten out the top end response noticeably. Similar measurements 2 meters from the speaker produced more decisive results. The response over much of the range became markedly flatter with the filter on, showing only a ±2-dB variation from 450 to 6 kHz. The average level of the higher frequencies, though slightly reduced, was also markedly smoother with the DSP filter, and the overall high-frequency drop-off of 10 dB from 10 to 20 kHz (with the filter off) was essentially eliminated, leaving only a ±1-dB variation between 6 and 20 kHz.

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

The DDA-1 amplifier’s clipping power was well above its rated values into either 8 or 4 ohms, and its dynamic power was substantially greater than that. During these tests we frequently drove the amplifier into clipping, which caused it to shut down momentarily with a click of its internal relays. It was none the worse for this heavy-handed treatment.

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

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

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

Viewed as a complete system, the price is definitely right. I found the DGX system combination thoroughly satisfying, even though it is not as “different” sounding as one might expect from its unconventional design. As with any speaker purchase, you should audition it before buying if possible, since only you can decide whether it is right for you.
During the 60's, a team of dedicated men and women shared a dream so ambitious that it soon consumed an entire nation. A dream so powerful, it propelled Apollo 11 and mankind all the way to the moon.

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Whether it's a certain instrument, composer, artist or song, music has the ability to fire the emotions like few other things. And there are always those who take their music and their car audio components a little more seriously. This specific group of demanding car audio enthusiasts is the reason Pioneer researches, engineers and manufactures advanced products under the Premier nameplate.

Concurrently, Pioneer knows that any car audio system is only as good as the person installing it. Which is why Pioneer hand-picked a select group of car audio experts across the country to ensure that the sound quality Pioneer engineers in the factory comes through loud and clear in your car.

Premier Installation Specialists are car audio authorities because car audio is their passion. What's more, they do as good a job listening to their customers as they do to their customers' systems. And they're as helpful after a sale as they are leading up to one. That's what the Premier Installation Specialist advantage is all about.
The Marantz SR-73 is a powerful, full-featured audio/video (A/V) receiver that can drive five audio channels in its surround-sound mode: three front channels (left, center, and right) rated at 75 watts each into 8 ohms, or 120 watts into 4 ohms, and two surround channels rated at 35 watts each. In ordinary stereo operation, each front channel has a 75-watt rating.

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

The rear apron contains output connectors for two pairs of left and right front speakers (individually selectable by front-panel buttons), two surround speakers, and a center-channel speaker. The front-speaker connectors are insulated stripped-wire binding posts on 3/4-inch centers. These connections are also compatible with dual banana plugs, although Marantz claims that they are not. But the surround- and center-speaker outputs use spring clips that accommodate only wires.

The SR-73 features a premium-grade Dolby Pro Logic decoder system, with automatic input-channel balancing and adjustable delay for the surround outputs. In Pro Logic operation, the delay is adjustable between 15 and 30 milliseconds; in the receiver's two music-enhancement modes, Matrix and Hall, the range of adjustment is from 2 to 33 ms. In the Hall mode, the surround channels carry an identical delayed sum signal (L + R), and in Matrix mode they carry a difference signal (L - R). The Simul (simulated-stereo) mode is used for enhancing mono signals. It passes a mono signal through both channels, but with an adjustable delay between them.

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

The other operating functions are controlled by pushbuttons. All are marked with excellent clarity in contrasting white characters. In addition to small buttons that select up to thirty FM and AM station presets and...
among the various surround modes, there is a row of larger rectangular source-selection buttons across the center of the panel. Sound and picture sources can be selected independently. An Acoustic Preset Memory button can be used to store up to five combinations of surround mode, speaker balances, and delay time.

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

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

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

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

The Bass EQ circuit was unusual in the magnitude and frequency of its effect. Its principal action was below 100 Hz, and its maximum boost was a large 12.75 dB at 50 Hz. The effect was sometimes pleasing at low listening levels, but some speakers could be at risk if inadvertently driven to full power in that range (and the amplifiers in this receiver would certainly be capable of driving many small speakers beyond their safe limits).

The tuner section was fairly typical of most good receivers, with adequate FM performance in terms of sensitivity and most other characteristics.

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

### Measurements

#### Amplifier Section

- All figures are for main front channels only except as noted.
- **Output at clipping (1 kHz)**
  - 8 ohms: 81 watts
  - 4 ohms: 121 watts
- **Clipping headroom (re rated output)**
  - 8 ohms: 0.3 dB
  - 4 ohms: 0 dB
- **Dynamic power**
  - 8 ohms: 110 watts
  - 4 ohms: 160 watts
  - 2 ohms: 250 watts
- **Dynamic headroom (re rated output)**
  - 8 ohms: 1.7 dB
  - 4 ohms: 1.2 dB
- **Distortion at rated power**
  - Sensitivity: 0.024%

#### Tone-control range

- CD: 31 mV
- Phono: 0.54 mV
- A-weighted noise (re a 1-watt output): CD: -86.3 dB
- Phono: -76 dB

#### Phono-input overload

- (1-kHz-equivalent levels)
  - 20 Hz: 80 mV
  - 1 kHz: 67 mV
  - 20 kHz: 70 mV

#### Phono-input impedance

- 48,000 ohms in parallel with 124 pF

#### RIAA phono-equalization error

- (20 Hz to 20 kHz): +0.2 dB

#### Frequency response (low controls centered)

- 20 Hz to 20 kHz: ±0.5 dB

#### Bass EQ response

- +12.8 dB at 50 Hz

#### Tone-control range

- 100 Hz: +10, -9 dB
- 1 kHz: ±8 dB

#### Tuner Section

- All figures are for FM only except frequency response.
- 50-dB quieting sensitivity
  - Mono: 17.5 dBf
  - Stereo: 40 dBf
- Signal-to-noise ratio (at 65 dBf)
  - Mono: 78 dB
  - Stereo: 71.3 dB
- Distortion (THD+N at 65 dBf)
  - Mono: 0.32%
  - Stereo: 0.30%
- Capture ratio (at 65 dBf)
  - Mono: 2 dB
  - Stereo: 64 dB
- AM rejection
- Selectivity
  - Alternate-channel: 66 dB
  - Adjacent-channel: 6.5 dB
- Pilot-carrier leakage
  - 19 kHz: -73 dB
  - 38 kHz: -80 dB
- Hum: -73 dB
- Channel separation
  - 100 Hz: 34 dB
  - 1 kHz: 46 dB
  - 10 kHz: 45 dB
- Frequency response
  - FM: 30 Hz to 15 kHz: ±0.12 dB
  - AM: -6 dB at 60 Hz and 3.6 kHz
acurus vs them

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acurus
Glass epoxy circuit board as utilized in high technology medical and military components.
Laser trimmed volume and balance potentiometers.
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Cambridge SoundWorks products are designed by our co-founder, Hefty Kloss, who created the dominant speakers of the '50s (AR), '60s (KLH) and '70s (Advent).

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Five year limited parts and labor speaker warranty. All of our speakers are backed by a five year parts and labor warranty. In some cases, we'll even send you a replacement speaker before we've received your defective unit.

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Call for your application today!


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Ambiance In-Wall high performance speaker system. We don't know of any other in-wall speakers that match its performance, value and ease of installation. Includes acoustic suspension cabinet, gold plated speaker terminals. $329 each.

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Ambiance ultra-compact speaker system. We think Ambiance is the best "mini" speaker available, regardless of price. Bass and high-frequency dispersion are unmatched in its category. $175-$200 each.

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SECOND OPINION

Marantz SR-73 A/V Receiver

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

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

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

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

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

The SR-73 is a very good receiver to serve as the basis of a home theater system, especially if it is to be used mainly to play Dolby Surround soundtracks. Its lack of a useful music-enhancement mode should not deter those who would not normally use such features from considering its many other virtues. —David Ranada
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Well, it’s February, and you know what that means—celebrating President’s Day, mourning the death of Mr. Ed (2/28/79), and, most important, finding out the winners of STEREO REVIEW’s Record of the Year Awards. Yes, once again our editors and critics have chosen (as they have now for almost three decades) what they consider the top twelve pop and classical albums of the past year.

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

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

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

—Steve Simels and Robert Ripps
ROBYN HITCHCOCK
AND THE EGYPTIANS
Respect
A&M. "Maybe Hitchcock's greatest accomplishment to date."

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

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

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

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

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

Ry Cooder & V. M. Bhatt
A Meeting by the River
WATER LILY ACOUSTICS. "Ry Cooder's first foray into Indian music [is] a dazzling meeting of East and West."

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

Kyoko Takezawa
Violin Sonatas by Debussy, Ravel, and Saint-Saëns
Rohan De Silva (piano). RCA. "Takezawa has recorded some technically impressive performances, but none as fearlessly personal..."
HENRY THREADGILL
Too Much Sugar for a Dime
AXIOM. "As entertaining as it is adventurous."

WILLIE NELSON
Across the Borderline
COLUMBIA. "The Red-Headed Stranger is back with a vengeance."

BRAMHS
Piano Concerto No. 1; Alto Songs
EMI. "Ideally recorded, this is a superb achievement all around!"

HONORABLE MENTION

ANONYMOUS 4
An English Ladymass.
HARMONIA MUNDI.

BARBER
Adagio for Strings; School for Scandal;
Symphony No. 1; Essays Nos. 1 and 2;
Scene from Shalley.
Baltimore Symphony, David Zinman cond.
ARGO.

BEETHOVEN
Symphony No. 7.
BRITTEN
Four Sea Interludes from "Peter Grimes."
Boston Symphony, Leonard Bernstein cond.
DEUTSCHE GRAMMOPHON.

BIG STAR
Columbia: Live at Missouri University.
ZO.

ROSANNE CASH
The Wheel. COLUMBIA.

FAURÉ
Quartets for Piano and Strings,
Isaac Stern, Jaime Laredo, Yo-Yo Ma,
Emanuel Ax, SONY.

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

PJ HARVEY
Rid of Me. ISLAND.

HINDEMITH
Kammermusik.
Royal Concertgebouw Orchestra, Riccardo Chailly cond.
LONDON.

KORNGOLD
Das Wunder der Heiliane.
Soloists, Chorus, Radio Symphony Orchestra of Berlin, John Mauceri cond.
LONDON.

THE LOUD FAMILY
Plants and Birds and Rocks and Things.
ALIAS.

PATTY LOVELESS
Only What I Feel. ERC.

MAHLER
Symphony No. 9.
Berlin Philharmonic, Leonard Bernstein cond.
DEUTSCHE GRAMMOPHON.

LYDIA MENDOZA
Mal Nombre: Classic Tejano Music.
ARHOLIE.

CHARLES MINGUS
Thirteen Pictures:
The Charles Mingus Anthology. RHINO.

POULENC
Dialogues of the Carmelites.
Soloists, Chorus and Orchestra of the Lyon Opera, Kent Nagano cond.
VIRGIN.

BEETHOVEN
Tosca.
Mirella Freni, Placido Domingo, Samuel Ramey, others; Philharmonia Orchestra,
Giuseppe Sinopoli cond.
DEUTSCHE GRAMMOPHON.

MARCUS ROBERTS
If I Could Be with You. NOVUS.

CAROL ROSENBERGER
Reverie. DELG.

JIMMY SCOTT
All the Way. SIRE.

MATTHEW SWEET
Altered Beast. A&M.

TANGAZO
Music of Latin America.
New World Symphony, Michael Tilson Thomas cond.
ARGO.

THE VELVET UNDERGROUND
Live MCMXCIII. SIRE.

RANDY WESTON
AND MELBA LISTON
Volcano Blues. VERVE.

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Desire Walks On
CAPITOL. "Everything you never wanted in a derivative hard-rock band — and less." R.G.

BARNEY'S FAVORITES VOLUME I
EMI. "As a four-year-old friend put it. 'I hate you. You hate me. Barney is so sti-ink-y.'" R.G.

ELVIS COSTELLO AND THE BRODSKY QUARTET
The Juliet Letters
WARNER BROS. "There isn't enough postage in the world for this much pretension." R.G.

MEAT LOAF
Bat Out of Hell II—Back into Hell
MCA. "The most ridiculous sequel to a turkey since Drum followed Mandingo." S.S.

ROBERT JAMES WALLER
The Ballads of Madison County
ATLANTIC. "Robert James Waller makes the transition from wimpy novelist to folk balladeer. Somebody should have blown up the bridge." A.N.

CEREMONY
Hang Out Your Poetry
DGC. "The Great Lost Hudson Brothers Album." S.S.

U2
Zooropa
ISLAND. "Techno-overkill is becoming U2's Frankenstein monster — witness 'Zooropa': a failed experiment better left locked in the laboratory." P.P.

PETE TOWNSHEND
Psychoderelict
ATLANTIC. "Crazy, man, crazy." P.P.

DAVID CROSBY
Thousand Roads
ATLANTIC. "More Mister Rogers than mystic. Crosby is, in a word, cloying on an album sopped from the Phil Collins school of milktoast." P.P.

SAWYER BROWN
Outskirts of Town
CURB. "What do you get when you cross the Monkees with Billy Ray Cyrus? Sawyer Brown in tank tops." A.N.
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D.B. Keele, Jr.
AUDIO Magazine

"The best performance and value in the marketplace today, period."

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

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

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

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

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

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

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

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

KEF's 26-inch-tall Q30 speaker ($500 a pair) is a ported two-way design with a single 6 1/2-inch Uni-D driver—a woofer with a soft-dome tweeter in its core. The Q30 is magnetically shielded and boasts a maximum output of 110 dB SPL. Available in gray, black-ash, and oak vinyl finishes.
and A/V components offer better performance and more features for fewer dollars than you would have paid, say, ten years ago. Take receivers. In 1983, a 70-watt-per-channel stereo receiver sold for about $500. Today, for the same amount of money, you can buy a five-channel A/V receiver that packs 200 watts of total power and has a built-in surround-sound decoder, among other things.

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

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

**Speaker Survey**

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

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

Never base your buying decision purely on size—especially if your budget is limited. Choosing a high-quality bookshelf speaker over a questionable larger "tower" model almost always pays off in musical accuracy. The tradeoff, of course, is less deep bass. But you can always add a powered subwoofer a few months or years down the road—and there are plenty of reasonably priced models to choose from. (Also, keep in mind that a subwoofer is a popular addition to home theater time.)

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

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

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

* Ask the demonstrator to use an amplifier (or receiver) and CD player in your power and price range—but alternate with higher-end gear to get a broad view of the speakers' sonic potential.
* Listen to a variety of music, but concentrate on the sort of material you favor. Buying speakers that impress to no end with Bruckner's Ninth makes little sense if you never listen to classical music for pleasure.
* If you’re comparing speakers via an A/B switcher—an ear-opening option many dealers offer—be absolutely certain that the comparator is responsively balanced to play the competitive models at equal volume. It’s a psychoacoustic fact that the speaker that plays loudest will almost always be perceived as "better" by unsuspecting listeners. At any rate, go through A/B comparisons and extended listening sessions before making a final judgment.

**Home Theater**

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

**Powering Up**

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

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

Unfortunately, the cost of power rises geometrically as you climb the wattage ladder. Most entry-level sie-
The MDS-501, Sony's first full-size MD recorder, offers several advanced editing features and has a jog dial for quick access to any track. You can also store up to 1,700 characters worth of other information—song titles, etc.—for each disc you record.

Going beyond the five-CD capacity of most carousel CD changers, Onkyo's Integra DX-C606 (S470) accepts six discs. You can change three discs while one is playing and choose the next track you wish to hear without interrupting the one currently playing.

NAD's Model 1600 preamplifier/tuner (S449) has five line-level inputs, a discrete phono section, an external-processor loop, and fourteen AM/FM presets. It also has a defeatable Bass EQ circuit that boosts only the lowest bass frequencies by 6 to 8 dB.

The Harman Kardon HK6350R integrated amplifier (S499), rated to deliver 60 watts per channel into 8 ohms, has four inputs, including one for phono, two tape loops, an external-processor loop, a defeatable infrasonic filter, and a loudness switch.

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

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

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

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

If you decide to add an outboard surround-sound processor later on, you'll need to patch it into the system via the "tape loop" of the receiver or preamp. So if your blueprint calls for one or more recorders, make sure the
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receiver or preamp has enough inputs and outputs. Receivers and integrated amps with separable pre-out/main-in jacks offer another level of hookup flexibility come expansion time. One more consideration is video switching. A central component with integrated, one-touch audio/video source switching is a real convenience (although not a strict necessity). Most surround-equipped A/V receivers include this feature.

**Consider the Source**

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

It's a fact that the audible differences between, say, $200 CD players are minuscule, if perceptible at all. (And, generally speaking, their feature complements are not all that different, either.) It's also a fact—though less widely acknowledged—that the sonic distinctions between a $200 CD player and a $2,000 one are probably less dramatic than those between a $20 turntable and a $300 one. There are differences, tiny as they may be; it's just that you need an audio system of exalted performance to notice them—let alone make value judgments. Nonetheless, there are compelling arguments for buying above the bottom of the line. Features are one: Clearer, more informative visual displays, home-taping automation aids, and elaborate track-programming and library/grouping abilities are just three refinements that more expensive models offer. But inherent physical quality is perhaps more valuable. Bigger-buck players are generally more solidly built and employ better mechanical and electronic parts. None of that necessarily corresponds to better sound, or even greater longevity—although the latter is probable—but hey, who wouldn't prefer a Rolex to a Timex, given the choice?

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

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**THE HOME THEATER UPGRADE**

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

- **SPEAKERS.** Does the manufacturer of your main speakers make a tonally matched center-channel speaker? If your primary speakers are small and suitable for surround-channel work, you may do well by moving them toward the back of your listening room and buying a matched, three-piece speaker array for the front channels. Speakers designed for surround channels are usually small, two-way systems with a wide dispersion pattern; specially designed "dipole" surround speakers are an excellent but more expensive alternative.

- **THE SUBWOOFER.** Do you want to plan for a subwoofer? If your main speakers are less than full-range (if they play down to only 80 or 100 Hz), a subwoofer is a valuable addition that will bring movie soundtracks to life. But you might decide to add one at a later date, since a good powered subwoofer can be very expensive.

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

- **A/V SWITCHING.** An A/V receiver or amplifier will probably include integrated audio/video switching, so that one touch can select both video and audio components for monitoring or recording. Many add-on processors and processor-amps also provide this convenience.

- **A/V SOURCES.** Consider a laserdisc/CD combi-player, especially if it's time for a CD player upgrade. Laserdiscs are the best A/V source available today. A VCR equipped with the VHS Hi-Fi sound system is essential for videotape playback.

- **ROOM LAYOUT AND CABLING.** You'll need space for a center-channel speaker, two surround speakers—preferably high on the side walls toward the back of the room—and possibly a subwoofer. You'll also need to connect everything, so put some forethought into concealing the wires. Several firms make flat wiring that can be run under carpeting.

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

Kenwood's SS-992 processor-amplifier ($300) is designed to convert a two-channel system into a home theater setup. It features a Dolby Pro Logic surround-sound decoder, a 30-watt center-channel amp, and a 15-watt surround-channel amp.
THE LITTLE THINGS

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

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

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

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

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

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

Beyond CD

What about other components?

Obviously, if you have a large collection of LP’s and want to keep listening to them, a turntable is a necessary component of your system. Conversely, if you don’t have any analog discs, forget it. For those of us in between, the question is whether to concentrate on building and using a CD collection, or to keep LP playback among our listening habits. Don’t automatically sell the analog record short. While LP’s are fast drying up on retail shelves, the format is capable of excellent sound, if a bit lower in dynamic range (noisier) than the CD. Remember, though, that money you set aside for a new turntable could be used to buy a bundle of CD’s.

If a turntable is a must, avoid the $129 budget model: It probably won’t sound particularly good and will likely do less than the utmost to preserve your irreplaceable LP’s. Consider $200 a reasonable minimum for an acceptable turntable-and-cartridge combo. And the phono cartridge is every bit as important as the turntable itself—don’t skimp on it. Analog record playback is one sphere where dollar-for-dollar investments pay off. Stacked milk crates work, too, but one way or another get those small speakers up off the floor.

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

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

Because of its inherently inferior quality, AM radio is a forgotten medium today. Most audio buyers pretty much ignore it—and the AM sections of most receivers, including many expensive models, are woeful things. But stereo AM broadcasts have become more widespread in recent years, and a few home receivers can now decode them.
Only five years ago, a tape deck meant cassettes. Today, you can select an analog cassette, DAT, or Digital Compact Cassette (DCC) tape deck—or a MiniDisc (MD) recorder. Analog cassettes still rule the roost, in terms of both ubiquity and cost-effectiveness. For $300 to $400 you can buy a deck of remarkable sound quality; double your money and you can get a machine that approaches state-of-the-art performance. For serious use, consider Dolby C noise reduction a prerequisite for top-grade sound. Flagship decks that include the new Dolby S system are definitely worthwhile where cassette recordings will be used as a critical music source.

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

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

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

In a sense, DCC decks offer the best of both worlds. You can make DAT/CD-quality digital tapes, yet still play back existing analog cassettes (though they may not sound as good as they would on a topnotch analog-only deck). You cannot, however, make new analog recordings. Finally, MiniDisc recorders—both portable and home-style—provide indefinitely repeatable recordability and erasability with all the speed and convenience of a disc-based medium, portability, and a long-term robustness no tape medium can match.

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

**Mood Processors**

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

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

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

**FIVE BLOCKS MADE A COTTAGE**, ten a castle, and a hundred your own private empire. With Linn components, it's just that simple. You can start out with the system that's right for you today and, using our building-block approach, improve and expand your system over time in affordable steps. Some steps will improve the performance of your system, others will expand your system throughout your home, but each and every step has one thing in common. It delivers more music.

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

Whether you're just starting out or upgrading, our Buying Guide is a great first step, providing features, specs, and prices of hundreds of components. In the following pages, you'll find a sampling of models in the key categories of equipment from companies whose products are widely distributed. (Recording equipment and blank media, both analog and digital, will be covered next month.) If a particular model or brand does not appear, that does not reflect on its quality.

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

**AMC**

R4 65-W/ch Receiver
2 channels. 65 W x 2 into 8 ohms. 4 inputs including phono. Features microprocessor-based design. Remote volume and source selection. Amp: FR 20-20,000 Hz; SN 78 dB MM, 75 dB MC, 85 dB line. $900

**Beolink 7000 50-W/ch Receiver**
2 channels. Integrates with Beosystem 7000. 50 W x 2 rms into 8 ohms. 30-channel system decoder for 10-character station labeling. Features fast access tuning, direct station access, and Power Link connectors for Beolink audio networks. $1,900

**Beolink RS-737**
Affordable, dual-band receiver. 100 W x 2 (left, right) rms + 20 W x (center) rms into 8 ohms from 20-20,000 Hz with 0.6% THD. 4 audio inputs: 2 tape monitors; 2 VCR monitors. 16 AM/FM presets; clock/timer with battery back-up; Beolink remote control. Amp: S/N 78 dB MM, 95 dB line. $620

**BANG & OLUFSEN**

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

**Beosystem 7000 50-W/ch RDS Receiver**
2 channels. Integrates with Beosystem 7000. 50 W x 2 rms into 8 ohms. 30-channel system decoder for 10-character station labeling. Features fast access tuning, direct station access, and Power Link connectors for Beolink audio networks. $1,900

**DENON**

AVR-3000 400-W A/V Receiver
5 channels. Dolby Pro Logic; DSP. 110 W x 3 (front center) + 35 x 2 (rear). All into 8 ohms. 9 audio inputs: 5 video inputs; 4 S-video inputs; 127-channel memory. 16 AM/FM presets; clock/timer with battery back-up; Beolink remote control. Amp: S/N 78 dB MM, 95 dB line. $620

**STEREO REVIEW FEBRUARY 1994**

**FISHER**

The following feature 40 AM/FM presets and a remote control. Common FM specs include 50- dB quieting sens 16.1 dBf mono, 40 dBf stereo; AM rej 35 dBf. 50 W x (left, right) rms + 20 x 1 (center) rms + 10 x 2 (rear) rms. 2 video inputs; 2 switched AC outlets. Amp: S/N 70 dB phono, 90 dB line. 161/2 x 61/2 x 15 in. $1,250

**Fisher RS-737**
5 channels. Dolby Pro Logic; 80 W x 3 (left, right, center) + 20 x (center) + 20 x 2 (rear). All into 8 ohms at 1,000 Hz (left, center) + 20 x 2 (rear). All into 8 ohms from 20-20,000 Hz with 0.05% THD. 5 audio inputs including MM phono: front- and rear-panel A/V inputs; 1 unswitched and 2 switched AC outlets. Selectable 15-, 20-, 25-, or 30-ms digital delay. 7-band EQ; A/V switching. Amp: S/N 70 dB phono, 90 dB line. 161/2 x 61/2 x 14 in. $500

**HARMAN KARDON**

AVR-900 190-W A/V Receiver
5 channels. Dolby Pro Logic; DSP. 50 W x 3 into 8 ohms from 20-20,000 Hz with 0.09% THD (front, center) + 20 x 2 (rear). All into 8 ohms from 100-10,000 Hz with 0.3% THD (rear) or 20-20,000 Hz with 0.09% THD (front, center) + 20 x 2 (rear). All into 8 ohms from 20-20,000 Hz with 0.09% THD. 4 audio inputs: 2 VCR monitors; 4 audio inputs: 2 tape monitors; 4 room-size settings; 5 effect levels; 12-way dubbing matrix; simulcast capability; memory preset for surround and DSP settings; 16 AM/FM presets; on-screen displays; remote control. $1,100

**HK5000 50-W/ch Receiver**
2 channels. 50 W x 2 into 8 ohms from 20-
## RECEIVERS

### JVC

- **RX-N95VTN 170-W A/V Receiver**
  - 5 channels. Dolby Pro Logic. 120 W x 2 (front) + 65 x 1 (center) + 20 x 2 (rear) with 0.007% THD. 6 inputs. 3 video inputs: 2 S-Video terminals; switchable infrasonic filter. Bass EQ optimized for movie soundtracks; 5 signal-processing presets; 5 programmable delay systems.

- **RX-N95VTN 235-W A/V Receiver**
  - 5 channels. Dolby Pro Logic. 65 W x 3 (front. center) + 20 x 2 (rear) + 100 x 2 rms into 8 ohms with 0.06% THD. 2 sets of video inputs/outputs. Features motor-driven volume control. 7-way tape-coppy selector: 16 AM/FM presets: scan, seek, auto-remember tuning: AB speaker switching; remote control.

### KR-V5550 230-W A/V Receiver
- 4 channels. Dolby Surround. 100 W x 2 (front) + 15 x 2 (rear) or 100 x 2 rms into 8 ohms with 0.06% THD. 2 sets of video inputs/outputs. Features motor-driven volume control. Bass EQ: 30 AM/FM presets with auto/manual store: remote control. Amp: S/N 80 dB, phase: 90 dB line. FM: 50-dB quieting sense 35.2 dB stereo: cap ratio 1 dB; alt-ch sel 65 db. 16% x 5% x 14% in; 16 lb...

### KR-V6050. As above, without DSP. Dolby Pro Logic not digital...

### KR-A5050 100-Wch Receiver
- 2 channels. 100 W x 2 rms into 8 ohms from 20-20,000 Hz with 0.09% THD. CD-direct input. Features motor-driven volume control. 10 AM/FM presets with scan; loudness switch; remote control. 17% x 5% x 15 in...

### Mitsubishi

- **HTS-300**
  - Model 7100X 60-Wch Receiver
    - 30 channels. 60 W x 2 cont avg into 8 ohms from 20-20,000 Hz with 0.03% THD. Gold-plated phono inputs; pre-out/main-in loops for each channel. Features MM/MC phono stage; switchable infrasonic filter. Bass EQ: 94 dB line. FM: 50-dB quieting sense 35 dBf stereo: cap ratio 1.6 dB; alt-ch sel 70 db. 17% x 4% x 15% in; 24 lb...

- **Model 701 25-Wch Receiver**
  - 2 channels. 25 W x 2. Infrared-repeater input for multiroom applications. switchable phono line input. 20 AM/FM presets: remote control...

### Nakamichi

- **AV-131H-W A/V Receiver**
  - 5 channels. Dolby Pro Logic. 100 W x 2 (front) + 30 x 2 (rear) into 8 ohms with 0.1% THD. A/V inputs/outputs; video connectors including S-video: pre-out/main-in loops; mono line-level output. Features motor-driven volume control. Spatial-mode, delay-time, balance, center-level, rear-level, and tone controls; direct station access; 30 AM/FM presets: speaker selector; programmable remote control. Amp: FR 10-30,000 Hz, ±1 dB line. FM: 50-dB quieting sense 37.5 dB stereo: cap ratio 1.8 dB; alt-ch sel 60 db. 17% x 4% x 15% in; 39 lb...

### NAD

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

- **Model 7100X 60-Wch Receiver**
  - 30 channels. 60 W x 2 cont avg into 8 ohms from 20-20,000 Hz with 0.03% THD. Gold-plated phono inputs; pre-out/main-in loops for each channel. Features MM/MC phono stage; switchable infrasonic filter. Bass EQ: 94 dB line. FM: 50-dB quieting sense 35 dBf stereo: cap ratio 1.6 dB; alt-ch sel 70 db. 17% x 4% x 15% in; 24 lb...

- **Model 701 25-Wch Receiver**
  - 2 channels. 25 W x 2. Infrared-repeater input for multiroom applications. switchable phono line input. 20 AM/FM presets: remote control...

### Kenwood

- **KR-V98050 265-W A/V Receiver**
  - 5 channels. digital Pro Logic. DSP. 75 W x 3 (front, center) + 20 x 2 (rear) + 120 x 2 rms into 8 ohms with 0.06% THD. 2 sets of video inputs/outputs: 6 sets of line-level outputs. 4 user surround presets: 20 AM/FM presets; video-dubbing capability; programmable remote control. 17% x 5% x 15% in...

- **KR-V7050 235-W A/V Receiver**
  - 5 channels. digital Dolby Pro Logic. DSP. 65 W x 3 (front, center) + 20 x 2 (rear) + 100 x 2 rms into 8 ohms with 0.06% THD. 2 sets of video inputs/outputs. Features motor-driven volume control. 4 user surround presets: 20 AM/FM presets; video-dubbing capability; remote control. 17% x 5% x 15% in...

### Kenwood

- **KR-V5550 230-W A/V Receiver**
  - 4 channels. Dolby Surround. 100 W x 2 (front) + 15 x 2 (rear) or 100 x 2 rms into 8 ohms with 0.06% THD. 2 sets of video inputs/outputs. Features motor-driven volume control. Bass EQ: 30 AM/FM presets with auto/manual store: remote control. Amp: S/N 80 dB, phase: 90 dB line. FM: 50-dB quieting sense 35.2 dB stereo: cap ratio 1 dB; alt-ch sel 65 db. 16% x 5% x 13% in; 21 lb...

### Kyocera

- **SR-53 45-Wch Receiver**
  - 2 channels. 45 W x 2 rms into 8 ohms from 20-20,000 Hz with 0.05% THD. 60 x 2 into 4 ohms from 20-20,000 Hz with 0.9% THD. or 100 x 2 max into 2 ohms. Phono input; switched AC outlets; RC-5 remote-control interface. Features discrete output transistors; motor-driven volume control. Bass EQ: 30 AM/FM presets with auto/manual store: remote control. Amp: S/N 80 dB, phase: 90 dB line. FM: 50-dB quieting sense 35.2 dB stereo: cap ratio 1 dB; alt-ch sel 65 db. 16% x 5% x 13% in; 16 lb...

### MITSUBISHI

- **HTS-900 400-W A/V Receiver**
  - 5 channels. Dolby Pro Logic. 100 W x 3 (front, center) + 50 x 2 (rear) or 20 x 2 (front) into 8 ohms with 0.1% THD. Line-level output for each channel: subwoofer, multroom, monitor, 3 record, and 3 video-record output; 2-front-panel inputs; headphne jack. Features video processor with digital dynamic comb-filter: Stadium, club and theater surround modes: Dolby Time Line digital-delay systen: 16 AM/FM presets with labeling: tone control: on-screen displays: programmable remote control. 16% x 6% x 16% in; 39 lb...

### NAD

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

- **Model 7100X 60-Wch Receiver**
  - 30 channels. 60 W x 2 cont avg into 8 ohms from 20-20,000 Hz with 0.03% THD. Gold-plated phono inputs; pre-out/main-in loops for each channel. Features MM/MC phono stage; switchable infrasonic filter. Bass EQ: 94 dB line. FM: 50-dB quieting sense 35 dBf stereo: cap ratio 1.6 dB; alt-ch sel 70 db. 17% x 4% x 15% in; 24 lb...

- **Model 701 25-Wch Receiver**
  - 2 channels. 25 W x 2. Infrared-repeater input for multiroom applications. switchable phono line input. 20 AM/FM presets: remote control...

### Nakamichi

- **AV-131H-W A/V Receiver**
  - 5 channels. Dolby Pro Logic. 100 W x 2 (front) + 30 x 2 (rear) into 8 ohms with 0.1% THD. A/V inputs/outputs; video connectors including S-video: pre-out/main-in loops; mono line-level output. Features motor-driven volume control. Spatial-mode, delay-time, balance, center-level, rear-level, and tone controls; direct station access; 30 AM/FM presets: speaker selector; programmable remote control. Amp: FR 10-30,000 Hz, ±1 dB line. FM: 50-dB quieting sense 37.5 dB stereo: cap ratio 1.8 dB; alt-ch sel 60 db. 17% x 4% x 15% in; 39 lb...

### RE-180-Wch Receiver
- 2 channels. 80 W x 2 into 8 ohms. Pre-out/main-in loops; 3 video inputs: 2 video outputs:...
OPTIMUS BY RADIO SHACK

STV-3400 290-W A/V Receiver
5 channels. Dolby Pro Logic, DTS. 70 W x 3 (front, center) + 40 x 2 (rear), all into 8 ohms at 1,000 Hz with 0.8% THD, or 110 x 2.4 dB for 170 x 2.
Our Center Channel Speakers Deliver Optimum Pro Logic Performance At Factory-Direct Prices.

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

**Center Channel by Henry Kloss.**
Center Channel is a compact, two-way acoustic suspension speaker with a 4" woofer and a ring radiator tweeter. Because of its compact size (8¾" x 5½" x 4"), it's simple to place Center Channel directly on top of or below your TV screen, so that dialog and sound effects will seem to emanate from their on-screen source.

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

**Center Channel Plus by Henry Kloss.**
The Center Channel Plus is a larger speaker recommended for achieving theater-like playback levels in the most sophisticated and powerful home theater systems. It uses four 3" long-throw woofers and a tweeter that perfectly matches the acoustics of our Ensemble and Ensemble II systems. The frequency range of the outer pair of 3" woofers is intentionally limited to maintain proper dispersion characteristics.

Because of its wide, low profile (25" wide, 4" high, 6½" deep), Center Channel Plus is ideal for placement directly on top of or, uniquely for a product of its type, beneath a TV—with optional support unit, it can act as a base for your TV. We don't know of any speaker, at any price, that outperforms Center Channel Plus. The factory-direct price of Center Channel Plus is $219.

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SX-312R 70-Wch Receiver
2 channels. 70 W x 2 cont avg + 145 x 2 into 2 ohms. 6 inputs including phone: outputs for 2 speaker pairs; headphone jack. 30 AM/FM presets; switchable 4/8-ohm stereo; remote control. Amp: FR 20-20,000 Hz ±0.5 dB phono. 10-70,000 Hz ±0.5 dB line, S/N 75 dB line. 79 dB line. FM: 50-DB quieting sents 36.8 dB stereo: alt-ch sel 50 dB: S/N 70 dB at 85 dB stereo. 16% x 5% x 1½ in; 18 lb...

SHERWOOD
RV-6030R 275-W A/V Receiver
5 channels. Dolby Pro Logic. 75 W x 1 (front, center) + 25 x 2 (rear) w/ 0.5% THD or 105 x 2 w/ 0.5% THD. Front-panel A/V input: 5 audio and 3 video inputs; headphones: monitor output: Dolby 3 Stereo and concert-hall modes; 4 surround presets; adjustable delay time. Amp: FR 32-20,000 Hz ±1 dB: S/N 80 dB at 95 dB line...

RCA RV3651F 210-W A/V Receiver
7 channels. Dolby Pro Logic. 60 W rms x 3 (front, center) + 25 W rms x 2. 3 video and 4 audio inputs: headphone jack. Features PLL digital tuning. Amp: FR 8-100,000 Hz ±1 dB: S/N 80 dB at 95 dB line...

RCA RV3651F 210-W A/V Receiver
7 channels. Dolby Pro Logic. 60 W rms x 3 (front, center) + 25 W rms x 2. 3 video and 4 audio inputs: headphone jack. Features PLL digital tuning. Amp: FR 8-100,000 Hz ±1 dB: S/N 80 dB at 95 dB line...

SANSUI
RS-9500AV 300-W A/V Receiver
5 channels. Dolby Pro Logic: DSP: 100 W x 2 (front) + 40 x 1 (center) + 30 x 2 (rear), all cont avg into 8 ohms w/ 0.03% THD. 4 audio and 3 video inputs: on-screen displays: on-screen controls: source-direct selection: 40 AM/FM presets with scan: programmable remote control. Amp: FR 10-70,000 Hz ±3 dB: S/N 85 dB line. FM: 50-DB quieting sents 17.2 dB stereo: cap ratio 1.5 dB...

RCA RV3651F 210-W A/V Receiver
7 channels. Dolby Pro Logic. 60 W rms x 3 (front, center) + 25 W rms x 2. 3 video and 4 audio inputs: headphone jack. Features PLL digital tuning. Amp: FR 8-100,000 Hz ±1 dB: S/N 80 dB at 95 dB line...
**TEAC**

AG-V-200 260-W A/V Receiver


STR-GX909ES

Sony STR-GX909ES

**TECHNICS**

AG-V-1020 100-W A/V Receiver

2 channels. 100 W x 2 rms. 2 video inputs including front-panel A/V: 1 A/V output: headphone jack. Matrix surround: 20 AM/FM presets with scan: auto tuning: loudness switch: mute button: direct channel access: fluorescent display: remote control. Amp: S/N 94 dB line: FM: AM reg 60 dB cap rate 1.5 dB: S/N 75 dB mono. 70 dB stereo: THD 1% (100 Hz) 0.2% mono: 0.4% stereo. 17 x 5/8 x 13/16 in. $400

STR-D-115 170-W A/V Receiver

4 channels. Dolby Pro Logic: 50 W x 3 (front, center) + 20 x 1 (rear) or 80 x 2 (front) + 20 x 1 (rear). Halflsimulated surround: variable time delay (10-30 ms). 17 x 4 7/8 x 10 9/16 in. $350

STR-D-15S 160-W A/V Receiver

4 channels. Dolby Pro Logic: 60 W x 2 (front) + 20 x 2 (center, rear) or 6 inputs. Features dynamic bass feedback: Hall surround mode: audio muting: 17 x 4 7/8 x 10 9/16 in. $350

STR-D-151 100-W Receiver

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

**ES Series**

STR-DG1ES 200-W A/V Receiver


STR-GX909ES 200-W A/V Receiver


STR-GX909ES. As above. 70 W x 3 + 40 x 1. Without on-screen displays. $820

**TEAC**

AG-V-3020 262-W A/V Receiver

5 channels. Dolby Pro Logic: 100 W x 2 (front) + 30 W x 1 (center) + 15 W x 2 (rear). 4 audio inputs including phone: 3 A/V inputs. Theater: studio: and Dolby 3 stereo surround modes: adjustable digital delay: center- and rear-channel level controls: 30 AM/FM presets: direct channel access: headphone jack: remote control: memory: speaker switching: volume control: remote control: remote control. FR: cap ratio 1.5 dB: S/N 70 dB stereo. 17 1/2 x 6 1/4 x 15 1/2 in. 29 lb. $570

**YAMAHA**

RX-V1070 390-W A/V Receiver


RX-V-870. As above. 3 A/V inputs. 80 W x 3 (front, center) + 25 W x 2 (rear). 33 lb. $949

RX-V-670 260-W A/V Receiver


RX-RX-78. As above. With 50 W x 3 + 15 W x 2. 2 A/V inputs: no line outputs: nonprogrammable remote $499

RX-V-770 85-W A/V Receiver

2 channels. 85 W x 2 into 8 ohms or 220 W x 2 into 2 ohms: 4 audio and 2 video inputs: 3-way binding posts: pre-out/main-in loops: infrared input and output: tone and balance controls: remote: power button: remote controller: 2 AC outlets: 2 VCR sets: programmable remote control. $750

RX-V-430 225-W A/V Receiver


**VECTOR RESEARCH**

VRX-5200R 50-W A/V Receiver

2 channels. 50 W x 2. Pre-out/main-in loops: video-monitor output: signal-processor loop: 2 AC outlets: Features discrete output transistors. Matrix surround: 20 AM/FM presets: scan tuning: separate FM mute and mono switches. FM: 50-Db quieting sens 18.3 dBf. 38.3 dBf stereo: cap ratio 1.3 dB: all-ch sel 65 dB. THD 0.1%: cap ratio 1.3 dB: all-ch sel 60 dB. cap ratio 1.3 dB: all-ch sel 58 dB. THD 0.1%: cap ratio 1.3 dB: all-ch sel 55 dB. $709

VRX-5300R 40-W A/V Receiver


VRX-5408 45-W A/V Receiver


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POWER AMPLIFIERS

ACOUSTIC RESEARCH
Limited Model 200 200-W Amplifier
2 channels. 200 W x 2 rms into 8 ohms with 0.2% THD. Switchable Class A/B design. Bridged mono-balanced, and unbalanced outputs. Normal and parallel stereo switches. S/N THD 0.15 dB; dynamic headroom 25 dB; S/N 95 dB; THD 0.04%; 17 x 3 x 17 in; 50 lb. ...$3,200

ACUSYS
Model 200 3600-W Amplifier
3 channels. 200 W x 3. Features discrete circuitry; low-impedance drive capability. ...$1,295
Model 100 3 As above. 100 W x 3 ....... $795

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

GFA-5551 200-W Amplifier
2 channels. 200 W x 2 into 8 ohms or 350 W x 2 into 4 ohms. Features 1-ohm stability; low-negative-feedback design; constant damping factor; THD 0.04%; 17 x 5/8 x 12 in.; 25 lb. .... $550

GFA-551 100-W Amplifier
2 channels. 100 W x 2 into 8 ohms or 150 x 2 into 4 ohms. Features 1-ohm stability; low-negative-feedback design; constant damping factor. THD 0.04%; 17 x 5/8 x 12 in.; 25 lb. $50

GFA-20-WB Amplifier
2 channels. 60 W x 2 into 8 ohms or 100 x 2 into 4 ohms. Features 1-ohm stability; low-negative-feedback design; constant damping factor; direct-coupled design; separate power transformers for each channel; 2 sets of speaker outputs. THD 0.04%; 17 x 3/4 x 12 in. ...$500

A/D/S/ JH 750-W Amplifier
6, 5, 4, or 3 channels. Designed for multroom and home theater systems. 125 W/ch into 4 ohms from 20-20,000 Hz with 0.02% THD. Features 1-ohm stability; short-circuit protection with fault indicators for each channel; variable-speed fan cooling. Remove, manual, or signal-sensing power turn-on. S/N 90 dB at 1 W. 17/4 x 7/2 x 15/4 in. ...$2,200

AMC
Model 244S 180-W Amplifier
4 channels. 45 W x 4, or 45 x 2 x 90 x 1, or 30 x 2, 2 x 8 ohms. FR 20-20,000 Hz +0.2 dB; THD 0.04%; S/N 100 dB at 1 W; damping factor 100. ...$399

ARAGON
Model 4004 MKII 200-W Amplifier
2 channels. 200 W x 2 into 8 ohms, 400 W x 2 into 4 ohms, 700 W x 2 into 8 ohms. Features dual-monaural design; 2 power supplies; 2 toroidal transformers; push-pull configuration. 42 lb. ...$1,600

AROUND
AudioResearch Amp One
4 ohms, or 700 W x 2 into 2 ohms. Features dual-monaural design; 2 power supplies; 2 toroidal transformers, push-pull configuration. 42 lb. ...$1,600

AROUND
AudioResearch D400 200-W Amplifier
2 channels. 200 W x 2 into 8 ohms from 4-100,000 Hz. Features Class AB circuitry; dual-monaural design; 4 multiple-emitter transistors in direct-connected output stage; two separate transformers. XLR connectors: RCA inputs; balanced outputs. Slew rate 30 W/µs; 19 x 9 x 17 3/4 in; 73 lb. ...$4,995

D300 160-W Amplifier
2 channels. 160 W x 2 into 8 ohms or 300 W x 1 into 4 ohms. Features solid-state topology; regulated power supply; unbalanced RCA and balanced XLR outputs. Slew rate 50 W/µs; 19 x 7 1/2 x 12 in; 48 lb. ...$3,995
D200. As above. 110 W x 2 into 8 ohms or 200 x 1 into 4 ohms. 19 x 5 1/4 x 11 1/4 in; 33 lb. ...$2,495

AUDIOTONE
Audio RAM 80-W Amplifier
2 channels. 80 W x 2 cont. avg into 8 ohms. Features MOSFET circuitry; single-ended Class A output stage; balanced inputs. Balanced outputs. Slew rate 20 V/µs; damping factor 300; 19 x 7 x 10 in; 40 lb. ...$1,980

Fortc 225W Amplifier
2 channels. 125 W x 2 into 8 ohms from 20-20,000 Hz with 0.05% THD. Features dual-monaural design; bipolar transistors. Balanced inputs. Balanced outputs. Slew rate 50 V/µs; damping factor 300; 19 x 7 1/2 x 10 in; 41 lb. ...$1,250

Model 2004. As above, 100 W x 2 into 8 ohms, 150 x 2 into 4 ohms. Features dual-monaural configuration; separate power supplies and toroidal transformers. 21 lb. ...$1,100

Omega II 440 220-W Amplifier
2 channels. 220 W x 2 into 8 ohms. Features active feedback design. THD 0.005%; slew rate 100,000 Hz ±1 dB; slew rate 50 W/µs; damping factor 300. 19 x 7 x 10 in; 50 lb. ...$1,900

Omega II 200. As above, 110 W x 2 into 8 ohms or 200 x 1 into 4 ohms. 19 x 5 1/4 x 11 1/4 in; 33 lb. ...$2,495

Tenendo 200-W Amplifier
2 channels. 200 W x 2 into 8 ohms. Features dual-monaural design; push-pull configuration. 42 lb. ...$1,622

B & K COMPONENTS
AV-6000 630-W Amplifier
6 channels. Designed for home theater or multiroom systems. 105 W x 6. Gold-plated connectors. Level controls. FR 5-45,000 Hz +0.2 dB; THD 0.09%; 17 x 5 1/4 x 17 in; 40 lb. ...$1,298

FX 4420 200-W Amplifier
2 channels. 200 W x 2 into 8 ohms or 400 x 2 into 4 ohms. Dual-monaural design; DC-coupled circuitry. Balanced inputs; gold-plated connectors. FR 5-45,000 Hz; THD 0.06%; at 1 kHz; S/N 95 dB; slew rate 20 V/µs; dynamic headroom 0.9 dB. 17 x 6 x 7 1/4 in; 40 lb. ...$998

AV-654 360-W Amplifier
6 channels. 60 W x 6. Designed for home-theater or multiroom systems. Gold-plated connectors. Level controls. FR 5-45,000 Hz +0.3 dB; S/N 94 dB; dynamic headroom 0.9 dB. 17 x 5 1/4 x 17 in; 27 lb. ...$898

ST-1400 105-W Amplifier
2 channels. 105 W x 2 into 8 ohms or 150 x 2 into 4 ohms. Features Class A design up to MOSFET output stage. Balanced inputs. FR 5-
**AMPLIFIERS**

45,000 Hz; THD 0.09%: S/N 95 dB; slew rate 14 V/µs; dynamic headroom 1.4 dB. 17 x 5/8 x 17 in; 25 lb. $548

**BEDIN**

BA-903 250-W Amplifier

2 channels. 250 W x 2 into 8 ohms or 500 x 1 into 8 ohms. Features solid-state technology. FR 20-20,000 Hz; THD 0.1% into 8 ohms; S/N 99 dB; slew rate 55 V/µs; damping factor 500; dynamic headroom 3.5 dB. 19 x 7/8 x 18 7/8 in; 66 lb. $3,250

BA-901. As above, 120 W x 2 into 8 ohms or 240 x 1 into 4 ohms. 19 x 5/8 x 12 1/2 in; 33 lb. $1,750

**BERNING**

EA-2101 100-W Tube Amplifier

2 channels. 100 W x 2 into 8 ohms. Features triode vacuum tubes; regulated power supply; voltage protection; 4 output-transistor windings per channel. FR 10-60,000 Hz ± 1.5 dB; THD 0.2%; S/N 100 dB; ± 3 dB. 40 lb. $4,290

**BGW Performance Series 2**

BGW System 2

SPA-3750A 100-W Amplifier

3 channels. 250 W x 3 into 8 ohms or 300 x 3 into 4 ohms. Features digital attenuators: 24-dB/octave crossovers; adjustable high-pass filter; magnetic circuit breaker. Parametric EQ: 2 adjustable delays. S/N 100 dB; 19 x 5/8 x 13 1/8 in; 48 lb. $1,849

Model 750G-06 300-W Amplifier

2 channels. 300 W x 2 into 8 ohms, 450W into 4 ohms, or 900 x 1 into 8 ohms. Features speaker protection; defeatable cooling fans. Transformer-isolated inputs: XLR and phone-jack inputs. 5-way binding posts. LED display and status indicators: switchable subsonic filter. 19 x 7 1/2 x 6 7/8 in; 11 lb. $1,949

Model 750G-06. As above, input active balanced instead of transformer isolated. $1,849

Model 350A-06 Series 200-W Amplifier

2 channels. 200 W x 2 into 8 ohms. 325 x 2 into 4 ohms, or 600 x 1 into 8 ohms. Features discrete circuitry; low-feedback design: DC speaker protection; magnetic circuit breaker. Transformer-isolated inputs: XLR and phone-jack inputs. 5-way binding posts. LED display and status indicators: modulation and clipping indicators: switchable subsonic filter. FR 20-20,000 Hz ± 0.2 dB; slew rate 20 V/µs; damping factor 400. Gold and black finish. 19 x 5/8 x 10 1/2 in; 34 lb. $1,149

Model 350A-06. As above, input active balanced instead of transformer isolated. $1,349

Model 350A-06. As Model 350A-06, without LED display or status indicators. $1,299

Model 350A-06. As Model 350-06, inputs active balanced instead of transformer isolated. $1,199

**BIC AMERICA**

Venturi SW 100-100 500-W Mono Amplifier

1 channel. 500 W into 8 ohms. Features high-pass filter; active crossover at 85 Hz. Speaker- and line-level inputs and outputs. Black. $329

Boulder 500 150-W Amplifier

2 channels. 150 W x 2 into 8 ohms. 250 x 2 into 4 ohms, or 500 x 1 into 8 ohms. Features 2-stage design: toroidal power transformer; shielded power cord; short-circuit, DC-offset, and thermal protections; 1/100-VAC operation; LED indicators: output-level controls. THD 0.005%; slew rate 35 V/µs stereo. 70 V/µs mono. 17 x 5/8 x 15/16 in. $5,500

Boulder 500AE. As above, with balanced inputs. Without LED's or level controls. $4,350

Boulder 102AE 100-W Amplifier

2 channels. 100 W x 2 into 8 ohms. Features two-stage design: discrete circuitry; toroidal power transformer; 2-channel Hi-Fi amplifiers. Voltage and current clipping indicators. THD 0.005%. $2,625

Boulder 100 100-W Amplifier

2 channels. 100 W x 2 into 8 ohms. Features mono-stereo switch. Slew rate 60 V/µs; damping factor 500 at 20 Hz into 8 ohms. 19 x 5/8 x 12 1/2 in; 42 lb. $2,925

**BRYSTON**

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

Model 4B NRB 250-W Amplifier

2 channels. 250 W x 2 into 8 ohms. 380 W x 2 into 8 ohms or 500 W x 1 into 8 ohms. Features dual mono design; two toroidal transformers coupled with four reservoir capacitors; high-pass filter input. Gold-plated inputs: 5-way binding posts and RCA connectors. Mono/stereo switch. Slew rate 60 V/µs. 19 x 1/2 x 14 in; 19 lb. $750

Model 3B NRB 100-W Amplifier

2 channels. 100 W x 2 into 8 ohms from 20-20,000 Hz with 0.1% THD. Features dual power supplies; quad-complementary output section; 1,248-square-in heat sink. Gold-plated RCA and XLR inputs. Mono/stereo switch. $1,395

Model 21-1P 50-W Amplifier

2 channels. 50 W x 2 into 8 ohms from 20-20,000 Hz with 0.1% THD. Features dual power supplies; 615-square-in heat sink; 1% metal-film resistors; polysilicon capacitors; discrete circuitry. Gold-plated 5-way binding posts and RCA connectors. Mono/stereo switch. Slew rate 60 V/µs. 19 x 1/2 x 10 in; 48 lb. $750

**CAMBRIDGE AUDIO**

A1001 100-W Amplifier

2 channels. 110 W x 2 into 8 ohms. Features dual mono design; toroidal transformers coupled with four reservoir capacitors; high-pass filter input. Gold-plated inputs: 5-way binding posts. FR 3-82,000 Hz ± 3 dB, THD 0.1% at 50% rated power; S/N 100 dB. 17 x 3/4 x 12 1/2 in; 22 lb. $700

A70. As above. 60 W x 2. 14 lb. $500

**CARVER**

TFM-75 750-W Amplifier

2 channels. 750 W x 2 into 8 ohms or 1,000 x 2 into 4 ohms from 20-20,000 Hz with 0.1% THD. Features dual mono design; two toroidal transformers coupled with four reservoir capacitors; high-pass filter input. Gold-plated inputs: 5-way binding posts and RCA connectors. Mono/stereo switch. S/N 100 dB. 19 x 1/2 x 13 1/2 in. $2,200

TFM-55 350-W Amplifier

2 channels. 380 W x 2 into 8 ohms or 600 x 2 into 4 ohms from 20-20,000 Hz with 0.5% THD. Features solid-state design with tranfer function modified for vacuum-tube sound characteristics; regulated power supply; amplifier and speaker overload protections. Two analog power meters with switchable range: variable L/R input-sens controls. S/N 100 dB. 19 x 1/2 x 14 in. $1,095

TFM-35 250-W Amplifier

2 channels. 250 W x 2 into 8 ohms from 20-20,000 Hz with 0.5% THD. Features solid-state design with tranfer function modified for vacuum-tube sound characteristics; regulated power supply; amplifier and speaker overload protections. Two analog power meters with switchable range: variable L/R input-sens controls. S/N 100 dB. 19 x 1/2 x 14 in. $750

AV-634 350-W Amplifier

4 channels. 60 W x 4 into 8 ohms. 60 x 2 + 150 x 1 into 8 ohms, or 100 x 4 into 4 ohms from 20-20,000 Hz with 0.15% THD. Designed for multichannel, home theater, or subwoofer/satellite systems. Features 18-dB/octave crossover at 80, 100, or 150 Hz. Input-sens controls for all channels. 19 x 3/4 x 1 1/2 in. $600

TFM-6c 65-W Amplifier

2 channels. 65 W x 2 into 8 ohms or 100 x 2 into 4 ohms from 20-20,000 Hz with 0.1% THD. Dacysilchian capability: L/R input-sens controls; A/B speaker switching: power/peak LED indicators. S/N 100 dB. 19 x 1/2 x 13 in. $520

**CELLO**

Duet 350-W Amplifier

2 channels. 350 W x 2 into 8 ohms. 2 channels. 50 W x 2 into 8 ohms from 20-20,000 Hz with 0.1% THD. Features dual power supplies; 1,248-square-in heat sink; soft-start circuitry: input buffer. Gold-plated connectors: balanced XLR and unbalanced RCA inputs. LED indicators: mono/stereo switch. Slew rate 60 V/µs; damping factor 500 at 20 Hz into 8 ohms. 19 x 5/8 x 9 in; 28 lb. $1,395

Encore 50-W Mono Amplifier

1 channel. 50 W. Dual-channel power supply; nickel-plated copper heat sinks. $6,000

Stereo Kit version of above. $6,000

Bridge Kit for above. $325

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<table>
<thead>
<tr>
<th>Model</th>
<th>Description</th>
<th>Power</th>
<th>Dimensions</th>
<th>Weight</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Classe Twenty-Five 250-W/ch Amplifier</strong></td>
<td>2 channels. 250 W x 2 or 1000 x 1 into 8 ohms. Features hybrid design with tube input stage and MOSFET output stage; protection circuitry outside signal path: 1000-V transformer; copper-plated chassis.</td>
<td>250 W x 2</td>
<td>17 x 3 x 2 in</td>
<td>125 lb</td>
<td>$1,195</td>
</tr>
<tr>
<td><strong>Classe Ten</strong></td>
<td>As above, 125 W x 2 or 400 x 1 into 8 ohms. Features discrete circuitry.</td>
<td>125 W x 2</td>
<td>19 x 3 x 2 in</td>
<td>35 lb</td>
<td>$795</td>
</tr>
<tr>
<td><strong>Coda Amplifier 10 100-W/ch Amplifier</strong></td>
<td>2 channels. 100 W x 2 into 8 ohms. Features no overall feedback; DC-coupled design; front panel; independent rectification and supply capacitors; double-sided gold-plated circuit boards; anodized chassis. Selectable balanced/unbalanced inputs; FET input with bipolar current feedback gain.</td>
<td>100 W x 2</td>
<td>12 x 9 x 2 in</td>
<td>12 lb</td>
<td>$2,350</td>
</tr>
<tr>
<td><strong>Evolution 2000-A 100-W/ch Amplifier</strong></td>
<td>2 channels. 100 W x 2 into 8 ohms. Features hybrid tube/ transistor design with tube driver stage; zero-feedback solid-state MOSFET output stage.</td>
<td>100 W x 2</td>
<td>12 x 9 x 2 in</td>
<td>12 lb</td>
<td>$5,795</td>
</tr>
<tr>
<td><strong>MF2200</strong></td>
<td>As above, 200 W x 2 into 8 ohms. 19 x 5/4 x 15 in; 69 lb</td>
<td>200 W x 2</td>
<td>19 x 5 x 4 in</td>
<td>40 lb</td>
<td>$1,995</td>
</tr>
<tr>
<td><strong>MV320 45-W/ch Amplifier</strong></td>
<td>2 channels. 45 W x 2.2 cont avg into 8 ohms. Features polystyrene capacitors. LED bias indicators. S/N 94 dB. 19 x 3/2 x 15 in; 40 lb</td>
<td>45 W x 2</td>
<td>19 x 3 x 2 in</td>
<td>15 lb</td>
<td>$1,995</td>
</tr>
<tr>
<td><strong>SA-100 100-W/ch Tube Amplifier</strong></td>
<td>2 channels. 100 W x 2 into 8 ohms. Features hybrid design with tube input stage and MOSFET output stage; MOSFET output stage: copper-plated chassis; 1000-V transformer; 2-ohm stability. FR 5-100,000 Hz; THD 1.0%; S/N 92 dB; damping factor 30. 19 x 4 x 12/1 in; 28 lb</td>
<td>100 W x 2</td>
<td>19 x 4 x 12 in</td>
<td>28 lb</td>
<td>$1,495</td>
</tr>
<tr>
<td><strong>Solid-1 100-W/ch Amplifier</strong></td>
<td>2 channels. 100 W x 2 into 8 ohms or 170 x 2 into 4 ohms. Features FET signal path: 2-ohm stability; bipolar technology. Dynamic headroom 3 dB; Black or silver finial. 3-year warranty. 19 x 4 x 12/1 in; 18 lb</td>
<td>100 W x 2</td>
<td>19 x 4 x 12 in</td>
<td>18 lb</td>
<td>$1,195</td>
</tr>
<tr>
<td><strong>Classe Seventy</strong></td>
<td>As above, 75 W x 2 into 8 ohms or 150 x 2 into 4 ohms. 19 x 4 x 12/1 in; 35 lb</td>
<td>75 W x 2</td>
<td>19 x 4 x 12 in</td>
<td>35 lb</td>
<td>$1,995</td>
</tr>
<tr>
<td><strong>Stereo 100 50-W/ch Amplifier</strong></td>
<td>2 channels. 50 W x 2 into 8 ohms or 75 x 2 into 4 ohms from 20-20,000 Hz with 0.05% THD. Features Class AB operation; 8 bipolar output transistors; toroidal transformer. S/N 125 dB; damping factor 120. 17 x 3 x 2 in; 22 lb</td>
<td>50 W x 2</td>
<td>17 x 3 x 2 in</td>
<td>22 lb</td>
<td>$595</td>
</tr>
<tr>
<td><strong>Stereo 70 200-W/ch Amplifier</strong></td>
<td>2 channels. 70 W x 2 or 200 into 8 ohms or 375 into 8 ohms. XR and RCA inputs. Slew rate 150 V/µs; damping factor 150. 19 x 3/2 x 12/1 in; 45 lb</td>
<td>70 W x 2</td>
<td>19 x 3 x 12 in</td>
<td>45 lb</td>
<td>$3,995</td>
</tr>
<tr>
<td><strong>Stereo 200 100-W/ch Amplifier</strong></td>
<td>2 channels. 100 W x 2 into 8 ohms. 150 x 2 into 4 ohms or 300 x 1 into 8 ohms from 20-20,000 Hz with 0.05% THD. Features Class AB operation; 8 bipolar output transistors: toroidal transformer. S/N 125 dB; damping factor 120. 17 x 3 x 2 in; 22 lb</td>
<td>100 W x 2</td>
<td>17 x 3 x 2 in</td>
<td>22 lb</td>
<td>$595</td>
</tr>
<tr>
<td><strong>Forte</strong></td>
<td>F6 200-W Amplifier</td>
<td>2 channels. 100 W x 2 into 8 ohms from 0-20,000 Hz with 0.1% THD. Features slide switches; pure-feedback transistor design. Gold-plated connectors. Slope rate 100 V/µs; 17 x 6 1/2 x 4 1/4 in; 33 lb</td>
<td>100 W x 2</td>
<td>17 x 6 x 4 in</td>
<td>33 lb</td>
</tr>
<tr>
<td><strong>FT-1485-W Amplifier</strong></td>
<td>4 channels. 125 W x 3 x 55 x 2, all into 8 ohms from 20-20,000 Hz with 0.15% THD. Features bipolar output transistors. FET input stage. FR 3-50,000 Hz ±1 dB</td>
<td>125 W x 3</td>
<td>17 x 6 x 4 in</td>
<td>33 lb</td>
<td>$1,899</td>
</tr>
<tr>
<td><strong>Transnova 9305S 60-W/ch Mono Amplifier</strong></td>
<td>1 channel. 15 W into 8 ohms or 65 W into 4 ohms with 0.2% THD. Designed for center channel in home theater system. Features fully complementary discrete circuit design. Input -level control. 20-W/100 Hz ±1 dB, 7/8 x 2 x 1/2 in; 8 lb</td>
<td>15 W</td>
<td>7 x 1 x 2 in</td>
<td>1 lb</td>
<td>$1,299</td>
</tr>
<tr>
<td><strong>Transnova 9305S 150-W/ch Amplifier</strong></td>
<td>2 channels. 150 W x 2 or 450 x 1 into 8 ohms, or 975 x 2 into 4 ohms. Features home theater operation; 12 MOSFET output devices; four 15,000-µf 75-V storage capacitors. THD 0.07%; S/N 100 dB; slew rate 150 V/µs; damping factor 800 at 1,000 Hz. Rack mountable; silver</td>
<td>150 W x 2</td>
<td>17 x 3 x 2 in</td>
<td>17 lb</td>
<td>$2,200</td>
</tr>
<tr>
<td><strong>Stertura</strong></td>
<td>Above in black. Not rack mountable</td>
<td>150 W x 2</td>
<td>17 x 3 x 2 in</td>
<td>17 lb</td>
<td>$2,000</td>
</tr>
</tbody>
</table>
# Amplifiers

## Model 9290 145-W/ch Amplifier
- 2 channels: 145 W x 2 or 420 x 1 into 8 ohms, 210 W x 2 to 4 ohms. Features 12 MOSFET output devices, J-FET double-differential front end: double-sided glass circuit boards; twin-core transformers. Level controls. THD 0.05%: S/N 100 dB; slant rate 50 V/µs; damping factor 300 at 1.000 Hz, 19 x 3/8 x 12/1 in; 35 lb. $800

## Model 9130 65-W/ch Amplifier
- 2 channels: 65 W x 2 or 150 x 1 into 8 ohms, 75 x 2 into 4 ohms. Self-limiting MOSFET output. Level controls. THD 0.008%: S/N 100 dB, 19 x 3/8 x 9 in; 20 lb. $450

## Harman Kardon

### PA2000 170-W Amplifier
- 2 channels: 170 W x 2 into 4 or 8 ohms. Features discrete circuitry from input to output; low-induction geometry. Auto standby mode. FR 0.1-250,000 Hz; S/N 120 dB; slant rate 280 V/µs; damping factor 120. 17 x 4 x 16 in; 35 lb. $1,199

### PA2200 100-W Amplifier
- 2 channels: 100 W x 2 into 4 or 8 ohms from 20-20,000 Hz with 0.3% THD. Features discrete circuitry; auto standby mode. $599

### PA2100
- As above: 60 W x 2 into 8 ohms from 20-20,000 Hz with 0.09% THD or 60 W into 2 ohms with 0.3% THD. $499

## Heybrook

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

## JRM

### Power Tower 540-W Amplifier
- 4 channels: 200 W x 4 into 8 ohms, 350 x 2 into 8 ohms, or 500 x 2 into 2 ohms. Features complementary all-cascade Class AB design: polypropylene capacitors, thermal, DC/clip, and power-up/fail protections. Dual LED level meters. FR 0.6-75,000 Hz; THD 0.02%: S/N 85 dB. 24 x 16 x 14 in; 70 lb. $3,300

### crossover
- 4-way stereo active crossover for above. $1,125

## Kenwood

### KM-X1 600-W A/V Amplifier
- 6 channels: 100 W x 6 (left, right, center, 2 surround, subwoofer) or 130 W x 3 (left, right, subwoofer), both into 8 ohms with 0.03% THD. Features THX certification. Gold-plated connectors; terminals designed for heavy-gauge speaker cable. FR 10-100,000 Hz +0.3 dB, S/N 105 dB; 17 x 4 x 15 in; 44 lb. $899

## Kinergetics

### KHA-200 140-W Amplifier
- 2 channels: 140 x 2 cont avg into 8 ohms. Features THX certification: dual mono design; Class A operation; servo-controlled DC output; bipolar output transistors; 1-ohm stability. Rhoton input connectors. 5-way binding posts. 17 x 6 x 16½ in. $2,495

### KHA-550 550-W Amplifier
- 5 channels: 100 W x 5, 150 x 1 into 8 ohms. Features THX certification: L-1400-W toroidal transformer; servo-controlled DC output; independent power supplies. 17½ x 6 x 16½ in. $1,995

## McIntosh

### MC-7106
- **MARK LEVINSON**
  - **No. 23.5 200-W Mono Amplifier**
    - 1 channel: 200 W x 1 into 8 ohms or 400 W x 1 into 4 ohms. Features AC-power filtering with DC-offer correction; power-surge limiter; two power supplies; toroidal transformers with independent secondary windings; clip-control circuit; bipolar gain stages; active differential input circuit; Class AB output stage. THD 0.3%, 19 x 8½ x 18 in; 105 lb. $7,495
  - **No. 27.5 100-W Amplifier**
    - 2 channels: 100 W x 2 into 8 ohms, 200 W x 2 into 4 ohms, or 350 x 2 into 2 ohms. Features dual-mono design; raw AC current filtered by 2 separate circuits; power-surge limiter; separate power supplies; audio signals processed through 2 Class A voltage-gain stages and 3 current-gain stages; cascaded differential input stage; Class AB output stage. Balanced Cnamac or XLR input. 19 x 8½ x 18 in; 85 lb. $5,995
  - **No. 29.** As above: 50 W x 2 into 8 ohms. 100 W x 2 into 4 ohms, or 175 x 2 into 2 ohms. 17½ x 6 x 14½ in; 60 lb. $3,495

### LINN

### Klimt 80-W Amplifier
- 2 channels: 80 W x 2 into 8 ohms or 160 W x 2 into 4 ohms. Features overcurrent and thermal protections. $3,695

### LK 100 50-W Amplifier
- 2 channels: 50 W x 2 into 8 ohms. Features overcurrent and thermal protections: internal heat sink. THD 0.5%. $1,095

### Powerpak 50-W Amplifier
- 2 channels: 50 W x 2 into 8 ohms. $795

## Melos

### Triode 200 ST Plus Gold
- **200-W Tube Amplifier**
  - 2 channels: 200 W x 2 into 8 ohms with 0.2% THD. Features Class AB operation to 50 W. Balanced input. $3,895

### Triode 200 ST Plus
- As above, with Class AB operation to 25 W. No balanced inputs. $2,995

## SHA-1 3-Wch Tube Headphone Amplifier
- 2 channels. Doubles as line-level preamp. $3,000

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AMPLIFIERS

MOTIF

Dual-Mono design; twin-wound toroidal transformer; steel chassis; thermal and DC protection. Biwire outputs: 12% x 3/4 x 12% in...

NAP 250 70-W Amplifier

2 channels. 70 W x 2 cont into 8 ohms. Features toroidal transformer; 2800 power supplies; thermal protection. FR 3-40,000 Hz ±3 dB...

MUSEATEX

The following feature floating-charge power supplies; MOSFET outputs, toroidal transformers; power-on-muting, and a 5-year warranty.

Melior AS-10 100-W Mono Amplifier

2 channels. 100 W x 2 into 8 ohms or 150 x 2 into 4 ohms. Features Class AB design, thermal overload, DC offset, and short-circuit protections; solid-state switching. 2 parallel inputs; 2 parallel outputs for biwiring; 5-way binding posts. FR 1-100,000 Hz; damping factor 100. 17 x 5/4 x 10 in...

NHT

M-10 80-W Mono Amplifier

1 channel. 80 W x 1 into 8 ohms or 2 x 1 into 4 ohms. Features thermal protection; 3-buffered line-level outputs. S/N 90 dB; damping factor 100 at 50 Hz; dynamic headroom 12 dB; 16% x 4 3/4 x 15 in...

OCM TECHNOLOGY

Model 100-200W Amplifier

2 channels. 200 W x 2 into 8 ohms. Features Class AB MOSFET output circuitry with temperature-independent biasing, shielded 1.500-kVA toroidal power transformer; electrolytic capacitors. Gold-plated RCA inputs; balanced XLR input. 5-way binding posts. FR 0.2-100,000 Hz ±3 dB: THD 0.25%; slew rate 300 V/µs; Black-anodized aluminum faceplate. 5-year parts-and-labor warranty. 19 x 11 1/2 x 17 in...

PARASOUND

HCA-1206 720-W Amplifier

6, 5, or 4 channels. Designed for home theater or multichannel systems. 120 W x 6 into 8 ohms, 180 x 6 into 8 ohms, 120 x 4 x 300 into 8 ohms, or 120 x 2 x 300 into 8 ohms, all rms from 20-20,000 Hz. Features THX certification: 2 bridgeable channel pairs; true Class A complementary MOSFET drivers; bipolar output devices; JFET input stage; silver-cadmium re...


**AMPLIFIERS**

HCA-12001 205-W/Channel Amplifier
2 channels. 205 W x 2 into 8 ohms; 315 x 2 into 4 ohms, or 630 x 1 into 8 ohms, all from 20-20,000 Hz. Features: Ti1400; crossover network; Class A/B design; dynamic headroom 7 dB. 17 x 8 x 14 in; 37 lb. $925

HCA-8001 100-W/Channel Amplifier
2 channels. 100 W x 2 into 8 ohms; 150 x 2 into 4 ohms, or 260 x 1 into 8 ohms. Features: Class AB discrete output stage; Class A cascode input circuitry; bipolar output devices: transistor transistors; toroidal transformer; 54,000-pF power supply; independent regulated supplies for each stage; OFC wiring; thermal, DC-offset and short-circuit protection; XLR and RCA inputs. Rack-mount optional. Ti1400. S/N 97 dB at 1 W, 8 ohms, slew rate 200 V/ps, Wood or black acrylic finish. 5-yr warranty. 22 lb. $1,999

PS 100 Delta 120-W/Channel Amplifier
2 channels. 120 W x 2 into 8 ohms or 200 x 2 into 4 ohms. Dual-mono design: 60,000-pF power-supply capacitance; low-feedback design; direct coupled input and output. Ti1400. S/N 76 x 6 x 17 in. $1,295

**PIONEER**

Elite M-91 200-W/Channel Amplifier
2 channels. 200 W x 2 into 8 ohms from 20-20,000 Hz with 0.03% THD. Features: direct signal paths; power supply with one cast-iron transformer per channel: 16130-W output transistors; honeymoon heat sink and insulation; CD- and line-direct inputs. A/B speaker switching; input-level controls. FR 20-20,000 Hz ±0.5 dB: S/N 103 dB: dynamic headroom 4 dB. 12 x 5 x 9 in; 27 lb. $1,395

Model 106. As above. 60 W x 2 into 8 ohms or 80 x 2 into 4 ohms. 18,800-pF toroidal transformer: 12 x 3 x 8 in; 11 lb. $695

**QUICK SILVER**

Model 135 135-W Tube Mono Amplifier
1 channel. 135 W into 4 or 8 ohms from 20-20,000 Hz. Features: hand-wiring: 12A17, 12FQ-7, and six EL34 tubes. Meter: bias controls. 70 lb. $2,800

Silver. As above. 90 W into 4 or 8 ohms from 20-20,000 Hz. 12A17, 12BH7, 5AR4, and matched-pair KT88 tubes. 9 x 6 x 15 in; 37 lb. $1,225

KT-88. As above. 60 W into 4 or 8 ohms from 20-20,000 Hz. Two KT88, two 12FQ-7, and 5AR4 tubes. 9 x 6 x 14 in; 30 lb. $998

GLA 40-W Cube Tube Amplifier
2 channels. 40 W x 2 into 48 ohms from 20-20,000 Hz. 12AX7, 6922, and EL34 tubes: hand wiring. 17 x 11 x 6 in; 48 lb. $1,195

**PROTON**

A-1600 360-W Amplifier
6 channels. Designed for home theater systems, 60 W x 6 into 8 ohms; bridgeable from 3 to 5 channels at 150 W. FR 20-20,000 Hz ±5 dB; THD 0.05%; S/N 113 dB; damping factor 100; dynamic headroom 2.5 dB. 16 x 4 x 7 in; 28 lb. $700

A-2120 120-W Amplifier
2 channels. 120 W x 2 into 8 ohms. Features: dual-mono design with 2 separate power supplies and 2 discrete amplifiers in single chassis; protection circuitry; Class A/B design; high current; bipolar transistors; toroidal transformer; 80,000-pF output capacitance; low feedback design; line-conditioned power supply; transformer. 18 x 6 x 16 in; 48 lb. $1,000

**PS AUDIO**

PS 200 Delta 200-W/Channel Amplifier
2 channels. 200 W x 2 into 8 ohms or 400 x 2 into 4 ohms. Features: dual-mono design; Class A/B design; EMU/RF filtration; fuse protection; 80,000-pF output capacitance in power supply; line feedback design; line-conditioned power supply; transformer. 220 W x 2 into 8 ohms or 380 W x 2 into 4 ohms. Features: Class A/B design; high current; bipolar transistors; toroidal transformer; 100,000-pF power-supply capacitance; low-feedback design; direct coupled input and output. THD 0.1%; 16 x 7 x 17 in; 64 lb. $2,095

**ROTEL**

RB990BX 200-W Amplifier
2 channels. 200 W x 2 cont avg into 8 ohms from 20-20,000 Hz with 0.03% THD. Features: power transformers with separate rectifiers and filter capacitors. FR 4-100,000 Hz ±0.5 dB; 3 db. S/N 120 dB; damping factor 1,000. 17 x 4 x 12½ in; 35 lb. $1,000

RB980BX. As above. 130 W x 2 or 360 x 1 cont avg into 8 ohms from 20-20,000 Hz with 0.05% THD. 17 x 4 x 12½ in; 22.4 lb. $700

RB956AX 180-W Amplifier
6 channels. Designed for home theater systems. 30 W x 6 into 8 ohms. Bridgeable, THD 0.03%; S/N 80 dB. 17 x 4 x 12½ in; $500

**SONANCE**

Sonamp 260 60-W/Channel Amplifier
2 channels. 60 W x 2 cont avg into 8 ohms, 400 x 2 into 4 ohms, or 600 x 2 into 2 ohms. Features: THD 0.02% at 1.000 Hz. S/N 120 dB; slew rate 100 V/µs; damping factor 250. $980

Model 1 60-W/Channel Amplifier
2 channels. 60 W x 2 cont avg into 8 ohms, 120 x 2 into 4 ohms or 215 x 2 into 2 ohms. Features: differential PET circuitry; 600-VA toroidal transformer; RCA and XLR inputs. Selectable 26-32Ω gain: input mute and phase switches. THD 0.02% at 1.000 Hz. S/N 120 dB; slew rate 100 V/µs; damping factor 250. $980

Sonamp 120 60-W Amplifier
2 channels. 120 W x 2 into 8 ohms, all from 20-20,000 Hz. Features: low distortion, thermal, surge and overload protection. 2 line-level outputs. Defeatable auto turn-on; input-level controls. 16 x 5 x 12½ in; 23 lb. $575

Sonamp 260 60-W/Channel Amplifier
2 channels. 60 W x 2 cont avg into 8 ohms, 100 x 2 into 8 ohms from 20-20,000 Hz. Features: Class A/B design; 2-ohm stability; direct coupling: 1,400-W toroidal transformer with 100,000-pF storage; negative feedback: 20 output devices; fuse protection. Balanced-XLR and unbalanced-RCA inputs. 4 pairs of gold-plated biwire 5-way binding posts. 17 x 6 x 15 in; 48 lb. $1,995

Proton AA-2120
The Five 60-W/cch Amplifier
2 channels. 60 W x 2 into 8 ohms. 120 W x 2 into 4 ohms, or 240 W x 2 into 2 ohms. Features Class A MOSFET design; no negative feedback; proprietary linearization circuit; XLR inputs; gold-plated connectors. 19 x 7 x 16 3/4 in; 55 lb. $1,699

Sononamp 2063
As above. with switching for 3 speaker pairs. $399

SONY
TA-N80ES 200-W/cch Amplifier
2 channels. 200 W x 2 into 8 ohms with 0.006% THD; 270 W x 2 into 4 ohms with 0.005% THD; 380 W x 1 into 8 ohms with 0.005% THD, all from 20-20,000 Hz. Features discrete output transistors in triple push-pull configuration; 2 protection circuits. Fixed and variable inputs; XLR inputs; variable input select. Damping factor 100; dynamic headroom 2.8 dB at 4 ohms. Simulated-wood side panels. 18 x 6 x 14 1/2 in; 52 lb. $1,250

TA-N55ES 150-W/cch Amplifier
2 channels. 110 W x 2 into 8 ohms with 0.004% THD; 150 W x 2 into 4 ohms with 0.005% THD; 300 W x 1 into 8 ohms with 0.007% THD, all from 20-20,000 Hz. Features discrete output transistors; 2 protection circuits. Fixed and variable inputs. A/B speaker switching. Damping factor 100; dynamic headroom 2.8 dB at 4 ohms. Simulated-wood side panels. 18 3/4 x 3 1/2 x 12 1/2 in; 55 lb. $499

T200 100-W/cch Amplifier
2 channels. 100 W x 2 or 330 W x 1. Features Class A design; 28 IGBT output devices; decoupled front-end; short-path circuit execution; Balanced and unbalanced outputs. Features 58-step attenuation circuit. 5 -way binding posts. Mono switch. FR 0-100,000 Hz; slew rate 150 V/ps; 17 x 4 x 13 in; 24 lb. $5,850

SA-120 60-W/cch Amplifier
2 channels. 60 W x 2 into 8 ohms or 100 W x 2 into 4 ohms. Features differential Class A circuit with MOSFET and bipolar transistors in Class AB current-dumping output stage. Gold RCA inputs; 5-way binding posts. FR 0.5-300,000 Hz; THD 0.05%; S/N 97 dB; slew rate 150 V/ps. 17 x 4 x 13 in; 24 lb. $400

SUPERPHON
T500 250-W/cch Amplifier
2 channels. 250 W x 2 Class AB or 125 x 2. Class A. Features switchable Class A/AB operation; microprocessor thermal-stability control; 4 separate gain stages; fully regulated and decoupled front ends; short-path circuit execution: 64 IGBT output devices; 4 sets of output posts. Balanced and single-ended inputs. FR 0-150,000 Hz; slew rate 150 V/ps. $5,850

T100 50-W/cch Amplifier
2 channels. 50 W x 2 or 180 x 1. Features Class A design; 24 IGBT output devices; decoupled front-end separate output; high-bias cascode/FET front-end; short-path circuit execution. Balanced and unbalanced inputs; 4 sets of output posts. Mono switch. FR 0-100,000 Hz; slew rate 100 V/ps. $3,850

ACUSON
MX-1 200-W/cch Amplifier
2 channels. 200 W x 2 into 8 ohms with 0.008% THD; 360 W x 2 into 4 ohms from 20-20,000 Hz with 0.008% THD. Features gold-plated PC-board wiring; twin transformers; antivibration antiresonance chassis: Class A amplification; linear damping circuit. Link for CX-1 or CX-2 preamplifier: 3-way binding posts; gold-plated solid-brass inputs. A/B speaker switching. S/N 125 dB; damping factor 350. 17 x 4 x 19 1/4 in; 53 lb. $2,650

YAMAHA
GTP-565 Preamplifier
5 line-level inputs. MM/MC phono input; 3 outputs: signal-processor loop. One direct-coupled output: Class A circuitry; 1% metal-film resistors and metalized-film capacitors on double-copper-plated glass-epoxy printed circuit board: separate headphone amplifier. Record-out selector; loudness control. FR 5-90,000 Hz; 80-55 -dB range; THD 0.005% phono; 0.0025% line; S/N 95 dB phono; 100 dB line; ch sep 75 dB at 1,000 Hz. 17 x 3 3/4 x 11 1/4 in; 17 lb. $1,000

GTP-5011 Preamplifier/Tuner
4 line-level inputs. MM/MC phono input; 3 outputs: signal-processor loop. One direct-coupled output: Class A circuitry; 1% metal-film resistors in all critical applications: quartz-referenced digital-synthesis tuning; high-blend circuit. Auto scan tuning: 8 AM/FM presets. LED signal-strength display: front panel dimmer. Remote sensor for multiroom applications optional. FR 5-65,000 Hz; 80-55 -dB range; THD 0.005% phono; 0.0025% line; S/N 95 dB phono; 100 dB line; ch sep 75 dB at 1,000 Hz. 17 x 3 3/4 x 11 1/4 in; 17 lb. $800

ACOUTIC RESEARCH
Limited Preamplifier Model 2
2 balanced and 3 unbalanced inputs; balanced and unbalanced outputs. Features 58-step attenuator using Dale metal-film resistors: 4-layer switch for mixing and phase inversion. THD 0.002%; S/N 110 dB. 19 x 4 x 13 in; $2,200

ADCOM
GTP-600 Preamplifier/Tuner
4 line-level inputs. MM/MC phono input: 3 outputs: signal-processor loop. One direct-coupled output: Class A circuitry; 1% metal-film resistors and metalized-film capacitors on double-copper-plated glass-epoxy printed circuit board: separate headphone amplifier. FR 5-90,000 Hz; 80-55 -dB range; THD 0.005% phono; 0.0025% line; S/N 95 dB phono; 100 dB line; ch sep 75 dB at 1,000 Hz. 17 x 3 3/4 x 11 1/4 in; 17 lb. $1,000

GTF-5551 Preamplifier
5 line-level inputs. MM and MC phono inputs; bypass output: signal-processor loop. Features AC- and DC-coupled outputs; 2-sided copper-
AMC
AV81 A/V Preamplifier
8 audio inputs, 4 composite-video inputs; buffered video and record outputs. Record-out selector: remote-controlled source selection. THD 0.01%: S/N 95 dBA.

AVSH1. As above, with Dolby Pro Logic decoder. Features left, right, center, 2 rear, and subwoofer outputs.

AVSH1TX. As above, THX certified. Features re-sequencing circuitry for high-frequency response; decorrelation circuitry for rear-channel enhancement.

ARAGON
Aurum Preamplifier
Features Class A circuitry; dual-mono design; Teflon dielectric wiring; Penny and Giles volume control. 19 x 13/4 x 14 in. $7,500

Model 18K Preamplifier
6 inputs; 4 outputs. Features Class A circuitry; dual-mono DC power supply; gold-plated connectors. 19 x 3 x 11 in. $995

ARCAM
Delta 110 Digital Preamplifier
Coaxial and fiber-optic digital inputs; 5 analog inputs: MIC/MM phono inputs: 2 tape loops. Features 1-bit D/A converter; separate toroidal power transformers for digital and analog sections; standby mode. Record-out selector: A/B speaker switching; remote control. $1,500

Delta 110S. As above, without digital inputs. 6 analog inputs. $1,100

AUDIO BY VAN ALSTINE
FET-Valve Tube Preamplifier
Phono inputs: 2 tape loops; 5 line-level inputs; headphone jack. Features hybrid vacuum tube/MOSFET design; voltage and current-overload protections; toroidal transformer; straight-line design; regulated power supplies. Volume and balance controls. 12 x 3 x 11/2 in; 8 lb. $995

Super Pas 41 Tube Preamplifier
Gold-plated phono input; 5 gold-plated line-level inputs; 2 tape loops; headphone jack. Features straight-line vacuum-tube voltage-gain circuits followed by solid-state current drivers; toroidal transformer; regulated power supplies; ceramic selector switch; 240-V operation. Volume and balance controls. Black anodized faceplate. Kit version of above. $595

Audio Design Associates
ADP-8 Preamplifier
5 inputs; 3 tape loops; signal-selector loop; 2 outputs: switched AC output. Balance, bass, midrange, and treble control. FR 20-20,000 Hz; ±0.25 dB. THD 0.05%; S/N 85 dB; 3/4 x 9 x 11/4 in; 8 lb. $1,133

Audio Innovations
Series 200 Preamplifier
MM/MC phono input; 4 line-level inputs: 2 main outputs; tape output. Features Noble conductive plastic-film potentiometers. 13 lb. $600

Audio Research
LS2 Tube Preamplifier
6 line-level inputs; 1 RCA and 2 XLR outputs. Gold-plated connectors; defeatable tape outputs. Features hybrid FET/tube Class A circuitry: gold-contact phono input; active feedback circuit; 3 decoupled electrolytic capacitors; auto-mute circuit; Mute switch; tape-monitor controls. FR 1-100,000 Hz; ±0.5; 3 dB. S/N 100 dB. 19 x 51/4 x 101/4 in. $2,495

LS2B. As above, balanced inputs. 14 lb. $2,995

SP-9 MkII Tube Preamplifier
2 tape loops: MC phono input; gold-plated connectors. Features vacuum tubes in phono and line stages; shielded toroidal power transformer; auto-mute circuit; Mute switch; tape-monitor controls. FR 5-50,000 Hz; ±0.5 dB line. 20-20,000 Hz; ±0.25 dB phono. $1,875

LS3 Preamplifier
7 line-level inputs; 3 outputs. Features DC-coupled inputs; regulated power supply; direct gain path. Input selector switch. FR 2-100,000 Hz; ±3 dB. 19 x 5 x 11/2 in; 11 lb. $1,495

LS3B. As above, with balanced output. $1,995

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

Audire
Diffet 3 Preamplifier
MM phono input. Features discrete circuitry. FET design; regulated power supply. MC phono input optional. FR 5-100,000 Hz. THD 0.005%; S/N 94 dB. 19 x 2 x 7 in. $1,055

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

B&K Components
AVP2000 A/V Preamplifier
8 audio, 4 composite-video, and 3 S-video inputs; 5 line-level outputs; 4 composite-video and 3 S-video outputs; balanced-XLR outputs and signal-processor loop for one zone. Designed for 2 zones. Independent volume, balance, mute, and source-select controls for each zone; 8 system presets per zone: remote control. FR 1-150,000 Hz; ±1 dB. THD 0.02%; S/N 89 dBA. 17 x 3 x 12 in; 19 lb. $798

Boulder
L5AE Preamplifier
Two balanced XLR inputs; 4 RCA inputs; balanced and unbalanced outputs. Tape-monitor controls. $3,275

L3AE Preamplifier
5 line-level inputs; balanced XLR outputs; tape loop; gold-plated connectors. Phono input optional. THD 0.0025%. $1,950

Bryston
BP-5 Preamplifier
Phono input: 3 line-level inputs: balanced output; tape and processor loops. Features 2-stage phono section: no internal wiring with components pugging directly into boards; volume control; ceramic selector switch; 0.25 dB accuracy. FR 22-20,000 Hz, THD 0.005%: S/N 80 dBA phono. 95 dBA line; 20-year parts-and-labor warranty. 19 x 1 3/8 x 8 in. $895

Cambridge Audio
C100 Preamplifier
Gold-plated MM/MC phono inputs: 2 tape inputs. Features toroidal power transformer. FR 5-100,000 Hz. S/N 80 dB. 75 dB. MC 94. 75 dB line. 17 x 3 3/4 x 12 1/2 in; 10 lb. $700

C70 Preamplifier
Gold-plated MM/MC phono inputs: tape loop. Features toroidal power transformer: passive EQ in RIAA stage: Defeatable tone controls. FR 10-140,000 Hz. S/N 75 dB. MC 95. 95 dB line. $500

Carver
C-19 Tube Preamplifier
7 inputs including MM phono. MC phono, and CD-direct: 2 signal-processor and 2 tape loops; one main output with solid-state transfer characteristic; one main output with vacuum-tube transfer characteristic: headphone jack: 6 AC outlets. Features four 6D18 vacuum tubes; infra-sonic filter. L/R tone controls with variable turnover; adjustable gain: mono/stereo and absolute-phase switches; tape-dubbing capability.

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FR 10-20,000 Hz ±0.3 dB; THD 0.25%; S/N 86 dB MM. 82 dB MC

$1,200

CT-29s A/V Preamplifier/Volume

3 video inputs; 8 audio inputs; 6 video outputs; 3 video connectors. Features DSP for surround: variable Vocal Zom: 8 frequency to improve dialogue: 18-dB/oct subwoofer crossover; AM. FM. and CATV tuning. Switching capabilities for 2 zones; Dolby Pro Logic decoder and 5 other surround modes: variable time delay: auto surround/stereo mode selection; remote surround-level controls; on-screen displays; programmable A/V remote control

$1,700

C-15s A/V Preamplifier

3 composite-video inputs: 1 S-video input; audio inputs for 8 audio and 3 video sources; 6 outputs: 2 rear line-level outputs: composite- and S-video monitor outputs; 2 video loops; 2 tape loops: signal-processor loop. Features DSP for surround: variable Vocal Zom: 8 frequency to improve intelligibility of center-channel dialog; 18-dB/oct subwoofer crossover. Dolby Pro Logic decoder and 5 other surround modes: auto input balance: continuously variable switching; capabilities for 2 multiroom zones; A/V remote control

$700

CT-3 Preamplifier/Volmeter


$450

CELLO

The Palette Preamplifier

5 inputs: 2 fixed-level inputs: 2 balanced and 1 balanced outputs: 2 tape loops. Features external power supply: 6 tone controls. FR 20-20,000 Hz ±0.6 dB. THD 0.005% . S/N 460 dB

$1,800

Audio Suite

Modular system built around an open-architecture mainframe that accepts up to 10 slide-in vertical modules (sampling listed below). Can control multizone and multizone media systems.

P101. MC phono input

$1,800

P210. Output

$3,800

Master Power Supply 120 V

$1,300

P210. Digital processor input

$2,800

Mainframe Chassis

$2,000

B201. Output

$1,500

P201. Input

$1,700

P200. CD input

$1,700

P200. Tuner input

$1,700

P200. Video input

$1,700

B100. MM phono input

$1,700

CLASSE AUDIO

Class Six Preamplifier

M/MC phono input: balanced, and 5 line-level inputs: balanced, unbalanced, and buffered tape outputs. Features 27-V output: Input, mode, and bypass selectors: tape-monitor and mute switches. Remote control optional. FR 20-20,000 Hz ±0.1 dB. THD 0.1%: S/N 85 dB phono. 95 dB

$1,095

S/N 87 dB. 10 x 1/4 x 12 in

$808

CROWN INTERNATIONAL

P-200 A/V Preamp

Features separate phono input. 2 tape loops. 6 line-level inputs. Features FET design. FR 1-500,000 Hz ±1 dB. THD 0.03%: S/N 87 dB. 10 x 2 x 10 in

$995

DB SYSTEMS

DB-1A (DB-2A) Preamp

3 tape loops; 6 line-level inputs. 82 dB MC/MM phono input: balanced outputs; polarity inversion. Features separate phono input. 2 tape loops. 6 line-level inputs. Features FET design. FR 1-500,000 Hz ±1 dB. THD 0.03%: S/N 87 dB. 10 x 2 x 10 in

$795

DENNISON

JC-90 Mono Preamplifier

MC phono input; balanced outputs: polarity inverter. THD 0.005%: S/N 100 dB

$3,200

DEMON

AVP-5000 Digital A/V Preamplifier

4 fiber-optic and 2 coaxial digital inputs: 1 fiber-optic digital output: 1 analog audio inputs: 8 variable and 4 fixed analog audio inputs: 4 video inputs: 4 video outputs: composite and S-video inputs. Features 2 digital ICs performing preamp: sound-field processing. Dolby Pro Logic: and surround-sound functions: 2 channel-type and 4 At hybrid multi/1-bit D/A converters: dual Sigma-Delta A/D converters: 3-band parametric EQ: signal compression and expansion: adjustable delay time (0-180 ms) and reverberation in surround and sound-field modes: fluorescent display: programmable remote control

$2,500

PRA-1500 A/V Preamp

2 tape loops; balanced output: MM/MMC phono input: 2 tape loops: signal-processor loop. Features four 600Ω and two 12AX7 tubes. Tape-dubbing capability: adjustable phono input gain. FR 10-50,000 Hz ±0.25 dB. S/N 103 dB. 19 x 11 x 11 in

$995

DYNACO

PS-10 Preamplifier

2 line-level inputs: MM phono input: 2 tape loops: signal-processor loop. Features four 600Ω and two 12AX7 tubes. Tape-dubbing capability: adjustable phono input gain. FR 10-50,000 Hz ±0.25 dB. S/N 103 dB. 19 x 11 x 11 in

$995

CONRAD-JOHNSON

PV12 Tube Preamplifier

PV12 Tube Preamplifier

Phono and line-level inputs: 2 tape loops. Features cathode follower outputs and solid-state voltage regulators designed for minimal AC impedances: regulated power supplies; audio circuits with 1% tolerance: military-spec deposited thin-oxide resistors: polyphenylene capacitors. Volume control with 0.5-dB tracking: auto turn-on/off mute. FR 2-100,000 Hz. THD 0.5%: 16 x 3 3/4 x 9 in: 15 lb

$2,395

PF212P. As above, no phono stage

$1,795

PV10A Tube Preamplifier

Phono and 5 line-level inputs: 1 tape loop. Features zero-feedback circuits in both line and phono stages: 2 triode amp separated by passive RIA network: 5 vacuum tubes; discrete regulated power supply with polypropylene and polyethylene capacitors. Balance/bypass switch. THD 0.01%: 16 x 11 x 3 3/4 in

$1,395

PV10A. As above, no phono stage

$895

COUNTERPOINT

SA-5000 Tube Preamplifier

SA-5000 Tube Preamplifier

M/MC and MM phono inputs: 5 line-level inputs. Features tube/solid-state design: separate regulated tube power supply: absolute-phase control: adjustable phono gain: buffered output. FR 4-40,000 Hz ±0.1 dB. THD 0.1%: 19 x 4 3/4 x 12 in: 30 lb

$5,905

SA-4000. As above. FR 4-40,000 Hz ±0.1 dB. 22 lb

$1,995

SA-3000. As SA-3000. no phono inputs: 5.95

$1,995

SA-1000 Tube Preamplifier

SA-1000 Tube Preamplifier

MM/MMC phono inputs: 3 line-level inputs. Features hybrid 3-tube/solid-state circuitry. FR 2-170,000 Hz ±0.1 dB. THD 0.065%: S/N 83 dB. 19 x 4 3/4 x 12 in: 20 lb

$1,095

Solid-8 Preamplifier

6 line-level inputs: 2 tape loops. Features FET design. FR 1-500,000 Hz ±1 dB. THD 0.03%: S/N 87 dB. 19 x 2 1/4 x 10 in: 14 lb

$995
PAT-5 Series II Preamp/Equalizer
5 line-level inputs; 3 tape loops; signal-processor loop; headphone jack; gold-plated inputs. Features phase-inverted outputs. Remote control. THD 0.01%; S/N 100 dB. 17 x 3 1/2 x 11/4 in; 10 lb $975.

PAT-6 Preamp/Equalizer
5 line-level inputs; 2 tape loops; headphone jack. Features MPX filters; 18 presets; tone controls; remote control. THD 0.02%; S/N 100 dB. 17 x 3 3/16 x 11/2 in; 8 lb $495.

FORTÉ F44 Preamp/Equalizer
6 line-level inputs; tape-monitor loop; unbalanced and balanced outputs; gold-plated connectors. Features noninverting FET design; matched gain devices enhanced with discrete pure Class A biasing; active constant-current sourcing; glass-epoxy circuit boards. Listening/record selector; balance control; remote control. THD 0.02%; S/N 100 dB. 8 x 2 1/16 x 9 3/4 in; 1.25 lb $X/45. As F44, without remote control $990.

FOSSGATE AUDIONICS
Model Four A/V Preamp/Equalizer
6 channels, 7 surround modes including Dolby Pro Logic, 4 composite-video, 2 S-video A/V inputs. A/V source selection; separate record bus. Pink-noise generator; remote control. $1,250.

HAFLER
Model 915S Preamp/Equalizer
5 line-level inputs; MM/MC phono input; 1 tape loop; headphone jack. Features Class A J-FET network topology. THD 0.02%; S/N 100 dB. Black, 7-yr warranty. 19 x 1 5/16 x 7 1/8 in; 8 lb $800.

Model 915, As above, silver. Rack mountable. 17 x 1 1/4 x 7 1/8 in $750.

Model 945 Preamp/Equalizer
5 line-level inputs; 2 tape loops; A/V output; headphone jack. Features Class A J-FET line amplifiers. MPX filters; balanced buffered outputs. 18 tuner presets; defeatable tone controls. THD 0.02%; S/N 100 dB. Rack mountable, 7-yr warranty. 19 x 2 1/2 x 10 1/2 in; 10 lb $700.

HARMAN KARDON
AP2500 Preamp/Equalizer
5 inputs including tape: MM/MC phono input. Features low-inductance geometry; all-discrete circuitry from input to output. $599.

PT2300 Preamp/Equalizer
7 inputs; 2 A/V inputs; 2 VCX/tape monitors; 1 subwoofer and 2 line-level outputs. Features discrete circuitry; digital-quartz-locked-tuned ducker; dubbing capability. 16 AM/FM presets; remote control $599.

HEYBROOK
C-3 Preamp/Equalizer
MM; MC, MC; and 5 line-level inputs. Features phase-inverted outputs. Protection: aluminum chassis. FR 10-50,000 Hz ±3 dB. 17 x 3 x 13 in; 8 lb $700.

JRM
JRM Preamp/Equalizer
MM and MC phono inputs; 4 line-level inputs. Features polypropylene capacitors; gold-plated electromechanical devices; 2-stage RIAA EQ $799.

KENWOOD
KC-1X A/V Preamp/Equalizer
4 audio inputs, including phono; 4 video inputs, including S-video; 6 line-level inputs, including subwoofer. Features Dolby Pro Logic decoder with Home THX mode; DSP ambience mode with adjustable (1-80 ms) surround-channel delay. AM/FM tuner with 30 presets; on-screen display. $750.

KINERGETICS
KPA-3 Preamp/Equalizer
4 line-level inputs; tape and processor loops; balanced and unbalanced main outputs. Features Class A hybrid circuitry; J-FET/bipolar design. THD 0.02% $1,495.

MARK LEVINSON
Model 38 Preamp/Equalizer
7 inputs including 2 gold-plated balanced XLR inputs; MM/MC phono input; 1 selectable phono/line input; 5 unbalanced inputs; balanced and unbalanced main outputs; unbalanced outputs for 2 tape decks. Features dual-channel design; single custom transistor with separate windings and grounding systems; distributed power supply regulation; MM and MC phono modules each with 2 gain settings; custom-made Teflon capacitors in RIAA sections of both phono modules; separate power supply. Preamp: 17 1/2 x 2 1/4 x 10 1/4 in. Power supply: 8 1/2 x 2 1/4 x 13 in; 29 lb $3,995. Without phono stage $3,495.

LINN
Karen Preamp/Equalizer

Pretek Preamp/Equalizer
7 inputs: MC/MM phono inputs. 17 1/4 x 3 3/4 x 14 in; 14 lb $795.

MANTANE
SC-22 Preamp/Equalizer
4 line-level inputs; tape loop; normal and phase-inverted outputs. Features straight-line circuit topology; discrete Class A signal routing; low-pass filter in input stage to remove digital noise; balanced output transformers. FR 20-20,000 Hz ±1 dB; THD 0.01%; S/N 105 dB. Gold finish 9 1/4 x 3 3/4 x 9 in; 9 lb $999.

AV-500 A/V Preamp/Equalizer
8 gold-plated RCA audio inputs; 4 gold-plated RCA video inputs; 4 video inputs; front-panel composite/S-video/A/V input; 4 gold-plated RCA audio outputs; 3 gold-plated RCA video outputs; 3 S-video outputs; 3 gold-plated RCA line-level outputs for front, center, and surround; 1 unswitched and 2 switched AC outlets. Features Dolby Pro Logic decoder; auto input balance; matrix; movie-surround, 3-ch logic, and 2 concert-hall surround modes; adjustable digital delay; movable color for 2 video sources. Dolby true-tone generator: 3-, 5-, or 7-db bass boost at 70 Hz; mute switch; on-screen displays; defeatable fluorescent display; remote control. 17 1/2 x 3 1/2 x 13 in $899.

METAXAS AUDIO SYSTEMS
Charisma Preamp/Equalizer
1 phono and 3 high-level inputs. Features separate power supply with filtering to minimize power-line hum; internal DIP switches to adjust phono resistance; tape record/monitor and mute switches. Preamp: 13 3/4 x 2 9/16 in; Power supply: 4 x 2 9/16 x 10 in $1,700. With phono stage $1,850.

MCINTOSH
MA-130 A/V Preamp/Equalizer
5 line-level inputs. 1 switchable phono/line-level input; 6 A/V inputs; front-panel A/V input; processor loop; balanced main outputs; 13 serial data ports; control connectors for 2 CD players, tuner, and SCR switcher; switched AC outlets. Compatible with CR-10 multimode system and IC-1 controller. Dolby Pro Logic decoder with delay and calibration controls; AM/FM tuner; 2-zone control; variable loudness and tone controls; muting; remote control. FR 20-20,000 Hz ±0.5 dB; THD 0.002%; S/N 90 dB phono, 105 dB line. 17 1/4 x 7 3/4 x 17 in; 30 lb $3,600. C-3M As above, without tuner $3,000.

C-36 A/V Preamp/Equalizer
6 line-level, 1 phono, and 1 video input; two processor loops; switched AC outputs. Features electromagnetic switching; double-shielded power transformer; electronically regulated power supply. Separate line and record selectors; variable loudness and tone controls; power-on muting. FR 20-20,000 Hz ±0.5 dB; THD 0.002%; S/N 90 dB phono, 105 dB line. 17 1/4 x 7 3/4 x 17 in; 18 lb $1,700.

C-712 Preamp/Equalizer
Balanced outputs; processor loop; electromagnetic switching. Bass and treble controls; tape-monitor control. FR 20-20,000 Hz ±0.5 dB; THD 0.002%. 17 1/4 x 7 3/4 x 15 1/2 in; 26 lb $1,300.

MELOS
MA-220 Gold Tube Preamplifier
6 inputs including MM and MC; 2 processor loops; switchable phono/line-looping; headphone jack; gold-plated RCA video inputs; 4 video inputs; front-panel composite/S-video/A/V input; 4 gold-plated RCA audio inputs; 3 gold-plated RCA video outputs; 3 S-video outputs; 3 gold-plated RCA line-level outputs for front, center, and surround; 1 unswitched and 2 switched AC outlets. Features Dolby Pro Logic decoder; auto input balance; matrix; movie-surround, 3-ch logic, and 2 concert-hall surround modes; adjustable digital delay; movable color for 2 video sources. Dolby true-tone generator: 3-, 5-, or 7-db bass boost at 70 Hz; mute switch; on-screen displays; defeatable fluorescent display; remote control. 17 1/2 x 3 1/2 x 13 in $899.
loops: balanced outputs; Tiffany connectors. Features 2-chassis dual-monaural construction; zero-feedback amplification; regulated power supplies. FR 20-30,000 Hz ±0.5 dB, THD 0.003%; S/N 75 dB MM, 70 dB MC. $3,295

MA-220 Gold Line. As above, without phono stage. $1,395

MA-220 Gold Phono. As above, without line section. $1,395

MERIDIAN

Model 601 Digital Preamplifier
7 line-level inputs: MM/Phono input; 4 unbalanced RCA and 2 balanced XLR outputs; 2 fiber-optic and 4 coaxial digital inputs; 2 fiber-optic and 4 coaxial digital outputs; Meridian fiber-optic control input and output; headphone jack. Features DSP for RIAA and earlier phono systems. As above, no phono stage. 0.09%; S/N 70 dB MM, 65 dB MC. $1,395

NAD

Model 106 Preamplifier
5 line-level inputs: switchable MM/MC phono input; gold-plated connectors; balanced XLR outputs. Discrete phono stage; metal-film resistors. Deletable tone controls; power-on muting; discrete headphone output. FR 20-20,000 Hz ±0.2 dB; THD 0.1%; S/N 76 dB phono, 96 dB line. 16 x 3/8 x 10½ in; 8 lb. $2,299

Model 1600 Preamplifier/Tuner
5 line-level inputs: MM/MC phono input; gold-plated phono and CD inputs; signal-processing loop. FM blend; infrasonic filter. 14 AM/FM presets; bass EQ; 2-way tape-dubbing capability; defeatable tone controls; rack mounting; remote control. FR 20-20,000 Hz ±0.3 dB; THD 0.01%; S/N 75 dB phono, 100 dB line. FM cap ratio 1.6 dB; alt-ch sel 68 dB. $449

Model 603 Digital Preamplifier
2 coaxial and 2 fiber-optic digital inputs; 6 analog inputs. Features 2-chassis design with digital audio circuits, computer-control circuits, and power supplies in 1 chassis. D/A converters and analog audio circuitry in another; 1-bit FDM D/A converters; passive differential analog filtering; 8 regulated power supplies. Auto sampling-rate selection; 64-step volume control; remote control. Sampling rates 32,000 and 48,000 Hz, S/N 106 dB. $2,750

Model 501 AV Preamplifier
6 composite-video inputs: 2 S-video inputs; 6 unbalanced RCA inputs; 3 composite video outputs; 2 S-video outputs; 2 variable analog outputs; RS-232 interface; headphone jack. Video switching, adjustable gains for each input; electronic volume control in 99 1-dB steps; 4-character alphanumeric display; 5-line-level inputs; MM/MC phono stage optional. 12½ x 3½ x 13½ in. $1,385

Model 501 Preamp
6 unbalanced RCA inputs: 2 tape outputs; 2 variable analog outputs; headphone jack. Adjustable gains for each input; electronic volume control in 99 1-dB steps; 4-character alphanumeric display; remote controllable. MM/MC phono stage optional. 12½ x 3½ x 13½ in. $995

MUSEATEX

Melior AVC-1 AV Preamplifier
4 audio inputs; 4 AV inputs; 2 video; processor loop; balanced outputs. Programmable LCD interface; remote control. FR 1-100,000 Hz; THD 0.25%; S/N 95 dB, 16½ in. $2,299

NAD Model 106

Model 106 Preamplifier
5 line-level inputs: switchable MM/MC phono input; gold-plated connectors; balanced XLR outputs. Discrete phono stage; metal-film resistors. Deletable tone controls; power-on muting; discrete headphone output. FR 20-20,000 Hz ±0.2 dB; THD 0.1%; S/N 76 dB phono, 96 dB line. 16 x 3/8 x 10½ in; 8 lb. $2,299

NAD Model 106

Model 106 Preamplifier
5 line-level inputs: switchable MM/MC phono input; gold-plated connectors; balanced XLR outputs. Discrete phono stage; metal-film resistors. Deletable tone controls; power-on muting; discrete headphone output. FR 20-20,000 Hz ±0.2 dB; THD 0.1%; S/N 76 dB phono, 96 dB line. 16 x 3/8 x 10½ in; 8 lb. $2,299

ONKYO

Integra P-388 Preamplifier
9 line-level inputs; MM/MC phono inputs; balanced CD input; 2 tape loops; balanced outputs. Features multistage balanced design; transformer designed to prohibit electromagnetic interference; motor-driven volume control. Remote control selection; remote control. THD 0.0005% line; S/N 81 dB MC, 92 dB MM. 18 x 3¾ x 16½ in; 20 lb. $1,200

Integra P-304 Preamplifier
8 inputs including MM/MC phono. Features all-discrete signal path; in-phase signal filters; FET phono stage. Two record-out selectors; direct tone controls; side panels. THD 0.0005% line; S/N 81 dB MC, 92 dB MM. 18 x 4 x 15 in; 17 lb. $3,295

PARASOUND

P/1D-1500 Preamplifier
6 line-level inputs; balanced XLR outputs; gold-plated connectors. Features dual-monaural discrete design minimizing devices in signal path; complementary MOSFET drivers operating in pure Class A; CMOS input switching; gold-clad relays for polarity inversion, muting, and direct input; buffered outputs. Polarity-inversion switch. FR 5-135,000 Hz ±0.2 dB; THD 0.005% at 1,000 Hz; S/N 84 dB, 102 DBA. 19 x 3½ x 14 in; 18 lb. $850

P/PH-7501 Preamplifier
6 inputs including phono; 2 line-level outputs. Features C-MOS input switching. Variable loudness control; mono and tone-dead switches. FR 5-65,000 Hz; THD 0.02%. $2,295

PIONEER

Elite Series
The following feature cast-iron transformers, copper-coated capacitors, a video power supply, isolated transformers, a motor-driven volume control, and a bypass mode.

C-91 A/V Preamplifier
5 audio inputs including 2 tape loops and one MM/MC phono input; 5 video inputs including 3 VCR loops; 3 S-video inputs and outputs; gold-plated connectors. Features video enhancement; record-out selector; tape-dubbing capability; programmable remote control. FR 20-20,000 Hz ±0.2 dB MM, 20-20,000 Hz ±0.1 dB line; THD 0.002%. 18 x 5½ x 15 in; 23 lb. $1,300

C-72 A/V Preamplifier
5 audio inputs; 5 composite/S-video inputs including front-panel AV input; gold-plated connectors. Multiroom capability; A/V-record selector; video-dubbing capability; programmable remote control. FR 20-20,000 Hz ±0.2 dB MM, 20-20,000 Hz ±0.3 dB MC, 1-150,000 Hz ±0.3 dB line; THD 0.002%. 18 x 6½ x 16½ in; 25 lb. $850
PS Audio Reference Link LS Digital Preamplifier
5 analog inputs; coaxial, AT&T, AES/EBU, and Toslink fiber-optic digital inputs; digital and analog tape loops; 2 unbalanced and 2 balanced outputs. Features 2-bit D/A converter; 18-bit A/D converter; digital volume and balance controls; 14 individual regulation stages; 50,000 μF filter capacitance; 3 power supplies. LED display. FR 20-20,000 Hz ±3 dB. 17 x 3 3/4 x 11 1/4 in; 28 lb $4,795

PS 5.7 Preamplifier
MM/MC phonograph input; gold-plated connectors. Designed as PS 6.2 line stage and PS Phono Link preamp in single chassis. Features military-grade glass-epoxy circuit board; regulated discrete power supply; passive phone EQ. Straight-wire and bypass switch. FR 20-20,000 Hz ±0.1 dB; THD 0.01%; S/N 72 dB. 17 x 2 3/4 x 9 in; 14 lb $895

PS 6.2 Preamplifier
6 inputs; 4 outputs; gold-plated connectors. Features active or straight-wire/passive operation; defeatable balance and tape-monitor circuits. FR 20-20,000 Hz ±0.1 dB; THD 0.1%; S/N 100 dB. 17 x 2 3/4 x 9 in; 14 lb $600

PSE
Studio SI Preamplifier
6 inputs; MM/MC input; balanced-XLR and RCA main outputs. Features discrete FET Class A design; separate phono and line power supplies; metal-film resistors; auto mute. Balance control. 20 ohm input normal. FR 30-16,000 Hz ±0.25 dB phono; 1-600 Hz ±0.25% line; slew rate 50 V/jsec. 5-year warranty. 18 x 1 3/4 x 8 1/2 in; 6 lb $950 ($850 without phono stage)

PS Audio Reference Link LS

QUAD
The following feature a tilt control that adjusts FR slope in seven 1-dB steps.
Quad 66 Preamplifier
7 inputs. High-frequency filter with 7,000- or 5,000-Hz rolloff; bass control with rolloffs at 50 and 200 Hz; remote control. FR 30-20,000 Hz ±0.5 dB phono. 15-20,000 Hz ±0.2 dB line; THD 0.05%; S/N 75 dB. 12 3/4 x 3/4 x 10 in.............$1,599

Quad 34 Preamplifier
4 inputs; 3 pushbutton filters; bass control $749

QUICKSILVER
QuickSilver Tube Preamplifier
Output imp 12.5 ohms; bandwidth 1,650,000 Hz; THD 0.001%.............................$1,995

ROTEL
RC990BX Preamplifier
8 inputs; MM/MC phono input; headphone jack. Features discrete line stage; high-frequency passive and low-frequency active EQs. CD-direct mode. Independent record and listen selectors; balance control; remote control. FR 20-20,000 Hz; THD 0.004%; S/N 120 dB line. 17 x 3 1/4 x 12 1/4 in.............................$749

RTC950AX Preamplifier/Tuner
6 inputs; MM/MC phono input. FR 20-20,000 Hz; THD 0.004%; S/N 100 dB. 17 x 3 1/4 x 13 1/2 in; 30 lb....$1,995

RTC940AX. As above, no stereo stage $450

RSP960AX A/V Preamplifier
6 audio and 2 video inputs; variable output for active and passive subwoofers. Features Dolby surround processor. THD 0.004%; S/N 100 dB. 17 x 3 1/2 x 11 1/2 in.............................$600

RC960BX Preamplifier
8 inputs; MM/MC phono input; headphone jack. Features direct signal paths. Defeatable tone controls; bass and treble controls; tone-defeat and mono switches. FR 40-20,000 Hz ±2 dB phono. 4-100,000 Hz ±3 dB line; THD 0.004%; S/N 80 dB MM. 17 x 2 3/4 x 11 1/2 in; 17 lb $300

CONSUMMATE
Consummate Preamplifier
3 balanced and 3 unbalanced inputs: balanced and unbalanced outputs. Features Class A FET design; separate power supply with dual toroidal transformers; AC power-line filter. Microprocessor-controlled volume and switching; selectable gain; remote control. FR 0.05-160,000 Hz ±3 dB; THD 0.008%. 15 x 5 1/2 x 13 1/4 in; 26 lb $5,950

Consummate Preamplifier Stage. For above. Balanced and unbalanced inputs and outputs; selectable gain. FR 0.15-250,000 Hz ±3 dB; THD 0.02%; S/N 80 dB. 15 x 2 1/2 x 13 3/4 in......$2,800

Consonant Preamplifier
1 phono and 5 unbalanced inputs: balanced and unbalanced outputs. Features microprocessor-controlled volume and switching. Selectable line gain; remote control. FR 0.15-220,000 Hz ±3 dB phono. 0.08-200,000 Hz ±3 dB line; THD 0.04% phono. 0.012% line. 15 x 2 1/2 x 13 1/4 in; 14 lb $3,700

SONOGRAPHE
SC22 Preamplifier
6 line-level inputs. Features FET design with polypropylene and polystyrene capacitors for all audio circuits; discrete power-supply regulation. FR 5-100,000 Hz ±0.5 dB; THD 0.1%. 17 x 12 3/4 x 14 in.............................$695

SF-22P. Phono stage for above. Features discrete FET regulated power supply $1,899

SONY
TA-A3000ESD Digital A/V Preamplifier
5 audio inputs including phonograph; 7 A/V inputs including 3 S-video inputs; 3 VCR loops. and front-panel S-video input; 1 coaxial and 2 fiber-optic digital inputs; fiber-optic digital output; 2 subwoofer and 2 center-channel outputs; 3 AC outlets. 3 switched, 1 unswitched. Features DSP with pulse A/D conversion. 1-bit/8-bit conversion, and auto sample-rate switching; source-direct switch. Dolby Pro Logic decoder. 10 factory and 10 user sound-field presets; 10 adjustable sound-field parameters; 3-bond digital parametric EQ; independent EQ's for front, center, and rear channels; digital dynamic-range compression/expansion, record-out selector; programable A/V remote control. FR 20-20,000 Hz ±0.2 dB phono. 10-20,000 Hz ±0.1 dB line; THD 0.004% at 1.000 Hz. Simulated-wood side panels. 18 x 6 x 14 1/4 in; 19 lb $1,250

TA-E805ES Preamplifier
7 audio inputs including MM/MC phono; balanced-XLR analog inputs and outputs; signal-processing input channel. Features dual-mono design; source-direct mode. Selectable phono load impedance; record-out selector; remote control. FR 20-20,000 Hz ±0.2 dB phono. 3,000-20,000 Hz ±3, -3 dB line; S/N 83 dB. 95 dB MM. 105 dB line. THD 0.001%. Simulated-wood side panels. 15 x 0.5 x 14 1/2 in; 29 lb $1,695

SOUNDSTREAM
C-2 THX A/V Preamplifier
6 A/V inputs; 2 S-video inputs. Features THX certification. 4 soundtrack processing modes; 2 zone multiple-source capability ............................................$2,695

SUMIKO
Copland CT-301 Tube Preamplifier
Tape loop; line-level input; MM phono input. Features all-tube circuitry. FR 1-100,000 Hz ±1 dB; THD 0.01%; S/N 86 dB.............$1,995

SUMO
Diana Preamplifier
6 inputs; balanced-XLR inputs and outputs. Features 2-chassis design with two 40-VA transformers and 4 regulation stages; DC-coupled design. 1% metal-film resistors. FR 20-20,000 Hz ±0.1 dB; S/N 100 dB $1,399

ATHENA II
Preamplifier
Gold-plated balanced inputs. Features fully complementary Class A discrete line stage; 1% metal-film resistors; polystyrene bypass capacitors; separate power supply for each channel. Separate listen and record selectors; laser-trimmed volume potentiometer; CD-direct mode; tape-monitor control. Balanced outputs. phono stage optional. FR 0.2-300,000 Hz ±0.3 dB; THD 0.005%; S/N 100 dB line............$699

SUPERPHON
SP-100 Preamplifier
6 inputs including one tape loop, gold RCA connectors. Features line-stage buffer circuit with no active gain in signal path; Teflon-insulated solid-cable wiring. Source-select, balance, volume, mute, and tape-loop controls. FR 0.5-200,000 Hz; S/N 90 dB. 17 x 3 3/4 x 12 in; 12 lb $300

THRESHOLD
T2 Preamplifier
2 balanced and 6 unbalanced inputs; 2 balanced, 2 unbalanced, and 2 processor outputs. Features 16-bit A/D converter controlling volume; 4 separate gain paths; microprocessor-controlled source-select relays; separate analog and digital regulation; short-path circuit excursion; external power supply with 150-W toroidal transformer; separate line regulation. Balance controls; standby mode; fluorescent display; remote control. FR 0.2-20,000 Hz ±0.1 dB; THD 0.1% $1,250

TA-E805ES Preamplifier
7 audio inputs including MM/MC phono; balanced-XLR analog inputs and outputs; signal-processing input channel. Features dual-mono design; source-direct mode. Selectable phono load impedance; record-out selector; remote control. FR 20-20,000 Hz ±0.2 dB phono. 10-20,000 Hz ±0.1 dB line; THD 0.004% at 1.000 Hz. Simulated-wood side panels. 18 x 6 x 14 1/4 in; 19 lb $1,250

STEREO REVIEW FEBRUARY 1994 89
Yamaha
CX-1 Preamp
8 audio inputs: MM/MC phono input; gold-plated input; remote link for MX-1 or MX-2 amplifiers; headphone jack. Features capacitive negative-feedback amplifier circuitry: source-direct mode; motor-driven input selector and volume control. Record-out selector; center-defeat tone controls: switchable subsonic phono filter: remote control. THD 0.002% at 1.000 Hz. 17 x 3 3/4 x 6 in; 19 lb. $1,199

CX-2 A/V Preamp

Cambridge Audio
P70 60-Wch Int Amp
2 channels. 60 W x 2 into 8 ohms. 5 inputs: gold-plated MC and MM phono inputs: S-way binding posts. Features toroidal transformers with tuned reservoir capacitors. Defeatable tone controls. FR 3.8-20,000 Hz ±3 dB; THD 0.01% at 50% rated power; S/N 80 dB MM. 68 dB MC. 100 dB line. 17 x 3 3/4 x 3 1/4 in; 14 lb. $500

P50. As above. 50 W x 2. Features tape loop. 13 lb. $500
P25. As above. 30 W x 2. FR 11-60,000 Hz ±3 dB; THD 0.02% at 1.000 Hz. 25 W; S/N 73 dB MM. 60 dB MC, 74 dB line. $350

Arcus DIA-100

Integrated Amplifiers
Arcus
DIA-100 100-Wch Int Amp
2 channels. 100 W x 2 into 8 ohms or 250 x 2 into 4 ohms. 6 inputs. Features direct input design with single gain stage. Volume, balance, and program-source switching controls. 17 x 3 3/4 x 8 in. $995

A.M.C.
CVT 3030 30-Wch Tube Int Amp
2 channels. 30 W x 2 from 50-20,000 Hz with 1% THD. 1 phono and 6 line-level inputs; tape loop: gold-plated speaker terminals. Features two EL34 vacuum tubes per channel: Class A design; seven 240-V MOSFET devices per channel: fixed-bias output tubes; no delay or switch contacts between output transformers and speaker terminals. Defeatable tone controls. S/N 80 dB A at 1 W. 17 1/2 x 5 1/4 x 10 1/4 in. $900

Arcam
Delta 290 75-Wch Int Amp
2 channels. 75 W x 2 into 8 ohms. MC/MM phono input; 2 audio inputs: tape loop. FR 5-20,000 Hz. THD 0.02% at 1,000 Hz. 17 x 3 3/4 x 11 1/2 in. 25 lb. $899

Alpha 6 50-Wch Int Amp
2 channels. 50 W x 2 into 8 ohms. MM/MC phono inputs: tape loop. FR 20-20,000 Hz. THD 0.01% at 1,000 Hz. 17 x 3 x 10 in. 10 lb. $649

Alpha 5. As above. 40 W x 2 into 8 ohms. $449

Audio Innovations
Series 300 Mk II 10-Wch Int Amp
2 channels. 10 W x 2 cont avg into 8 ohms. $449

Phono and line-level inputs. Features pure Class A operation. 25 lb. $975

Cambridge Audio
P70 60-Wch Int Amp
2 channels. 60 W x 2 into 8 ohms. 5 inputs: gold-plated MC and MM phono inputs: S-way binding posts. Features toroidal transformers with tuned reservoir capacitors. Defeatable tone controls. FR 3.8-20,000 Hz ±3 dB; THD 0.01% at 50% rated power; S/N 80 dB MM. 68 dB MC. 100 dB line. 17 x 3 3/4 x 3 1/4 in; 14 lb. $500

P50. As above. 50 W x 2. Features tape loop. 13 lb. $500
P25. As above. 30 W x 2. FR 11-60,000 Hz ±3 dB; THD 0.02% at 1.000 Hz. 25 W; S/N 73 dB MM. 60 dB MC, 74 dB line. $350

Carver
CMI-115S 320-W A/V Int Amp
5 channels. Dolby Pro Logic. 80 W x 2 (front) + 90 x 1 (center) + 35 x 2 (rear) into 8 ohms from 20-20,000 Hz with 0.1% THD. 7 audio inputs: 3 composite-video inputs: 2 composite-video outputs: pre-out/main-in loops: subwoofer output. Features 12-dB/oct subwoofer crossover, dialog-enhancing circuitry. 3-channel logic, talk and studio surround modes. S/N 110 dB front. 75 dB center. 70 dB rear. 19 x 5 1/4 in. $850

CEP
Model 4240 40-Wch Int Amp
2 channels. 40 W x 2 into 8 ohms. 4 line-level inputs: tape loop. $600

Denon
AV-3030 400-W A/V Int Amp
5 channels. Dolby Pro Logic. DSP. 110 W x 3 (left, right, center) + 35 x 2 (rear) all into 8 ohms. 10 audio inputs: 5 video inputs: 3 S-video inputs: 13 audio outputs: 3 video outputs: 3 S-video outputs. Features optically coupled Class A circuitry: videodisc- and CD-direct modes. Dolby modes: wide-screen, live mono-movie, classic, rock, church, jazz, stadium, and matrix ambience presets: auto input balance: cinema sound equalizer: speaker selection: analog power meters; remote control. FR 20-20,000 Hz ±3 dB; S/N 80 dB A. 19 x 4 3/4 x 15 1/4 in. $2,850

HK-9050 170-Wch Int Amp
2 channels. 170 W x 2 into 4/8 ohms from 20-20,000 Hz with 0.08% THD. MM/MM phono inputs: 5 line-level inputs: 2 tape loops: pre-out/main-in loops: headphone jack. Features toroidal transformer: subsonic filter: Phase-correct loudness and tone-defeat switches; record-out selector: remote control. FR 0.2-20,000 Hz +0,-3 dB at 1 W. S/N 80 dB MM. 76 dB MC. 98 dB line. $1,299

HK-6950. As above. 100 W x 2. Without tone-defeat switch. Features mono switch. FR 0.5-20,000 Hz; -3 dB at 1 W. S/N 80 dB phono. 98 dB line; slew rate 180 V/µs. 17 1/4 x 5 1/4 x 14 1/2 in; 25 lb. $799

HK-6350. As above. 60 W x 2. Without record-out selector or pre-out/main-in loops. Features signal-processor loop. Slew rate 140 V/µs; damping factor 60. 17 1/4 x 4 3/4 x 14 1/4 in; 18 lb. $499

HK-250 45-Wch Int Amp
2 channels. 45 W x 2 into 4/8 ohms from 20-20,000 Hz with 0.09% THD. 6 inputs including 2 tape loops: headphone jack. Phase-correct loudness switch: tone and balance controls: remote control. FR 0.5-150,000 Hz +0,-3 dB. S/N 80 dB phono. 98 dB line; slew rate 90 V/µs; damping factor 60. 17 1/4 x 4 3/4 x 14 1/4 in; 15 lb. $349

HK-6150. As above. 30 W x 2 into 4/8 ohms from 20-20,000 Hz with 0.09% THD. S/N 78 dB phono. 14 lb. $279

JVC
AX-791HK 100-Wch Digital Int Amp
2 channels. 100 W x 2 cont avg into 8 ohms with 0.0005% THD. Fiber-optic and coaxial digital inputs: switchable digital coaxial input/output: gold-plated terminals: MM/MC phono inputs. Features proprietary circuitry for Class A sonic characteristics and Class B efficiency: DAC converter with sampling-rate selection: motor-driven volume control. FR 0.2-20,000 Hz ±0,-3 dB line. 20-20,000 Hz ±0, ±2 dB phono. S/N 80 dB MM. 73 dB MC. 85 dB line; damping factor 200. 17 1/4 x 6 1/2 x 16 1/2 in. 44 lb. $1,100
**KENWOOD**

KA-V7700 200-W A/V Integrated Amplifier
5 channels. Doby Pro Logic. DSP. 50 W x 3 (front, center) + 25 W x 2 (rear) or 60 x 2 into 8 ohms from 20-20.000 Hz with 0.002% THD. 4 S-video inputs; 2 S-video outputs. 2 center-channel speaker outputs. Adjustable DSP parameters with 8 preset memories. 3 cinema-screen modes: 20 AM/FM presets: record-out selector: digital-to-analog converter. Loudness enhancement: programmable remote control: Center-channel speaker level controls. Test-tone generator: programmable remote control...$599

**LINN**

Majik-I 33-Wch Integrated Amplifier
2 channels. 33 W x 2 into 8 ohms or 66 x 2 into 4 ohms. 5 line-level inputs; phone input; pre-out/main-in loops: headphone jack. Features microprocessor-controlled electronic switching. Active-crossover module: add-on tuner. or multiroom module optional. 11 lb...$1,095 Above with line-level input in place of phone input...$995

**MARANTZ**

PM-7000 200-W A/V Integrated Amplifier
5 channels. Doby Pro Logic. 50 W x 2 (front) + 50 W x 1 at 1,000 Hz (center) + 25 W x 2 (rear). all into 8 ohms. 4 audio inputs; front-panel A/V inputs: 4 A/V inputs including 2 S-video composite and S-video outputs: switchable bass boost; preprogrammed remote control. S/N 76 dB. S-video output. 85 dB line. Gold finish with matching side panels. 17 x 6 x 13 in; 29 lb...$699

** McIntosh**

C-40 20-W A/V Integraled Amplifier
2 channels. 20 W x 2 cont avg into 8 ohms. Balanced input and output: 2 processor loops. Switched AC outlets. Features antichip system: logic-driven electronic switching: dynamic-range compressor: preamp: separate record/play selector: test-tone output: remote control. Width 12 x 9 x 5 in; 16 lb...$1,055

**Mission**

Cyrus Hl 6b A/V Integrated Amplifier
2 channels. 60 W x 2 into 8 ohms. 6 inputs including MM/MC phono: headphone jack. Features polysytrene and polystyrene capacitors. Record-out selector: balance control. FR 20-20.000 Hz: THD 0.002%; S/N 100 dB. 17% x 5 x 14 in; 23 lb...$3,000

**Melissa**

HtS-100 200-W A/V Integrated Amplifier
4 channels. Doby Pro Logic. 50 W x 3 (front, center) + 25 x 2 (rear). all into 8 ohms with 1% THD. Subwoofer output. Balance control: center- and rear-channel level controls. Test-tone generator: programmable remote control...$599

**NAD**

Model 304 35-Wch Integrated Amplifier
35 W x 2 cont avg into 8 ohms with 0.03% THD. 5-way binding posts: gold-plated phono input: pre-out/main-in loops. Features discrete 4- transistor phono preamp. S/N 77 dB MM. 91 dB line: damping factor 60 at 50 Hz: dynamic headroom 6 dB: 16% x 4/8 x 12% in...$269

**Onkyo**

Integra A-SV100PRO 325-W A/V Integrated Amplifier
5 channels. Doby Pro Logic. DSP. 85 W x 3 (front, center) + 35 W x 2 (rear) into 8 ohms or 180 x 2 max into 3 ohms. 6 video inputs including 5 S-video inputs. 10 audio inputs. 5 video inputs: 5 audio outputs: 5 line-level subwoofer output. Features 8-mode digital sound-field processor: motor-driven volume control. 10 sound-field presets: adjustable digital delay; record-out selector: mute switch: on-screen displays: remote control: Bandwidth 20-20.000 Hz: THD 0.06%; S/N 105 dB: damping factor 90. 18 x 6 x 16 in; 39 lb...$1,100

**Pioneer**

Integra A-SV105Wch Integraled Amplifier
2 channels. 105 W x 2 into 8 ohms or 303 x 2 max into 8 ohms. 5-way binding posts. Features discrete outputs: powered supplies: transformers: direct signal paths: dual-shielded block construction: 2 processor channels: motor-driven volume control: remote control. Bandwidth 20-20.000 Hz: THD 0.008%; S/N 107 dB: 18 x 6 x 16 in; 37 lb...$660

Integra A-507. As above. 80 W x 2 into 8 ohms or 240 x 2 max into 2 ohms. 34 lb...$550

Integra A-SV6100PRO 250-W A/V Integrated Amplifier
5 channels. Doby Pro Logic. 70 W x 3 (front, center) + 20 W x 2 (rear) into 8 ohms, or 125 x 2 into 8 ohms, or 240 x 2 into 4 ohms. 8 audio and 3 video inputs. Dual power transformers. Video dubbing capability: record-out selector: tone control: fluorescent display: Onkyo RI-system compatibility: remote control. Bandwidth 20-20.000 Hz: THD 0.02%; S/N 100 dB; damping factor 60. 18 x 6 x 15 in; 40 lb...$630

A-RV401 100-W ch A/V Integrated Amp
2 channels. 100 W x 2 into 8 ohms or 190 x 2 into 4 ohms. 7 audio and 2 video inputs. Features discrete outputs: motor-driven volume control: surround-direct mode. Video dubbing capability: loudness enhancement: programmable remote control: Tucson display: Onkyo RI-system compatibility: remote control. Bandwidth 20-20.000 Hz: THD 0.08%; S/N 102 dB: damping factor 40. 18 x 4 3/8 x 13 in; 22 lb...$400

**Philips**

FA-950 100-Wch A/V Integraled Amplifier
2 channels. 100 W x 2 into 8 ohms or 140 x 2 into 4 ohms. 7 inputs: including MC and MM phono: headphone jack. 3 video inputs: including 3 S-video outputs: 5 audio outputs: phono input optional. 17 1/4 x 21/4 x 12 in; 42 lb...$850

**Pioneer**

NS-7500 254-W A/V Integraled Amplifier
5 channels. Doby Pro Logic. DSP. 70 W x 3 (front, center) + 22 x 2 (rear) into 8 ohms at 1,000 Hz with 0.3% THD; 75 W x 2 cont avg into 8 ohms from 20-20.000 Hz with 0.008% THD. 6 audio and 2 video inputs: S-video connectors: front-panel A/V input: line-level outputs for each channel: 2 center-channel speaker outputs: subwoofer output. Features source-direct mode: surround-sound: disco: church: hall: jazz: and theater sound fields: adjustable digital delay: Doby: 3 stereo mode: variable bass synthesizer: video signal and record select: fast-function memory: on-screen displays: programmable SR-system A/V remote control. FR 20-20.000 Hz ±0.3 dB phono. S-100.000 Hz ±0.3 dB line: S/N 72 dB: 96 dB line: 16% x 6 x 16% in; 27 lb...$1,125

**Elite**

A-71 120-Wch A/V Integrated Amplifier
2 channels. 120 W x 2 into 8 ohms from 20-20.000 Hz with 0.003% THD. 7 inputs: including MM/MC phono: headphone jack. Features direct signal paths: isolation of transformer and heat sink from chassis: source-direct mode. Switchable phono subsonic filter: record-out selector: tone and balance controls. A/B speaker switching. S/N 95 dB. 77 dB MC. 110 dB line. 18 x 6 x 14% in; 60 lb...$1,100

**Elite**

A-51 100-Wch A/V Integrated Amplifier
2 channels. 100 W x 2 into 8 ohms from 20-20.000 Hz with 0.007% THD. 8 inputs: including gold-plated phono and CD inputs. Features direct signal paths. Muting: loudness contour: record-out selector: source-direct mode: A/B speaker switching. S/N 94 dB MM. 76 dB MC. 110 dB line. 16% x 6 x 17% in; 42 lb...$850

**A-301 40-Wch A/V Integrated Amplifier**
2 channels. 40 W x 2 into 8 ohms from 20-20.000 Hz with 0.01% THD. 50 x 2 into 4 ohms from 20-20.000 Hz with 0.02% THD; or 100 x 2 into 4 ohms, 6 inputs including phono: outputs for 2 speaker pairs. Features channel-separation enhancement circuit: source-direct mode;...
direct signal paths. Record-out selector; tape-dubbing capability. S/N 89 dB phono, 108 dB direct signal paths. Record -out selector; tape switch; AB speaker switching. 17 x 6 1/2 x 17 1/2 in; 32 lb...

**ROTEL**

RA9080BX 100-W/ch Integrated Amplifier

2 channels. 100 W x 2 cont avg into 8 ohms from 20-20,000 Hz with 0.03% THD. 7 inputs including MC and MM; headphone jack. Features electrolytic filter capacitors. Tone controls: mono switch. S/N 70 dB MC, 80 dB MM, 100 dB line; damping factor 1.500. 17 x 4 1/4 x 13 1/2 in; 24 lb...

RA9060BX. As above, 60 W x 2 cont avg into 8 ohms from 20-20,000 with 0.03% THD. Without mono switch. Damping factor 100...

**SUMIKO**

CJ-A101 45-W Tube Integrated Amp

2 channels. 45 W x 2 cont avg into 8 ohms. S/N 90 dB; slew rate 70 V/µs. 59 lb...

**TEAC**

A-X5000 75-W/ch Integrated Amplifier

2 channels. 75 W x 2 cont avg into 8 ohms. MM/MC phono input; 6 line-level inputs; outputs for 2 speaker pairs. Source-direct mode. Independent input and record selectors; mute button; switchable subsonic filter; loudness switch; tone and balance controls. FR 20-20,000 Hz; THD 0.009%; S/N 80 dB phono. 101 dB line. 17 x 6 1/4 x 14 1/4 in; 23 lb...

A-X3000 60-W/ch Integrated Amplifier

60 W x 2 cont avg into 8 ohms. Phone input: 5 line-level inputs; outputs for 2 speaker pairs. Features source-direct mode. Independent input and record selectors; mute button; subsonic filter; loudness switch; tone and balance controls. FR 20-20,000 Hz; THD 0.02%; S/N 78 dB phono. 101 dB line. 17 x 6 1/4 x 14 1/4 in; 23 lb...

A-X1000 40-W/ch Integrated Amplifier

40 W x 2 cont avg into 8 ohms. Phone input: 5 line-level inputs; outputs for 2 speaker pairs. Features source-direct mode. Independent input and record selectors; loudness switch; tone and balance controls. FR 20-20,000 Hz; THD 0.02%; S/N 78 dB phono. 101 dB line. 17 x 6 1/4 x 14 1/4 in; 17 lb...

**SONY**

The following models feature a Class A MOSFET voltage stage and a MOSFET output stage.

**YAMAHA**

DSP-A2070 340-W A/V Integrated Amplifier

7 channels. Dolby Pro Logic, DSP. 65 W x 3 (L/R, center) into 8 ohms from 20-20,000 Hz with 0.015% THD + 22 x 4 (effects) with 0.03% THD. Audio and 5 A/V inputs; S-video terminals; front-panel S-video A/V input; center-channel outputs for 2 speakers; line-level outputs for 4 effects channels; subwoofer output; 3-way binding posts. Features 18-bit A/D converters. 35-mm theater-surround and 70-mm movie-theater DSP modes: 11 cinema DSP modes; 11 cinema DSP modes; 23 DSP modes; auto input balance; S-video center-channel inputs; line-level outputs; S-video terminals; subwoofer output. Features Yamaha IS-system graphic EQ; input level control; record-out selector; digital test-tone generator; front, center, and rear level controls; on-screen displays; programmable remote control. 31 lb...

DSP-E1000 150-W A/V Integrated Amplifier

5 channels. Dolby Pro Logic, DSP. Designed as add-on to existing 2-channel system. 25 W x 4 rms into 8 ohms (L/R front and rear effects) + 80 x 1 (center). Tap loop: video inputs and outputs; S-video terminals; subwoofer output with 200-Hz low-pass filter; line-level outputs for all channels; 5-way binding posts. Features V-theater and concert video modes; 11 cinema DSP modes; 23 DSP modes; auto input balance; S-video center-channel inputs; front, center, and rear-channel level controls; front, rear, and center-channel control. 28 lb...

**Yamaha DSP-A970**

TECHNICS

SE-A600 90-W/ch Integrated Amplifier

2 channels. 90 W x 2 cont avg into 8 ohms with 0.007% THD. Switchable MC/MM phono input: pre-out/main-in loops; outputs for 2 speaker pairs. Features Class AA circuitry. Defeatable tone and loudness controls. FR 20-20,000 with 0.03% THD. 100 into 8ohms. 18% x 6/4 x 17 1/4 in; $1,200

SUA-460 50-W/ch Integrated Amplifier

2 channels. 50 W x 2 cont avg into 8 ohms with 0.007% THD. Pre-out/main-in loops: outputs for 2 speaker pairs. Features Class AA circuitry. Defeatable tone and loudness controls. FR 20-20,000 Hz +0.2 dB line; S/N 72 dB MC, 76 dB MM. 80 dB line; damping factor 80...

**Yamaha DSP-A970**

15.000 Hz ±0.08 dB phono, 20-20,000 Hz ±0.2 dB line; S/N 76 dB MM, 81 dB line; damping factor 60...

**Yamaha DSP-A970**

$1,299

AX-570 100-W/ch Integrated Amplifier

2 channels. 100 W x 2 rms into 8 ohms from 20-20,000 Hz with 0.015% THD or 290 x 2 into 2 ohms. 6 audio inputs with 2 tape loops; MM/MM input; pre-out/main-in loops; 3-way binding posts; 3 switched AC outlets. Variable loudness control; record-out selector; switchable subsonic filter. Yamaha IS-system remote control. 17% x 5 3/4 x 15 1/4 in; 28 lb...

AX-470 65-W/ch Integrated Amplifier

2 channels. 65 W x 2 rms into 8 ohms from 20-20,000 Hz with 0.03% THD or 270 x 2 into 4 ohms. 6 audio inputs with 2 tape loops; 6 channel graphic EQ; record-out selector; on-screen displays; programmable remote control. 17 x 6 1/2 x 14 1/2 in; 999
**CD PLAYERS**

### ARCAM

**GCD-600 5-Disc CD Changer**
- 4x oversampling, dual 16-bit D/A converters, five-disc carousel
- Features dual-transformer power supply; Class A analog output circuitry
- Variable analog outputs; headphone jack

### ADCOM

**GCD-4500 CD Player**
- 4x oversampling, dual 16-bit D/A converters
- Integrate with Beosystem 4500
- Features head-ladder digital Bessel filter; elliptical analog filter

### AIWA

**DX-NR3701 3-Disc CD Changer**
- Dual 1-bit D/A converters, 3-disc front-loading carousel
- Fiber-optic digital output

### AM/FM

**CD6 CD Player**
- 1-bit D/A converter
- Interpolating digital filter

### AMC

**Delta 270 CD Player**
- 16-bit D/A converters, Remote control

### ARCAM

**Alpha 5 CD Player**
- 16-bit D/A converter, AC output

### AUDIOSOURCE

**CD/Player**
- 6-disc magazine

### BEGRAM & OLUFSEN

**Beogram CD 7000 Player**
- 4x oversampling, dual 16-bit D/A converters

### CALIFORNIA AUDIO LABS

**CD-3400R 6-Disc CD Changer**
- 4x oversampling, dual 16-bit D/A converters

### CAMBRIDGE AUDIO

**CD3 CD Player**
- 16x oversampling, eight 16-bit D/A converters

### CARRERA

**CD-3400R 6-Disc CD Changer**
- 4x oversampling, dual 16-bit D/A converters

### CREEK

**CD600 CD Player**
- 4x oversampling, 16-bit D/A converter

### DENON

**DCP-2700 CD Player**
- 4x oversampling, four 20-bit D/A converters

### ICON Mkt!

**CD Player**
- 4x oversampling, 20-bit D/A converters

### JVC

**LA-3180 Combi-Player**
- Plays CD’s and videodiscs

### LAKE

**LA-2100 Combi-Player**
- Plays CD’s and videodiscs

### LAKESIDE

**SD/A-4901 Tube CD Player**
- 4x oversampling, dual 16-bit D/A converters

### LINE 6

**GCD-600 5-Disc CD Changer**
- 1-bit D/A converter, 5-disc carousel

### STEREO REVIEW FEBRUARY 1994
**CD PLAYERS**

**FISHER**

**DAC-2403 24-Disc CD Changer**
Dual 1-bit D/A converters, 24-disc bidirectional carousel. Features vertical CD loading; ability to classify tracks into 7 preset music categories or 31 programmable categories/subcategories with category search/playlist, direct disc access.

Fisher Studio 24 - DAC-2403

**DAC-2463 24-Disc CD Changer**
Dual 1-bit D/A converters, 24-disc bidirectional carousel. Features vertical CD loading; ability to classify tracks into 7 preset music categories or 31 programmable categories/subcategories with category search/playlist, direct disc access; 48-track programming; intro scan; 5 repeat modes; random play; scrolling 8-character alphanumericic display; control via RS-717, RS-727, or RS-737 receiver remote control; remote control. FR 2-20,000 Hz ±0.2 dB; THD 0.0025%; S/N 110 dB

**DCA-24695 CD Player**
8x oversampling, dual 1-bit D/A converters. Features 20-bit digital filter; noise shaping; Coaxial digital output; headphone jack with volume control; 12-step digital attenuator; 20-track programming; direct track access; 3 repeat modes; tape edit; auto space; Denon IS-system remote-control compatibility; remote control. FR 2-20,000 Hz ±0.2 dB; THD 0.003%; S/N 107 dB

**CD Loaders**

**DN-1200FC (200-Disc CD Changer)**
8x oversampling, dual 20-bit D/A converters. Features motor-driven CD loading; digital output. Coaxial digital output; headphone jack with variable output. 12-bit digital attenuator; 20-track programming; direct track access; 4 repeat modes; remote control. FR 2-20,000 Hz ±0.2 dB; THD 0.0025%; S/N 110 dB

**DCM-320 5-Disc CD Changer**
8x oversampling, dual 4-bit D/A converters, 5-disc carousel. Features motor-driven volume control; vertical CD loading; headphone jack with variable output. 12-bit digital attenuator; 5-track programming; direct track access. Denon IS-system remote-control compatibility; remote control. FR 2-20,000 Hz ±0.2 dB; THD 0.003%; S/N 110 dB

**DCM-440 5-Disc CD Changer**
8x oversampling, dual 4-bit D/A converters. 5-disc bidirectional carousel. Coaxial digital output. Nonvolatile favorite-track memory for 100 tracks; 5 repeat modes; 3 repeat modes; random-play mode; fluorescent display; Denon IS-system compatibility; remote control. FR 2-20,000 Hz ±0.2 dB; THD 0.003%; S/N 110 dB

**HD772S CD Player**
Proprietary D/A conversion. Features fully discrete analog output section; 6 power supplies; spring-loaded disc-tray clamp; motor-driven volume control. Coaxial and fiber-optic digital outputs; fixed and variable analog output. Headphone jack, system remote-control jack. 5-band graphic equalizer; remote control. FR 2-20,000 Hz ±0.2 dB; THD 0.003%; S/N 110 dB

**HD7753 CD Player**
Proprietary D/A converter. Features fully discrete analog output section; 4 power supplies; spring-loaded disc-tray clamp; Coaxial digital output system; remote-control jack. 5-band graphic equalizer; remote control. FR 2-20,000 Hz ±0.2 dB; THD 0.003%; S/N 110 dB

**TL8500 5-Disc CD Changer**
1-bit D/A converter, 5-disc carousel. Track programing; intro scan; auto space; random play; 2-speed cue/review; remote control. FR 2-20,000 Hz ±0.2 dB; THD 0.003%; S/N 104 dB

**FL8400 5-Disc CD Changer**
Bitstream D/A converter, 5-disc carousel. System remote-control jack. 32-track programming; intro scan; 3 repeat modes; random play; music calendar; remote control. FR 4-20,000 Hz ±0.1 dB; THD 0.008%; S/N 103 dB; dynamic range 95 dB

**JVC**
Except for the XL-GMB0007, the following feature JVC Corp Link system compatibility; a floating 3-beam laser pickup, a die cast aluminum base, and 32-track programming.

**XL-GMB0007 7-Disc Karaoke CD Changer**
Dual 1-bit PAM D/A converters, 6-disc magazine, single-disc tray. Video input and output; 12 microphone inputs. Lyric superimposition; digital echo and key controls; vocal replacement; concert-effect mode; single-track play mode; direct track/disc access; 32-track programming; remote control. Includes RF converter

**XL-GMB0007 7-Disc CD Changer**
Dual 1-bit PAM D/A converters, 6-disc magazine, single-disc tray. Features 4th-order noise shaping. Headphone jack with volume control. 8-character tape deck/magazine/display memory for up to 26 magazines/156 discs; tape edit; delete play; resume play; direct track/disc access; disc/track intro scan; disc.all random play. 3 repeat modes; 15-track music calendar; fluorescent display; remote control. FR 2-20,000 Hz ±0.2 dB; THD 0.003%; S/N 110 dB

**XL-GMB0007 7-Disc CD Changer**
Dual 1-bit PAM D/A converters, 6-disc magazine, single-disc tray. Features 4th-order noise shaping. Headphone jack with volume control. 8-character tape deck/magazine/display memory for up to 26 magazines/156 discs; tape edit; delete play; resume play; direct track/disc access; disc/track intro scan; all-disc random play. 4 repeat modes; 15-track music calendar; fluorescent display; remote control with LCD

**XL-M5909TN 7-Disc CD Changer**
Dual 1-bit PAM D/A converters, 6-disc magazine, single-disc tray. Features 4th-order noise shaping. Headphone jack with volume control. 8-character tape deck/magazine/display memory for up to 26 magazines/156 discs; tape edit; delete play; resume play; direct track/disc access; disc/track intro scan; all-disc random play. 4 repeat modes; 15-track music calendar; fluorescent display; remote control with LCD

**XL-Z451TN CD Player**
Dual 1-bit PAM D/A converters, 6-disc magazine, single-disc tray. Features 4th-order noise shaping; balanced buffer circuit. Fiber-optic digital output; headphone jack with volume control. Tape edit; 4 repeat modes; index search; non-track-repeating and delete random play; delete program; direct track access; synchro play with compatible cassette decks; peak search; remote control. FR 2-20,000 Hz ±0.2 dB; THD 0.0015%; S/N 112 dB

**XL-V261TN CD Player**
Dual 1-bit PAM D/A converters. Features 4th-order noise shaping; disc-stabilizer clamp. Headphone jack with volume control. Multiple tape-edit modes; 4 repeat modes; synchro play with compatible cassette decks; peak search; direct track access; 15-track music calendar; remote control. FR 2-20,000 Hz ±0.2 dB; THD 0.0015%; S/N 112 dB; dynamic range 98 dB

**XL-V261TN CD Player**
Dual 1-bit PAM D/A converters. Features 4th-order noise shaping; disc-stabilizer clamp. Headphone jack with volume control. Multiple tape-edit modes; 4 repeat modes; synchro play with compatible cassette decks; peak search; direct track access; 15-track music calendar; remote control. FR 2-20,000 Hz ±0.2 dB; THD 0.0015%; S/N 112 dB

**XL-V261TN CD Player**
Dual 1-bit PAM D/A converters. Features 4th-order noise shaping; disc-stabilizer clamp. Headphone jack with volume control. Multiple tape-edit modes; 4 repeat modes; synchro play with compatible cassette decks; peak search; direct track access; 15-track music calendar; remote control. FR 2-20,000 Hz ±0.2 dB; THD 0.0015%; S/N 112 dB

**XL-V261TN CD Player**
Dual 1-bit PAM D/A converters. Features 4th-order noise shaping; disc-stabilizer clamp. Headphone jack with volume control. Multiple tape-edit modes; 4 repeat modes; synchro play with compatible cassette decks; peak search; direct track access; 15-track music calendar; remote control. FR 2-20,000 Hz ±0.2 dB; THD 0.0015%; S/N 112 dB
play; repeat; music calendar; fluorescent display; remote control. FR 2-20,000 Hz; THD 0.0025%; S/N 106 dB; dynamic range 98 dB; ch sep 94 dB; 17½ x 5 x 15½ in. $300

KENWOOD

LVD-320 Combi-Player
Dual 1-bit D/A converters. Plays CD's and videodiscs. Features digital time-base correction; 3rd-order noise shaping; digital 1-line comb filter; 2 audio and 2 video outputs; fiber-optic digital output; S-video output; headphone jack with volume control. Dual-side videodisc play: synchro play with compatible cassette decks: random play; intro scan; shuttle control; on-screen displays. THD 0.006%; dynamic range 99%; 17½ x 5½ x 18½ in. $699

LVD-320 Combi-Player
4× oversampling; dual 18-bit D/A converters. Plays CD's and videodiscs. Features digital time-base correction. Fiber-optic digital output: S-video output. 20-track programming: synchro play with compatible cassette decks: random play; intro scan; direct track access: remote control. FR 4-20,000 Hz; S/N 94 dB; dynamic range 98 dB; THD 0.005% and ch sep 90 dB at 1 kHz. 17½ x 4½ x 10½ in; 22 lb...$499

DP-2050 CD Player
Dual 1-bit D/A converters. Headphone jack. Synchro play with compatible cassette decks: 20-track programming; direct track access: random play; repeat; 20-track music calendar: timer. FR 4-20,000 Hz; S/N 94 dB; THD 0.005% and ch sep 90 dB at 1 kHz. 17½ x 5½ x 14½ in; 12 lb...$249

CD Changers
The following feature normal/high-speed synchro play with compatible cassette decks: tape edit from 2 CD's to 2 cassettes, and 20-track programming. Common specs include FR 4-20,000 Hz; S/N 94 dB.

DP-M7700 7-Disc CD Changer
Dual 1-bit D/A converters, 6-disc magazine, single-disc tray. Headphone jack with volume control. Program memory for 42 magazines with 8-character alphanumeric labeling for each magazine and each disc within 2 magazine: program memory for single-disc tray: peak search with memory: direct track access: system remote-control compatibility: remote control with LCD. 17½ x 5½ x 14½ in; 12 lb...$369

DP-M5550. As above, no magazine-program memory or headphone jack...$229

DP-R4450 5-Disc CD Changer
Dual 1-bit D/A converters, 5-disc bidirectional carousel. Headphone jack with volume control. 20-track programming: multiple tape-edit modes: random play; repeat: system remote-control compatibility: remote control. 17½ x 5½ x 15½ in; 12 lb...$229

DP-M993 7-Disc CD Changer
Dual 1-bit D/A converters, 6-disc magazine, single-disc tray. Headphone jack with volume control. 20-track programming: multiple tape-edit modes: random play: remote control...$249

KINERGETICS

KCD-20 Platinum Series CD Player
4x oversampling, dual 16-bit D/A converters. Features single-beam laser pickup; fully balanced circuit topology; distortion-canceling circuitry. Volume and balance controls: remote control. 17 x 4½ x 13 in; 21 lb...$1,495

LINN

Karik CD Player
1-bit delta-sigma D/A conversion. Features 3-beam laser pickup: 4-motor mechanism: dedicated master-clock-frequency oscillator: laser-diode output for retailer use: Fiber-optic output: BNC digital output: RCA analog output: mutlimode input and output: 12½ x 3½ x 12½ in; 11 lb...$3,395

Numerik. D/A-converter upgrade for above with 20-bit conversion...$2,895

Minik CD Player
1-bit D/A conversion. Shock-resistant transport: replaceable laser assembly. Two output pairs: BNC digital output. Remote control...$1,495

MARANTZ

CD-11 MKII CD Player
Single-bit Bistrom D/A conversion. Features fully floating die-cast-alloy mechanism with single-beam laser mounted on magnetically actuated swing arm; 3rd-order noise shaping: toroidal power supply: die-cast chassis with copper plating: Balanced XLR outputs: coaxial and fiber-optic digital outputs. Favorite-track memory for 195 discs: FR 20-20,000 Hz ±0.1 dB. THD 0.0035% at 1.000 Hz; S/N 108 dB; dynamic range 96 dB; ch sep 100 dB. Gold finish. 18½ x 4½ x 13½ in; 37 lb...$2,500

Mcintosh MCD7008
1-bit oversampling, dual 16-bit D/A converters. Features one-piece cast platform: linear torque disc motor. Coaxial output. 20-track programming: track scan: repeat: remote control. FR 20-20,000 Hz ±0.3 dB; THD 0.0012%; S/N 107 dB; dynamic range 96 dB; ch sep 102 dB. 16½ x 5½ x 13 in; 18 lb...$2,000

MC7008 7-Disc CD Changer
8x oversampling; dual 20-bit D/A converters. UsesBank 6-disc internal magazine plus single-disc tray. Features magnetic disc clamp. Coaxial output: remote-control inputs. 50-track programming: random/repeat play; remote control. FR 5-20,000 Hz ±3 dB; THD 0.002%; S/N 107 DB; dynamic range 100 dB; ch sep 100 dB. 17½ x 5½ x 17 in; 25 lb...$2,000

MELOS

CD-T Tube CD Player
1-bit D/A converter. Features 2-chassis design: vacuum-tube output; regulated power supplies. Gold-plated Tiffany connectors. 20-track, programming: remote control. FR 20-20,000 Hz ±0.3 dB; THD 0.07%; S/N 90 dB...$1,795

MERIDIAN

Model 506 CD Player
18-bit D/A converter. Features multiregulated power supplies; discrete Class A output stage. Fiber-optic and coaxial digital outputs: RCA output. Pause: track skip: 4-character track, time, and index display; remote controllable. 12½ x 3½ x 13 in...$1,495

MISSION

Mission DADS CD Player
1-bit D/A converter. Features steel-reinforced chassis with aluminum front panel. S/N 98 dB; THD 0.005%; dynamic range 92 dB; ch sep 90 dB; 14½ x 4½ x 11½ in; 7.7 lb...$699

MITSUBISHI

M-V6022 Combi-Player
Plays CD's and videodiscs. Features dual-side playback...$1,899

MTX SOUNDCRAFTSMEN

CD-100 CD Player
Philips 7311 1-bit Bistrom D/A conversion. Coaxial digital output. 20-track, programming...$999
random play; remote control. S/N: 100 dB; dynamic range: 96 dB; ch sep: 100 dB; 17 x 3/4 x 11 in; £152

NAD

Model 5000 CD Player
1-bit MASH D/A converter. Features separate regulated power supplies for analog and digital sections. Fixed and variable outputs; serial digital output; 20-track programming; remote control. FR: 5-20,000 Hz; THD: 0.002%; S/N: 106 dB; dynamic range: 98 dB; ch sep: 100 dB at 1,000 Hz; 17 x 3/4 x 11 in; $600

Model 505 5-Disc CD Changer
1-bit MASH D/A converter. 5-disc carousel. Features individually filtered and regulated DC power supplies. Coaxial digital output; NAD-Link multilook jacks. Ability to change 2 discs while one plays: 32-track programming; random play; remote control. FR 5-20,000 Hz; -1 dB; THD: 0.002%; S/N: 106 dB; dynamic range: 98 dB; ch sep: 100 dB at 1,000 Hz; 17 x 3/4 x 11 in; $599

Model 502 CD Player
1-bit MASH D/A converter. Features DC coupling. Digital output; NAD-Link multilook jacks. 21-track programming; direct track access; remote control. FR 5-20,000 Hz; ±0.5 dB; S/N: 105 dB; dynamic range: 98 dB; ch sep: 100 dB at 1,000 Hz; 16 x 3/4 x 11 in; $599

NAIM

NA CD 5 CD Player
4x oversampling, Philips 16-bit D/A converter. Features top-loading design; separate power supply; precision-suspended mounting for custom high-torque transport; low-mass magnetic clamp; DC offset-sensing protection circuits with fail-safe relay muting. Remote control. FR 10-18,000 Hz ±0.1 dB; $6,925

NA CD CD Player
4x oversampling, 16-bit D/A converter. Features top-loading design; internally suspended sub-chassis for transport and D/A board; low-mass magnetic clamp. Remote control. FR 10-18,000 Hz ±0.1 dB; THD: 0.01%; 17 x 3 x 12 in; $3,565

NAKAMICHI

The following feature Nakamichi’s MusicBank 6-disc internal magazine plus a single-disc tray.

MB-1 7-Disc CD Changer
8x oversampling, 20-bit D/A converter. Features hand-selected conversion ICs; discrete 3rd-order Bessel analog low-pass filter, rigid 2-layer steel chassis; magnetically clamped disc stabilizer; multiregulated power supply; servo system. Gold-plated coaxial digital output. Synchro play with compatible cassette decks; delete play; random/repeat play; remote control. FR 5-20,000 Hz ±0.5 dB; THD: 0.0022%; S/N: 105 dB; ch sep: 100 dB; 16 x 3 x 14 in; $1,299

MB-2, As above, without hand-selected ICs and gold-plated digital output. Features headphone jack with volume control

MB-3 7-Disc CD Changer
8x oversampling, dual 18-bit D/A converters. Features disc stabilizer; 3rd order Bessel-type analog low-pass filter; multiregulated supply; isolated-ground topology; floating disc drive mechanism. Headphone jack with volume control. Random/repeat play; delete play; track scan; remote control. FR 5-20,000 Hz ±0.5 dB; $564

MB-IS 7-Disc CD Changer
4x oversampling, dual 16-bit D/A converters, 6-disc magazine, single-disc tray. Features 3rd-order Bessel-type analog low-pass filter. Random/repeat play; LCD: remote control. FR: 10-20,000 Hz ±0.5 dB; THD: 0.035%; S/N: 87 dB; dynamic range: 98 dB; ch sep: 85 dB at 16 x 4 in; $399

Nakamichi MB-3

NIKKO

NCD-950 CD Player
1-bit D/A converter. 20-track programming; random play; track skip/skip; 3 repeat modes; intro scan; LCD: remote control. 16 x 2 x 11 in; $140

NSM

NSM CD 3101 100-Disc CD Changer System
1-bit D/A converter; two 30-disc magazines, programmable controller with single-disc tray. Features Philips CDM-4 laser system. LED display; programmable controller with single-disc tray; music calendar; direct track access: switchable cassette deck compatibility; RI-system cassette-deck compatibility; remote control. FR 5-20,000 Hz; THD: 0.014%; S/N: 90 dB; dynamic range: 96 dB; ch sep: 90 dB at 1,000 Hz; 18 x 4 x 12 in; $210

ONKYO

Next-selection function permits selecting next track without interrupting current track. All models except DX-V801 are compatible with Onkyo’s R/ system controller.

DX-V801 Combi-Player
8x oversampling, dual 20-bit D/A converters. Plays CD’s and videodiscs. Features centered tray; aluminum front panel. Two sets of A/V outputs. Intro scan: 24-track programming; 7 repeat modes; A/B repeat; random play; direct track access; on-screen displays; remote control. FR 4-20,000 Hz ±0.5 dB; THD: 0.003%; S/N: 107 dB; dynamic range: 98 dB; 18 x 5 x 17 in; $1,100

Integra DX-708 6-Disc CD Changer
Dual 1-bit D/A converters. Features optical coupling: linear motor drive; transformer designed to prohibit electromagnetic interference: copper-plated chassis; motor driven volume control. Fixed and variable analog outputs; fiber-optic output: head-phone jack with volume control. Ability to change 3 discs during play; program reverse; synchro play with compatible cassette decks; peak search; 40-track programming; random play; 6 repeat modes; next-selection function: direct track/disc access: R/ system cassette-deck compatibility: remote control. FR 2-20,000 Hz; THD: 0.0028%; S/N: 106 dB; dynamic range: 98 dB; ch sep: 92 dB at 1,000 Hz; 18 x 4 3/8 x 12 in; $250

Integra DX-C909 6-Disc CD Changer
Dual 1-bit D/A converters, 6-disc carousel. Features transformer designed to prohibit electromagnetic interference: copper-plated chassis; motor driven volume control. Fixed and variable analog outputs; fiber-optic output: headphone jack with volume control. Ability to change 3 discs during play; program reverse: synchro play with compatible cassette decks: peak search: 40-track programming; random play: 6 repeat modes; next-selection function: direct track/disc access: R/ system cassette-deck compatibility: remote control. FR 2-20,000 Hz; THD: 0.004%; S/N: 100 dB; dynamic range: 96 dB; ch sep: 90 dB at 1,000 Hz; 18 x 4 3/4 x 12 in; $330

DX-710 CD Player
Dual 1-bit D/A converters. Headphone jack with volume control. Synchro play with compatible cassette decks; 20-track programming; 3 repeat modes; 20-track music calendar. FR: 5-20,000 Hz; THD: 0.004%; S/N: 100 dB; dynamic range: 96 dB; ch sep: 90 dB at 1,000 Hz; 18 x 4 3/4 x 12 in; $210

CD Changers

Integra DX-C909 6-Disc CD Changer
Dual 1-bit D/A converters. 6-disc carousel. Features fiber-optic output: headphone jack with volume control. Ability to change 3 discs during play: program reverse: synchro play with compatible cassette decks; peak search: 40-track programming: random play: 6 repeat modes; next-selection function: direct track/disc access: R/ system cassette-deck compatibility: remote control. FR 2-20,000 Hz; THD: 0.0028%; S/N: 106 dB; dynamic range: 98 dB; ch sep: 92 dB at 1,000 Hz; 18 x 4 3/8 x 12 in; $650

Integra DX-C606 6-Disc CD Changer
Dual 1-bit D/A converters. 6-disc carousel. Features transformer designed to prohibit electromagnetic interference: copper-plated chassis; motor driven volume control. Fixed and variable analog outputs; fiber-optic output: headphone jack with volume control. Ability to change 3 discs during play; program reverse: synchro play with compatible cassette decks: peak search: 40-track programming: random play: 6 repeat modes; next-selection function: direct track/disc access: R/ system cassette-deck compatibility: remote control. FR 2-20,000 Hz; THD: 0.0028%; S/N: 106 dB; dynamic range: 98 dB; ch sep: 92 dB at 1,000 Hz; 18 x 4 3/8 x 12 in; $580

DX-M8S 6-Disc CD Changer
Dual 1-bit D/A converters, 6-disc magazine. Program memory for 341 discs; peak search: 36-track programming; next-selection function: 6 repeat modes: random play: direct track/disc access: remote control. FR 5-20,000 Hz; THD: 0.004%; S/N: 100 dB; dynamic range: 96 dB; ch sep: 90 dB at 1,000 Hz; 18 x 4 3/4 x 12 in; $550
DX-C210 6-Disc CD Changer
Dual 1-bit D/A converters, 6-disc carousel. Ability to change 3 discs during play: random play, 40-track programming; next-selection function; 5 repeat modes; 20-track music calendar; fluorescent display; RI-system cassette-deck compatibility; remote control. FR 2-20,000 Hz; THD 0.004%; S/N 96 dB; dynamic range 96 dB; ch sep 90 dB at 1000 Hz. 18 x 4 x 16 1/4 in: 17 lb $350

DX-C110 6-Disc CD Changer
Dual 1-bit D/A converters, 6-disc carousel. Headphone jack. Ability to change 3 discs during play: synchro play with compatible cassette decks; 40-track programming; random play; 5 repeat modes: next-selection function; 20-track music calendar; RI-system cassette-deck compatibility: remote control. FR 2-20,000 Hz; THD 0.004%; S/N 96 dB; dynamic range 96 dB; ch sep 90 dB at 1000 Hz. 18 x 4 x 16 1/4 in: 17 lb $320

OPTIMUS BY RADIO SHACK
CD-7105 6-disc CD Changer
6-disc magazine. Headphone jack with volume control. Auto digital level control: 10-magazine music-type memory: highlight scan; detachable play; last-disc memory; tape edit: digital fader. 32-track programming; 7 repeat modes; random play, synchro play with compatible cassette decks; fluorescent display, remote control. S/N 98 dB; 16 x 4 x 11 1/4 in: 249

CD-7500 5-disc CD Changer
8x oversampling. 5-disc carousel. Features 3-beam laser pickup; floating disc tray. Headphone jack; remote control. Tape edit: intro scan: 32-track programming; random play; 5 repeat modes: track scan: 19-track music calendar; digital display including elapsed/re- maining time; remote control. Dynamic range 95 dB; 16 x 4 x 15 1/4 in: 230

CD-6500 5-disc CD Changer
1-bit D/A conversion. 5-disc carousel. Features intro scan index search; tape edit: 32-track programming; one/afldisc and program repeats: random play; track skip/ scan: remote control. S/N 105 dB; dynamic range 90 dB; ch sep 90 dB; 17 x 4 x 15 1/4 in: 220

CD-5500 CD Player
8x oversampling. Features floating disc tray. Headphone jack with volume control. Delete play, 4 repeat modes: intro scan: tape edit: 20-track programming; random play; track skip/ scan: 15-track music calendar; digital display including elapsed/remaining time; remote control. FR 20-20,000 Hz; THD 0.006%; S/N 95 dB; dynamic range 92 dB; 16 x 3 1/4 x 9 9/16 in: 180

PARASOUND
LX-900 Combi-Player
1-bit MASH D/A conversion. Plays CD’s and videodiscs. Features one-spindle brushless direct-drive motor; digital time-base corrector; 8-bit signal memory; high-quality CAV/CLV special effects: digital comb filter. Fiber-optic digital output: S-video output: headphone jack with volume control. Dual-side videodisc play: thea- ter modes; frame-number CAV-videodisc search; elapsed-time CLV-videodisc search; 20- chapter/track programming; CD random play: jog/shuttle controls on front panel and remote control; on-screen displays including level meters; remote control. FR 4-20,000 Hz; THD 0.002%; S/N 115 dB; dynamic range 98 dB; 17 x 5 x 16 1/2 in: 21 lb $1,100

LX-K700 Karaoke Combi-Player
1-bit MASH D/A conversion. Plays CD’s and videodiscs. Features one-spindle brushless direct-drive motor; digital time-base corrector. Audio input: S-video output: two microphone inputs; headphone jack with volume control. Dual-side videodisc play; voice-removal function; voice-removal sound; 4 repeat modes: next-selection function: stage, theater, and music acoustic modes: adjustable echo: elapsed-time CLV-videodisc search; frame-number CAV-videodisc search; direct track access: on-screen displays; fluorescent display; remote control. FR 4-20,000 Hz; THD 0.005%; S/N 100 dB; dynamic range 94 dB; 17 x 5 x 16 1/2 in: 21 lb $1,100

LX-600 Combi-Player
1-bit MASH D/A conversion. Plays CD’s and videodiscs. Features CX NR; CD-direct mode with video-oututs. Digital comb filter; digital time-base corrector. S-video output: headphone jack with volume control. Dual-side videodisc play: elapsed-time CLV-videodisc search; frame-number CAV-videodisc search; direct track programming; CD random play: shuttle rings on front panel and remote control; on-screen displays including level meters; remote control. FR 4-20,000 Hz; THD 0.005%; dynamic range 96 dB; 17 x 5 x 16 1/2 in: 20 lb $800

LX-101 Combi-Player
1-bit MASH D/A conversion. Plays CD’s and videodiscs. Features CX NR; CD-direct mode with video-output. Digital comb filter; digital time-base corrector; S-video output: headphone jack with volume control. Chapter/track search: track key control: staccato vocal effect: 8-track programming: adjustable echo: elapsed-time CLV-videodisc search; frame-number CAV-videodisc search; direct track programming: multiple tape-edit modes; intro scan; shuttle control; on-screen displays including level meters; remote control. FR 4-20,000 Hz; THD 0.006%; dynamic range 94 dB; 17 x 4 1/2 x 15 1/4 in: 18 lb $600

SI-PD347 5-disc CD Changer
1-bit MASH D/A conversion. Plays CD’s and videodiscs. Features direct chapter/track program- ming: 8-bit oversampling. 5-disc carousel. Features CX NR; CD-direct mode with video-output: digital comb filter; digital time-base corrector. S-video output: headphone jack with volume control. Chapter/track search: track key control: staccato vocal effect: 8-track programming: multiple tape-edit modes; intro scan; shuttle control; on-screen displays including level meters; remote control. FR 4-20,000 Hz; THD 0.004%; S/N 100 dB: dynamic range 96 dB. 17 x 4 1/2 x 15 1/4 in: 18 lb $600

Onkyo DX-C210

PHILIPS
CD-950 CD Player
Dual 1-bit Bitstream D/A converters. Features CD/DVD- compatible video output with aluminum front panel. Optical digital output: headphone jack; gold-plated outputs. 20-track programming; random play: tape edit; multiple tape-edit modes; frame-number search for videodiscs. Features CX NR; CD-direct mode with video-output: digital comb filter; digital time-base corrector. S-video output: headphone jack with volume control. Chapter/track programming: multiple tape-edit modes; intro scan; random play. 20-track programming; repeat; program memory for 256 CD’s; tape edit; direct track ac- cess: synchro play with compatible cassette decks; music calendar: dot-matrix fluorescent display; remote control. FR 2-20,000 Hz; THD 0.0017%; dynamic range 96 dB; 17 x 4 1/2 x 15 1/4 in: 18 lb $1,100

CDC-935 5-Disc CD Changer
Dual 1-bit D/A converters. 5-disc carousel. Coaxial digital output: headphone jack with volume control. Ability to change 3 discs while one plays: 20-track programming; random play; direct track access: program memory for 256 CD’s; multiple tape-edit modes: 3 user presets: music calendar: fluorescent display; remote control. FR 2-20,000 Hz; THD 0.006%; dynamic range 96 dB; 17 x 4 1/2 x 15 1/4 in: 18 lb $1,100

CDC-920 CD Player
Dual 1-bit D/A converters. Headphone jack with volume control. 20-track programming: random play; tape edit; music calendar; fluorescent display. FR 2-20,000 Hz; THD 0.0017%; dynamic range 96 dB; 17 x 4 1/2 x 15 1/4 in: 18 lb $1,100

CDC-910 CD Player
Dual 1-bit D/A converters. Headphone jack with volume control. 20-track programming: random play; tape edit; music calendar; fluorescent display. FR 2-20,000 Hz; THD 0.0017%; dynamic range 96 dB; 17 x 4 1/2 x 15 1/4 in: 18 lb $1,100

CDC-920 CD Player

STEREO REVIEW FEBRUARY 1994
track/time CD search; 8 repeat modes: random play; 24-chapter/track programming; direct chapter/track access; on-screen displays: SR system remote-control compatibility; remote control. FR 4-20,000 Hz; THD 0.0025%; S/N 113 dB; dynamic range 98 dB. 16% x 5% x 17% in......$760

**CLD-M401 5-Disc Combi-Changer**
1-bit D/A conversion, 5-disc CD tray combined with videodisc tray. Plays CD's and videoscopes. Features videodisc play without removing CD's; CX NR. 2 A/V outputs: fiber-optic output; headphone jack, with volume control. Auto digital level control; multiple tape-edit modes; 9-speed forward/reverse CAV-videodisc play; still/step CAV-videodisc play; last-picture memory; frame-number search for CAV discs; time-number search for CLV discs; front-surround mode; 24-chapter/track programming; direct chapter/track access; chapter/track search: front-panel and remote shuffle rings; on-screen displays: SR system remote-control compatibility; remote control. FR 4-20,000 Hz; THD 0.0025%; 16% x 5% x 17% in......$760

**CLD-M301. As above. 1 A/V output. Without 9-speed forward/reverse play, fiber-optic output. S/N 98 dB. FR 4-20,000 Hz; THD 0.003%; 16% x 5% x 17% in......$650

**CLD-S201 Combi-Player**
1-bit D/A converter; CD's and videoscopes. Features separate CD tray telescoped within videodisc tray. CD-direct mode with video-circuitry defeat; CX NR. Digital level control; multiple tape-edit modes; last-picture memory; videodisc intro scan. CD highlight scan, frame-number search for CAV discs; time-number search for CLV discs; 7 repeat modes; 9-speed forward/reverse CAV-videodisc play: forward/reverse CAV-videodisc still/step play; 24-chapter/track programming: random play; direct chapter/track access; front-panel shuffle ring; on-screen displays including level meters: SR system remote-control compatibility; remote control. FR 4-20,000 Hz; THD 0.003%. 16% x 4% x 15% in; 16 lb......$355

**PD-TM3 18-Disc CD Changer**
1-bit D/A converter, three 6-disc magazines. Features separate D/A for jazz, church, dance, hall, and studio sound fields. Headphone jack with volume control. Direct track access: multiple tape-edit modes; auto digital level control; remote level control; digital fader; delete play; last-position memory; 48-track programming: high-light scan: 7 repeat modes; normal/delete random play; fluorescent display; remote control. S/N 102 dB; dynamic range and ch sep 96 dB. 16% x 5% x 13% in......$510

**PD-DM902 12-Disc CD Changer**
1-bit D/A converter, two 6-disc magazines. Features D/A for jazz, church, dance, hall, and studio sound fields. Headphone jack with volume control. Direct track access: multiple tape-edit modes; delete play; auto digital level control; digital fader; highlight scan; last-position memory; remote level control: 40-track programming; 7 repeat modes; normal/delete random play; fluorescent display; remote control. S/N 102 dB; dynamic range and ch sep 96 dB. 16% x 5% x 12% in......$435

**PD-DM902. As above. Without D/A. S/N 102 dB; dynamic range and ch sep 96 dB. 16% x 5% x 12% in......$375

**PD-M702 6-Disc CD Changer**
1-bit D/A converter, 6-disc magazine. Headphone jack with volume control. Direct track access; delete play; multiple tape-edit modes; music-type labeling and memory for 10 magazines; auto digital level control; remote level memory; digital fader; highlight scan; last-disc memory; 32-track programming; 7 repeat modes; normal/delete random play; remote control. S/N 102 dB; dynamic range 96 dB. 16% x 4% x 11% in......$300

**PD-M552. As above. Without direct track access or headphone jack. S/N 98 dB......$275

**PD-M502. As PD-M552, no remote......$260

**Karaoke Combi-Players**
The following feature an 11-step digital key control, digital echo, two microphone inputs, with independent volume controls; direct track access, and a headphone jack.

**CLD-V440 Karaoke Combi-Player System**
Two 1-bit D/A converters. Combi-player, cassette deck, 35-W/ch amplifier, and two 2-way speakers in integrated system. Plays CD's and videoscopes. Features 3-mode DSP for music, theater, and karaoke sound fields. 2 aux inputs. Direct-scan-play, one-touch karaoke mode; karaoke song programming; sound-character memory for one-touch recall of 8 musical combinations; 2 vocal-effect modes; chorus function; bass boost; party mode; practice mode. FR 4-20,000 Hz. 21% x 6% x 21% in. 99 lb......$2,100

**CLD-V840 Karaoke Combi-Player**
1-bit D/A converter. Plays CD's and videodiscs. 2 A/V outputs. Avenue input. Dual-scan play: CD-direct mode; one-touch karaoke mode; vocal tone control: karaoke intro scan; 24-track programming. FR 4-20,000 Hz; S/N 102 dB; dynamic range 96 dB. 16% x 5% x 17% in; 19 lb......$1,100

**Pioneer PD-TM3**
Dual 1-bit D/A converters. Plays CD's and videoscopes. 2 A/V outputs: aux input. Dual-scan play: CD-direct mode; one-touch karaoke mode; audio equalization; karaoke intro scan; 24-track programming. FR 4-20,000 Hz; S/N 100 dB; dynamic range 95 dB. 16% x 4% x 15% in; 17 lb......$900

**Elite Series**

**CLD-V740 Karaoke Combi-Player**
1-bit D/A converter. Plays CD's and videoscopes. 2 A/V outputs: aux input. Features independent CD tray. One-touch karaoke mode: karaoke intro scan; 24-track programming. FR 4-20,000 Hz; S/N 100 dB; dynamic range 95 dB. 16% x 4% x 15% in; 17 lb......$900

**QUAD**

**Quad 67 CD Player**
8x oversampling, 18-bit D/A converter. 100-disc jukebox. Digital output: single-ended/balanced fixed and variable line-level outputs. 2 random-play modes: sequence and delete modes; track access by title, artist, or musical genre; remote control with LCD. FR 10-20,000 Hz; S/N 107 dB; ch sep 80 dB; THD 0.008%; S/N 95 dB; ch sep 100 dB; THD 0.010%; S/N 80 dB; ch sep 115 dB; THD 0.017%; S/N 115 dB; dynamic range 99 dB. eh sep 105 dB. 17% x 5% x 17% in; 20 lb......$950

**PD-65 CD Player**
Dual 1-bit D/A converters. Features centered tray; 2nd-order noise shapening; proprietary digital processing to smooth FR; direct signal paths; separate circuit boards and transformers for analog and digital sections; Class A FE buffer amp. Fiber-optic and coaxial digital outputs. Random play: repeat track; direct track access; defeated audio track; remote control. FR 2-20,000 Hz; THD 0.002%; S/N 111 dB; dynamic range 98 dB; ch sep 107 dB. 18% x 5% x 13 in; 21 lb......$800

**PD-M77 6-Disc CD Changer**
6-disc magazine. Features 5-mode DSP for jazz, church, dance, hall, and studio sound fields. Fiber-optic and coaxial digital outputs; headphone jack with volume control. Memory for play modes of up to 20 magazines; magazine programming according to musical genre; auto digital level control; stream-play with compatible cassette decks; highlight scan; 32-track programming; normal/delete random play; last-track memory; direct track/disc access: 15-track music calendar; remote control included; single-disc loader. 18% x 5% x 13 in; 13.6 lb......$770

**PD-M53. As above. Without DSP. 17% x 5% x 14% in; 24 lb......$460

**PD-4 CD Player**
Fiber-optic and coaxial digital outputs. Features stable platter mechanism; centered tray. Tape edit; synchro play with compatible cassette decks; peak search; defeatable digital display; 20-track music calendar; remote control. 18% x 5% x 13 in; 20.9 lb......$500

**PROCED**

**Proced CD Library 100-Disc Changer**
8x oversampling, 18-bit D/A converter. 100-disc jukebox. Digital output: single-ended/balanced fixed and variable line-level outputs. 2 random-play modes: sequence and delete modes; track access by title, artist, or musical genre; remote control with LCD. FR 10-20,000 Hz; S/N 107 dB; ch sep 80 dB; THD 0.004%; S/N 95 dB; ch sep 100 dB; THD 0.013%; S/N 95 dB; ch sep 100 dB; THD 0.015%; S/N 95 dB; ch sep 100 dB; THD 0.017%; S/N 95 dB; dynamic range 99 dB. eh sep 105 dB. 17% x 5% x 17% in; 20 lb......$1,000

**PCD-3 CD Player**
8x oversampling, 20-bit D/A converter. Aluminum frame; lead-filled antivibration base. FR 10-20,000 Hz -0.2 dB; THD 0.004% at 1,000 Hz; S/N 107 dB; dynamic range 104 dB; ch sep 120 dB; 8% x 9 x 13% in; 35 lb......$2,995

**QUASAR**

**CD939 5-Disc CD Changer**
1-bit MASH D/A converter, 5-disc bidirectional front-loading carousel: 32-track programming. 3 random-play modes; repeat; fluorescent dis-
**SHERWOOD**

**CDC-5003R 5-Disc CD Changer**
- 1-bit D/A converter, 5-disc front-loading carousel
- Headphone jack with volume control
- 32-track programming; direct track access; random play; 7 repeat modes; intro scan; delete play; direct track access; tape edit
- Sherwood Digilink III system remote-control compatibility

**CDC-3000R CD Player**
- 1-bit D/A converter
- Headphone jack with volume control
- 20-track programming; random play; 5 repeat modes; intro scan; delete play, direct track access; tape edit
- Sherwood Digilink III system remote-control compatibility

**CDP-3030R CD Player**
- 20-track programming; random play; 5 repeat modes; intro scan; delete play, direct track access; tape edit
- Sherwood Digilink III system remote-control compatibility

**CDP-3010R CD Player**
- 20-track programming; random play; 5 repeat modes; intro scan; delete play, direct track access; tape edit
- Sherwood Digilink III system remote-control compatibility

**RCA**

**RP10055 5-Disc CD Changer**
- 8x oversampling, dual 18-bit D/A converters, 5-disc front-loading carousel
- 32-track programming: random play; fluorescent display; remote control

**ROTEL**

**RCD965LE CD Player**
- Philips SAA7323 Bitstream D/A conversion
- Features hand-selected analog-filter components; Remote control

**RCC940AX, 5-disc carousel CD changer with Bitstream D/A conversion. Direct disc access; remote control**

**RCD945AX CD Player**
- 4x oversampling, Philips 16-bit D/A conversion; balanced circuitry. Remote control

**RCD945AX CD Player**
- 1-bit D/A conversion. Features 2-stage filtering design. 20-track programming. FR 20-20,000 Hz; THD 0.002%; S/N 100 dB; dynamic range 96 dB; 17 1/2 x 3 1/2 x 11 1/2 in

**SANSUI**

**CD-X117 CD Player**
- Eight 1-bit MASH D/A converters. Centered tray orientation. Headphone jack with volume control; 24-programming; 4 repeat modes; track skip/scan; timer, remote control; FR 4-20,000 Hz; THD 0.002%; S/N 95 dB; dynamic range 95 dB; 17 x 5 x 15 in; 12 lb

**CD-300M 5-Disc CD Changer**
- 8x oversampling, dual 16-bit D/A converters, 5-disc carousel. 30-track programming: random/repeat play; track skip/scan; synchro play with compatible cassette decks; auto space; remote control. FR 5-20,000 Hz ±1 dB; THD 0.003%; S/N 95 dB; dynamic range 96 dB; 17 x 5 x 15 in; 12 lb

**CD-177K Karaoke CD Player**
- 8x oversampling, dual D/A converters. Features 3-beam laser pickup. Mic input: Karaoke vocal suppression: echo switch: mic volume control. 25-track programming: random play; 5 repeat modes; track skip/scan; remote control. FR 4-20,000 Hz ±1 dB; THD 0.004%; S/N 100 dB; dynamic range 90 dB; ch sep 85 dB; 17 x 3 1/2 x 11 1/2 in; 7 lb

**CD-270 CD Player**
- 25-track programming; random play; 5 repeat modes; track skip/scan: remote control. FR 4-20,000 Hz ±1 dB; THD 0.08%; S/N 100 dB; 17 x 3 1/2 x 11 1/2 in; 7 lb

**CDP-832 CD Player**
- 20,000 Hz ±1 dB; THD 0.08%; S/N 1(X) dB. 17
- modes; track skip/scan; remote control

**CDP-832 CD Player**
- 4-25 -track programming; random play; 7 repeat modes; timer, remote control
- Sherwood Digilink III system remote-control compatibility

**S/N 1(X) dB. 17 x 4 1/2 x 18 in. .. $230**

**RCA**

**RP10055 5-Disc CD Changer**
- 8x oversampling, dual 18-bit D/A converters, 5-disc front-loading carousel
- 32-track programming: random play; fluorescent display; remote control

**ROTEL**

**RCD965LE CD Player**
- Philips SAA7323 Bitstream D/A conversion
- Features hand-selected analog-filter components; Remote control

**RCC940AX, 5-disc carousel CD changer with Bitstream D/A conversion. Direct disc access; remote control**

**RCD945AX CD Player**
- 4x oversampling, Philips 16-bit D/A conversion; balanced circuitry. Remote control

**RCD945AX CD Player**
- 1-bit D/A conversion. Features 2-stage filtering design. 20-track programming. FR 20-20,000 Hz; THD 0.002%; S/N 100 dB; dynamic range 96 dB; 17 1/2 x 3 1/2 x 11 1/2 in

**SONY**

**CDP-CX400 100-Disc CD Changer**
- 100-disc internal storage. Fiber-optic digital output: gold-plated variable line-level output. Memory for deletions and output levels: delete play; direct track access; 20-track music calendar; 17 x 10 1/2 x 17 in

**CDP-C910 10-Disc CD Changer**
- 10-disc magazine. Headphone jack. Program memory for 184 discs; direct track access; peak search; random play; 7 repeat modes; remote control. FR 20-20,000 Hz ±0.3 dB; THD 0.003%; S/N 110 dB; dynamic range 100 dB; ch sep 105 dB; 17 x 4 1/2 x 13 in

**CDP-C745 5-Disc CD Changer**
- 5-disc carousel. Features 5-mode DSP: Fiber-optic digital output; headphone jack with volume control; variable line-level output. Disc memory for delete play, level, and DSP; 5-disc/20-track direct access; 6 play and repeat modes; 3-mode track scan: tape edit: remote control. 17 x 3 1/2 x 15 1/4 in

**CDP-C540 As above, without DSP or variable output. Memory for delete play only**

**CDP-K1A Karaoke CD Player**
- Features vocal reduction circuit; 18-bit digital filter. Mic inputs: headphone jack. Pitch control: direct track access: remote fader: 20-track music calendar. Remote control. FR 2-20,000 Hz ±0.5 dB; THD 0.008%; S/N 98 dB; 14 3/4 x 12 1/2 in

**CDP-C345 5-Disc CD Changer**
- 5-disc carousel. 5-mode track scan: remote control
- 6 play and repeat modes; 3-mode track scan: tape edit: remote control. 17 x 5 x 15 1/4 in

**SOTA**

**Vanguard II CD Player**
- Differential Bitstream D/A converter. Features fully balanced design: C-MOS technology; separate power supplies for digital and analog sections; toroidal power transformer: DC-coupled output stage: Fiber-optic and coaxial digital outputs: headphone jack with volume control. Random/repeat play: track skip/scan; remote control. FR 20-20,000 Hz ±0.2 dB; THD 0.002%; S/N 100 dB: dynamic range 92 dB; ch sep 110 dB; 19 x 3 1/2 x 12 in; 22 lb

**TEAC**

**VRDS-20 CD Player**
- Dual 1-bit double-differential D/A converters. Features disc-clamping system: aluminum turntable; copper-plated chassis; centered tray orientation; aluminum front, side, and upper panels: servo: Coaxial, RCA, XLR, AT&T, ST-link, and TDS-link outputs. High-speed scan: remote control

**VRDS-TI CD Player**
### CD Players

**Technics SL-PD847**

- **TECHNICS**
- **SL-P1300 CD Player**
  - Four 1-bit MASH D/A converters. Separate digital and analog power supplies; linear-motor access system. Fiber-optic and coaxial digital outputs; balanced outputs; headphone jack with volume control. THD 0.0013%; S/N 118 dB; dynamic range 92 dB. 17 x 4 x 11/4 in; 8 lb $1,900
- **SL-P1200 CD Player**
  - 2x oversampling, dual D/A converters. Features 9th-order low-pass analog filter. Headphone jack with volume control; rear-panel jack for mixer. THD 0.0013%; S/N 118 dB; dynamic range 92 dB. 17 x 7 x 15 in; 22 lb $1,900
- **SL-P9840 CD Player**
  - Eight 1-bit MASH D/A converters. Features digital servo system; Class AA circuitry; matrix amplifier. THD 0.0013%; S/N 118 dB; dynamic range 92 dB. 17 x 7 x 15 in; 22 lb $1,900

**SL-PG440 CD Player**

- 1-bit MASH D/A converter. Features digital servo system; headphone jack with volume control. THD 0.0013%; S/N 118 dB; dynamic range 92 dB. 17 x 7 x 15 in; 14 lb $840

**SL-PG340 CD Player**

- 1-bit MASH D/A converter. Features digital servo system; headphone jack with volume control. THD 0.0013%; S/N 118 dB; dynamic range 92 dB. 17 x 4 x 11/4 in; 7.5 lb $170

**AD-400 CD Player/Cassette Deck**

- 8x oversampling, dual D/A converters. Combines CD player and cassette deck. Features 3-beam laser pickup; 16-track programming; 3 repeat modes. Cassette deck features autoreset/record/play; Dolby B NR; Dolby HX Pro; CD dubbing; peak-level meters. LED displays; headphone jack; remote control. FR 2-20,000 Hz ±0.5 dB; THD 0.008%; S/N 100 dB; dynamic range 92 dB. 17.5 x 5 1/2 x 15 3/4 in; 11 lb $740

**CD-1060 CD Player**

- Four 1-bit MASH D/A converters. Features Class A amps; 2nd-order noise shaping; time-base corrector; independent power transformers for analog and digital sections; damping anti-vibration feet. Fiber-optic and coaxial outputs; fixed and variable analog outputs; gold-plated connectors; headphone jack with volume control. 10-track program memory for 100 discs; 25-track program memory; 5 repeat modes; random play; index search; 3-mode track search and tape edit; RS-system remote control. S/N 120 dB; dynamic range 100 dB. 17 x 4 x 3 1/3 in $799

**CDC-485 5-Disc CD Changer**

- 5-disc carousel. Features Pro-Bit D/A conversion for 16- to 20-bit translation; 22-bit digital filter; noise shaping; digital servo. Class A current buffer amplifier. Fiber-optic digital output. Switchable screen saver; 15-track programming; 10 forward/reverse speeds; shuttle search; 3 repeat modes. CD peak search; freeze frame; single-frame advance; track skip/scan; frame or track memory search; movie scan; auto Dolby-level adjustment; on-screen menu displays; Yamaha remote control compatibility. Remote control $749

**CDC-735 As above, 1-bit D/A Converters. No Class A stage.** $429

**CDC-745. As CDC 845, without rolling front panel. Outputs not gold plated. THD 0.0025%; S/N 115 dB; 17 x 4 x 15 in; 13 lb.** $399

**CDC-645 5-Disc CD Changer**

- Features aluminum front panel; dual stabilizer. Variable Analog output; headphone jack. THD 0.0025%; S/N 115 dB; dynamic range 98 dB. 17 x 4 x 15 in; 13 lb $299

**CDC-605 As above, with different styling and D/A convertor.** $299

**CDX-480 CD Player**

- Features aluminum front panel; digital servo. Variable analog output; headphone jack. THD 0.0025%; S/N 115 dB; dynamic range 98 dB. 17 x 4 x 15 in; 13 lb. $299

### Prices

<table>
<thead>
<tr>
<th>Product</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>SL-PD847</td>
<td>$1,900</td>
</tr>
<tr>
<td>SL-PG440</td>
<td>$840</td>
</tr>
<tr>
<td>SL-PG340</td>
<td>$170</td>
</tr>
<tr>
<td>AD-400</td>
<td>$1,900</td>
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<tr>
<td>CD-P4500</td>
<td>$1,000</td>
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<tr>
<td>CD-P3500</td>
<td>$540</td>
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<tr>
<td>CD-P555</td>
<td>$190</td>
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<tr>
<td>CDC-735</td>
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<td>CDC-745</td>
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<tr>
<td>CDC-645</td>
<td>$299</td>
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<tr>
<td>CDC-655</td>
<td>$299</td>
</tr>
<tr>
<td>CDX-480</td>
<td>$299</td>
</tr>
</tbody>
</table>

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**Yamaha CD-870 Combi-Player**

- Plays CD's and videodiscs. Features all-digital picture processing; switchable CX noise reduction; digital time-base control; color-drop-out correction. Fiber-optic digital output. Switchable screen saver; 15-track programming; 10 forward/reverse speeds; shuttle search; 3 repeat modes. CD peak search; freeze frame; single-frame advance; track skip/scan; frame or track memory search; movie scan; auto Dolby-level adjustment; on-screen menu displays; Yamaha remote control compatibility. Remote control $749

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**SL-PD847**

- 1-bit MASH D/A converter. Features digital servo system; linear motor transport. Headphone jack. Pitch control; tape edit; highlight scan; intro scan: track access/ disc access: random play: delete play; 32-track programming: 5 repeat modes; remote control compatibility with select Technics receivers. FR 2-20,000 Hz ±1 dB; THD 0.007%; S/N 100 dB; dynamic range 92 dB. 17 x 4 x 11/4 in; 7.5 lb $170

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**SL-PG440 5-Disc CD Changer**

- 5-disc carousel. Features Pro-Bit D/A conversion for 16- to 20-bit translation; 22-bit digital filter; noise shaping; digital servo. Class A current buffer amplifier. Fiber-optic digital output. Switchable screen saver; 15-track programming; 10 forward/reverse speeds; shuttle search; 3 repeat modes. CD peak search; freeze frame; single-frame advance; track skip/scan; frame or track memory search; movie scan; auto Dolby-level adjustment; on-screen menu displays; Yamaha remote control compatibility. Remote control $749
<table>
<thead>
<tr>
<th>Brand</th>
<th>Model</th>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ADCOM</strong></td>
<td></td>
<td>Quartz referenced digital-synthesis design with 8 AM/FM presets. Features</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>buffered output stages using Class A amplifiers, 1% Roederstein metal-</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>film resistors; metal-film capacitors. Auto scan; switchable high-blend</td>
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<td></td>
<td></td>
<td>circuits; monomute switch; FL digital display; S-LED signal strength</td>
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<tr>
<td></td>
<td></td>
<td>display. FM: 50-dB quieting sens. 15 dB stereo; AM rej 65 dB; cap ratio</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>1 dB stereo; S/N 85 dB stereo; THD 0.5% at 1,000 Hz.</td>
<td>$530</td>
</tr>
<tr>
<td><strong>ARCAM</strong></td>
<td></td>
<td>Delta 280 AM/FM Tuner</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>20 presets. FM: AM rej 50 dB; cap ratio 1.5 dB; alt-ch sel 65 dB; S/N</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>70 dB stereo; THD 0.3%; ch sep 40 dB. 17 x 2 1/2 x 11 in; 6 lb.</td>
<td>$699</td>
</tr>
<tr>
<td><strong>AUDIOSOURCE</strong></td>
<td></td>
<td>Alpha 5, As above, 16 presets. FM: S/N 72 dB stereo. 17 x 3 x 10 in; 5</td>
<td>$449</td>
</tr>
<tr>
<td></td>
<td></td>
<td>lb.</td>
<td></td>
</tr>
<tr>
<td><strong>BAK COMPONENTS</strong></td>
<td></td>
<td>T100 AM/FM Tuner</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Digital quartz-synthesis design with 9 AM/FM presets. Programmable</td>
<td></td>
</tr>
<tr>
<td><strong>CAMBRIDGE AUDIO</strong></td>
<td></td>
<td>selectivity; mono/stereo and local/DX switches; signal-strength meter;</td>
<td></td>
</tr>
<tr>
<td><strong>CARVER</strong></td>
<td></td>
<td>fluorescent display. FM: cap ratio 1.5 dB; ch sep 40 dB. 17 x 2 1/2 x 9</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>in; 8 lb.</td>
<td>$398</td>
</tr>
<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>Reference FM Tuner</td>
<td></td>
</tr>
<tr>
<td><strong>DENON</strong></td>
<td>TU-600NAI AM/FM Tuner</td>
<td>Broadcast-monitor design with 30 AM/FM presets. Available by special</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>order. Features reference tuner certification by National Association of</td>
<td></td>
</tr>
<tr>
<td><strong>ARCAM</strong></td>
<td></td>
<td>Broadcasters; AMAX AM stereo with noise-blinking circuitry; FM section</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>with varactor 4-gang-equivalent tuning circuits; MOSFET RF amplifiers;</td>
<td></td>
</tr>
<tr>
<td><strong>B&amp;K COMPONENTS</strong></td>
<td></td>
<td>MPX noise-reduction circuitry; AM beat-cut filter. RDS indications of</td>
<td></td>
</tr>
<tr>
<td><strong>CAMBRIDGE AUDIO</strong></td>
<td></td>
<td>program-service name, program-type identification, and clock time; RDS</td>
<td></td>
</tr>
<tr>
<td><strong>CARVER</strong></td>
<td></td>
<td>search for RDS-equipped stations; RDS program-type search; station-labeling</td>
<td></td>
</tr>
<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>for non-RDS stations; switchable wide/narrow IF bandwidth; auto-</td>
<td></td>
</tr>
<tr>
<td><strong>DENON</strong></td>
<td></td>
<td>seek and manual-step tuning: alphanumerical fluorescent display; remote</td>
<td></td>
</tr>
<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>control. FM: 50-dB quieting sens 37.2 dB stereo; cap ratio 1.3 dB; S/N</td>
<td></td>
</tr>
<tr>
<td><strong>DENON</strong></td>
<td></td>
<td>82 dB stereo and THD 0.1% stereo.</td>
<td>$375</td>
</tr>
<tr>
<td><strong>CARVER</strong></td>
<td></td>
<td>T1-650RD AM/FM/RDS Tuner</td>
<td></td>
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<tr>
<td><strong>DENON</strong></td>
<td></td>
<td>30 AM/FM presets. Features RDS digital-data reception; FM tuner with</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>varactor 4-gang-equivalent tuning and MOSFET RF amplifiers; MPX noise-</td>
<td></td>
</tr>
<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>reduction circuitry; AM beat-cut filter. RDS indications of program-service</td>
<td></td>
</tr>
<tr>
<td><strong>DENON</strong></td>
<td></td>
<td>name, program-type identification, and clock time; RDS search for RDS-</td>
<td></td>
</tr>
<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>equipped stations; RDS program-type search; station-labeling for non-RDS</td>
<td></td>
</tr>
<tr>
<td><strong>DENON</strong></td>
<td></td>
<td>stations; switchable wide/narrow IF bandwidth; auto- seek and manual-step</td>
<td></td>
</tr>
<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>tuning: alphanumerical fluorescent display; remote control. FM: 50-dB</td>
<td></td>
</tr>
<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>quieting sens 37.2 dB stereo; cap ratio 1.3 dB; S/N 82 dB stereo and THD</td>
<td></td>
</tr>
<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>0.1% stereo.</td>
<td>$375</td>
</tr>
<tr>
<td><strong>DENON</strong></td>
<td>T2-800 AM/FM Tuner</td>
<td>Quartz-lock digital design with 30 AM/FM presets. Features AM beat-cut</td>
<td></td>
</tr>
<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>filter. FM section with varactor 3-gang-equivalent tuning circuits. Denon</td>
<td></td>
</tr>
<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>IS-system remote-control compatibility. FM: 50-dB quieting sens 38.5 dB</td>
<td></td>
</tr>
<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>stereo; cap ratio 1.5 dB; S/N 74 dB stereo; THD 0.2% stereo; ch sep 40</td>
<td></td>
</tr>
<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>dB.</td>
<td>$250</td>
</tr>
<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>HARMAN KARDON T9600 AM/FM Tuner</td>
<td></td>
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<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>24 AM/FM presets. Features digital fine tuning: FM pilot and subcarrier NR</td>
<td></td>
</tr>
<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>active tracking circuitry, discrete output stage, high-blend circuit.</td>
<td></td>
</tr>
<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>2 antenna inputs; Harman Kardon system remote control inputs. Seek tuning;</td>
<td></td>
</tr>
<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>hi-blend switch; nonvolatile memory of control functions and presets;</td>
<td></td>
</tr>
<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>digital display; LED signal-strength meter; remote control. FM: 50-dB</td>
<td></td>
</tr>
<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>quieting sens 36.2 dB stereo; AM rej 65 dB at 45 dB; cap ratio 1.1 dB;</td>
<td></td>
</tr>
<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>alt-ch sel 45 dB; S/N 85 dB with active tracking. 17.1 x 2 1/4 x 13 in;</td>
<td></td>
</tr>
<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>7.5 lb.</td>
<td>$429</td>
</tr>
<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>UX94000. As above, without active tracking, digital fine tuning, antenna</td>
<td></td>
</tr>
<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>inputs, or remote control. FM: 50-dB quieting sens 37.2 dB stereo; AM</td>
<td></td>
</tr>
<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>rej 65 dB at 45 dB; cap ratio 1.2 dB; alt-ch sel 65 dB.</td>
<td>$319</td>
</tr>
<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>UX92000. As UX94000, without FM pilot and subcarrier NR. AM rej 45 dB at</td>
<td></td>
</tr>
<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>45 dB; cap ratio 1.5 dB; alt-ch sel 70 dB.</td>
<td>$229</td>
</tr>
<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>KENWOOD KT-3050 AM/FM Tuner</td>
<td></td>
</tr>
<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>Quartz-synthesis design with 30 AM/FM presets. Features pentacle power</td>
<td></td>
</tr>
<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>supply. Switchable wide/narrow IF: timer, fluorescent display. FM: 50-dB</td>
<td></td>
</tr>
<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>quieting sens 16.2 dB mono. 38.8 dB stereo; AM rej 76 dB; cap ratio 1.0</td>
<td></td>
</tr>
<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>dB wide; S/N (at 85 dB) 82 dB mono, 77 dB stereo; THD (wide IF) 0.005%</td>
<td></td>
</tr>
<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>mono, 0.08% stereo; ch sep 55 dB at 1,000 Hz. 17% x 3 1/4 x 11 3/4 in;</td>
<td></td>
</tr>
<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>9 lb.</td>
<td>$219</td>
</tr>
<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>MERIDIAN Model 504 AM/FM Tuner</td>
<td></td>
</tr>
<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>30 presets. Features discrete dual-gate MOSFET RF amplifiers; two</td>
<td></td>
</tr>
<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>matched-pair ceramic filters. Walsh stereo decoder. auto stereo blend.</td>
<td></td>
</tr>
<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>8 character alphanumerical display, signal-strength display; preset label-</td>
<td></td>
</tr>
<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>ing; seek/scan tuning; mono switch; remote controllable. 12% x 3 1/4 x 13</td>
<td></td>
</tr>
<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>in.</td>
<td>$995</td>
</tr>
<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>MUTEADEX FM-1 AM/FM Tuner</td>
<td></td>
</tr>
<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>Digital-synthesis design with 99 AM/FM presets. Features PLL loop-detecto-</td>
<td></td>
</tr>
<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>r; IF demodulation; 2 antenna/IC output; Fine tuning. auto preset store;</td>
<td></td>
</tr>
<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>mono/stereo and IF-bandwidth switches; LCD; remote control. 5-yr warranty.</td>
<td></td>
</tr>
<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>14 lb.</td>
<td>$999</td>
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<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>NAD Model 402 AM/FM Tuner</td>
<td></td>
</tr>
<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>24 AM/FM presets. Features IF filters; switchable blending circuit. NAD</td>
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<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>Link facility for remote control via other NAD products; high-speed</td>
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<td><strong>DAY SEQUERRA</strong></td>
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<td>search tuning. FM: cap ratio 1.6 dB; alt-ch sel 58 dB. S/N 74 dB. 16 1/2</td>
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<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>x 3 x 11 1/4 in; 9 lb.</td>
<td>$529</td>
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<td><strong>DAY SEQUERRA</strong></td>
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<td>NAIM NT-2000 AM/FM Tuner</td>
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<td><strong>DAY SEQUERRA</strong></td>
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<td>Features progressive switching from mono to stereo; auto bandwidth selection.</td>
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<tr>
<td><strong>DAY SEQUERRA</strong></td>
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<td>Digital frequency display increases in brightness to indicate signal</td>
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<tr>
<td><strong>DAY SEQUERRA</strong></td>
<td></td>
<td>strength. 1 1/4 x 3 x 8 in.</td>
<td>$1,935</td>
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</table>

**STEREO REVIEW FEBRUARY 1994 101**
**THE DISADVANTAGES of RDL factory-direct sales are:**

1. **Direct Sales to the Factory:**
   - You audition RDL speakers at your leisure, playing recordings you are familiar with. You have 30 days to decide whether to keep the speakers.

2. **Exclusive Designs by Roy Allison:**
   - The factory showroom in Bellingham, MA, 02019, is based on maximum information.
   - There is no retail markup, than in a showroom. (Our consultants will suggest which RDL speakers are best suited for the positions they will occupy in your room.) Your buying decision is based on maximum information.
   - Without a retail markup, there is a substantial saving; prices range from $198 to $549 a pair.

3. **No. 15, Bellingham, MA 02019:**
   - To RDL Acoustics, 26 Pearl Street, you can't hear them before buying the speakers.
   - You have to go to the factory showroom in Bellingham, you can't hear them before buying the speakers.

**THE ADVANTAGES of RDL factory-direct sales are:**

1. **Speaker Reception:**
   - Speakers are likely to sound quite different in your room, placed where they will actually be used, than in a showroom. (Our consultants will suggest which RDL speakers are best suited for the positions they will occupy in your room.) Your buying decision is based on maximum information.

2. **Without a retail markup:**
   - There is a substantial saving; prices range from $198 to $549 a pair.

For your free catalog of RDL speakers and complete systems:
- **Call 1-800-227-0390 or Fax 1-800-227-9047 or RDL On-Line (BBS) 1-800-227-0391 or mail coupon to RDL Acoustics, 26 Pearl Street No. 15, Bellingham, MA 02019.
ACOUSTIC RESEARCH

Model 30 3-Way Speaker
Two 10-in polypropylene woofers, two 5-in polypropylene midranges, 1-in soft-dome tweeter. Power handling 350 W max; crossover points 200 and 2,100 Hz; sens 88 dB SPL/W/m ±3 dB; 100-4 ohms. 11½ x 51/2 x 15 in. ...$2,500/pr

Model 33 3-Way Speaker
As Model 30, one 8-in woofer, Power handling 350 W max; crossover point 4,500 Hz; sens 91 dB; imp 8 ohms. Black-ash woodsubwoofer finish. ...$2,900/pr

M3 3-Way Speaker
8-in pult-papier woofer with filtered suspension, 5-in carbon/mica-filled polypropylene midrange, 1½-in aluminum-dome tweeter. Black-ash veneer, walnut-veneer, or gloss-black laminate finish. ...$1,500/pr

M4.5 3-Way Speaker
Two 8-in woofers in isolated subchambers. 1½-in poly-dome fluid-cooled tweeter. Biwire/biamp terminals. Crossover points 65 and 3,800 Hz; FR 47-23,000 Hz ±3 dB; sens 88 dB; imp 4 ohms. 9½ x 36 x 11½ in. ...$799/pr

Athena Subwoofer/Satellite System
Subwoofer with 8-in dual-voice-coil driver in filtered suspension enclosure; two satellites, each with 3½-in midrange and ¾-in liquid-cooled fabric-dome tweeter. Features forced-air subwoofer cooling, magnetically shielded satellite, 40 lb. ...$999/pr

Powerd Partner 622 Sub/Sat System
Filtered-suspension subwoofer with 6-in dual-voice-coil driver; two acoustic-suspension satellites, each with one 2½-in driver; 30 W x 4 subwoofer amp. 8 x 2 satellite amp. Features active crossover; magnetic shielding; forced-air cooling. Volume and tone controls. FR 50-20,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 8 ohms; FR 4½ x 6½ x 12½ in. ...$400/pr

Athena Legacy II / ADVENT

ACOUSTIC DESIGN

Advent Legacy III
Two 8-in woofers, one 1½-in ferrofluid-cooled parabolic-dome tweeter. Features aluminum woofer coils. Power handling 150 W rms; crossover point 3,500 Hz; FR 42-23,000 Hz ±3 dB; sens 89.5 dB SPL/W/m; imp 8 ohms. Oiled solid-hardwood finish. 10½ x 37/4 x 13 in. ...$660/pr

Advent Legacy 2-Way Speaker
Two 8-in woofers, one 1½-in ferrofluid-cooled parabolic-dome tweeter. Features aluminum woofer coil. Push-pull woofer configuration. Power handling 150 W; crossover point 2,000 Hz; sens 90 dB SPL/W/m; imp 6 ohms. Black-vinyl finish. 11½ x 23/4 x 11½ in. ...$640/pr

Advent Heritage 2-Way Speaker
Two 8-in woofers, one 1½-in ferrofluid-cooled convex-diaphragm tweeter. Features push-pull woofer configuration. Power handling 200 W; crossover points 100 and 2,000 Hz; sens 90 dB SPL/W/m; imp 6 ohms. Black-vinyl finish. 11½ x 23/4 x 11½ in. ...$660/pr

Advent Legacy III 2-Way Speaker
10-in woofer, 1½-in ferrofluid-cooled parabolic soft-dome tweeter. Features aluminum tweeter. Power handling 100 W cont avg; crossover point 3,500 Hz; FR 42-23,000 Hz ±3 dB; sens 89.5 dB SPL/W/m; imp 8 ohms. Oiled solid-hardwood finish. 10½ x 37/4 x 13 in. ...$690/pr

Advent Legacy II 2-Way Speaker
Two 8-in woofers, one 1½-in ferrofluid-cooled convex-diaphragm tweeter. Features minimum-diffraction baffle. Power handling 150 W rms; crossover point 3,500 Hz; FR 42-23,000 Hz ±3 dB; sens 89.5 dB SPL/W/m; imp 8 ohms. Oiled solid-hardwood finish. 10½ x 37/4 x 13 in. ...$690/pr

Advent Legacy I 2-Way Speaker
10-in woofer, 1½-in ferrofluid-cooled parabolic soft-dome tweeter. Features aluminum woofer coil. Push-pull woofer configuration. Power handling 200 W; crossover point 2,000 Hz; sens 90 dB SPL/W/m; imp 6 ohms. Black-vinyl finish. 11½ x 23/4 x 11½ in. ...$660/pr

Advent Legacy I 2-Way Speaker
10-in woofer, 1½-in ferrofluid-cooled parabolic soft-dome tweeter. Features aluminum woofer coil. Push-pull woofer configuration. Power handling 200 W; crossover point 2,000 Hz; sens 90 dB SPL/W/m; imp 6 ohms. Black-vinyl finish. 11½ x 23/4 x 11½ in. ...$660/pr

Advent Legacy I 2-Way Speaker
10-in woofer, 1½-in ferrofluid-cooled parabolic soft-dome tweeter. Features aluminum woofer coil. Push-pull woofer configuration. Power handling 200 W; crossover point 2,000 Hz; sens 90 dB SPL/W/m; imp 6 ohms. Black-vinyl finish. 11½ x 23/4 x 11½ in. ...$660/pr

Advent Legacy I 2-Way Speaker
10-in woofer, 1½-in ferrofluid-cooled parabolic soft-dome tweeter. Features aluminum woofer coil. Push-pull woofer configuration. Power handling 200 W; crossover point 2,000 Hz; sens 90 dB SPL/W/m; imp 6 ohms. Black-vinyl finish. 11½ x 23/4 x 11½ in. ...$660/pr

Advent Legacy I 2-Way Speaker
10-in woofer, 1½-in ferrofluid-cooled parabolic soft-dome tweeter. Features aluminum woofer coil. Push-pull woofer configuration. Power handling 200 W; crossover point 2,000 Hz; sens 90 dB SPL/W/m; imp 6 ohms. Black-vinyl finish. 11½ x 23/4 x 11½ in. ...$660/pr

Mini-Advent Subwoofer III/Satellite System
Subwoofer with two 5-in drivers, 2 Mini-Advent speakers. Features aluminum subwoofer-driver coils. Power handling 75 W cont avg; satellite crossover point 4,500 Hz; FR 50-21,000 Hz ±3 dB; sens 91 dB; imp 8 ohms. Black-ash woodsubwoofer finish. ...$290

Advent Audio Focus Center-Channel Speaker
Two 4-in dual-cone drivers. Features magnetic shielding. Power handling 70 W rms: FR 80-20,000 Hz ±3 dB; sens 92 dB SPL/W/m; imp 8 ohms. Black textured vinyl finish. 13 x 6 x 5½ in. ...$1,290

ALLISON ACOUSTICS

All models feature a 5-yr warranty.

AL Series
AL-148 3-Way Speaker
Acoustic-suspension design with two 8-in woofers, one 3½-in hand-assembled ferrofluid-cooled convex-diaphragm midrange, and one 1-in silicone-coated convex-diaphragm tweeter. Features push-pull woofer configuration. Power handling 200 W; crossover points 100 and 2,000 Hz; sens 90 dB SPL/W/m; imp 6 ohms. Black-vinyl finish. 11½ x 23/4 x 11½ in. ...$660/pr

AL-120 2-Way Speaker
Acoustic-suspension design with two 6-in woofers and one 1½-in hand-assembled ferrofluid-cooled convex-diaphragm tweeter. Features push-pull woofer configuration. Power handling 150 W; crossover point 2,000 Hz; sens 90 dB SPL/W/m; imp 6 ohms. Black-vinyl finish. 11½ x 23/4 x 11½ in. ...$660/pr

AL-115 2-Way Speaker
Acoustic-suspension design with 8-in woofer and 1½-in hand-assembled ferrofluid-cooled convex-diaphragm tweeter. Features push-pull woofer configuration. Power handling 150 W; crossover point 2,000 Hz; sens 90 dB SPL/W/m; imp 6 ohms. Black-vinyl finish. 11½ x 23/4 x 11½ in. ...$660/pr

MS Series
The following are for home theater systems and feature a black-lacquer finish.

MS-200 2-Way Satellite Speaker
4-in midrange, ½-in Mylar-dome tweeter. Features magnetic shielding. Power handling 50 W rms; crossover point 140 Hz; bandwidth 90-22,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. 5½ x 10 x 5½ in. ...$260/pr

MS-W4 Subwoofer
8-in driver. Power handling 75 W rms; crossover 200 Hz; bandwidth 40-200 Hz; sens 86 dB; imp 2-8 ohms. 11 x 11 x 11 in. ...$210

MS-202 Center-Channel Speaker
Two 3½-in midranges, one 1½-in Mylar-dome tweeter. Magnetic shielding. Power handling 50 W rms; bandwidth 90-22,000 Hz; sens 86 dB; imp 8 ohms. 19 x 5 x 11 in. ...$180

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SPEAKERS

ALTEC LANSING

The following features a 5-year warranty.

AHT2300 Powered Subwoofer
Multipath design with two 10-in long-throw woven-carbon fiber drivers; 100-W Class B amp. Features THX certification. Features selectable 18- or 24-dB/oct crossover. 100 W x 1 with 0.1% THD; crossover point selectable at 50, 80, 100, or 150 Hz; FR 26-180 Hz ±3 dB. Black. 14 1/2 x 19 x 27 in
$1,200

Model 50A 3-Way Speaker
Acoustic-suspension design with two 8-in carbon-fiber cone woofers, one 2-in polyimide/titanium midrange, and one 1-in ferrofluid-cooled polyimide/titanium tweeter. Power handling 250 W max; crossover points 750 and 3,500 Hz; FR 32-22,000 Hz ±3 dB; sens 90.5 dB SPL/W/m; im 6 ohms. Walnut veneer or black finish. 10 1/4 x 40 1/2 x 11 in
$110/pr

AHT2300 3-Way In-Wall Surround Speaker
Two 4-in carbon-filled polypropylene woofers. Features selectable 18- or 24-dB/oct crossover. Power handling 150 W max; crossover point 2,500 Hz; FR 40,000 Hz ±3 dB; sens 89 dB SPL/W/m; im 8 ohms. Black or white. 6 7/8 x 9 5/8 x 5 1/3 in
$325/pr

Model 75 2-Way Bookshelf Speaker
Acoustic-suspension design with 5 1/2-in carbon-filled polypropylene woofer and 1/2-in ferrofluid-cooled dome tweeter. Magnetic shielding. Power handling 100 W; bandwidth 80-20,000 Hz; im 8 ohms. Black or oak vinyl finish. 6 x 9 1/2 x 6 5/8 in
$680

PSW 10 Powered Subwoofer
10-in carbon-fiber driver; 100-W Class B amp. Features selectable 18- or 24-dB/oct crossover slope. Crossover point selectable at 50, 80, 100, or 150 Hz; FR 26-180 Hz ±3 dB. Walnut veneer or black finish. 17 1/4 x 17 1/4 x 17 1/4 in
$900/pr

Model 96 2-Way Speaker
Acoustic-suspension design with two 6 1/2-in carbon-filled textured-polypropylene woofers and one 3 1/4-in formed-polyester ferrofluid-cooled dome tweeter. Features butyl-rubber woofer surrounds; 12-dB/oct crossover. Power handling 150 W max; crossover point 3,500 Hz; FR 32-22,000 Hz ±3 dB; sens 91 dB SPL/W/m; im 8 ohms. Black. or dark oak. 8 3/4 x 32 x 9 3/8 in
$1,000/pr

AHT2200 Center-Channel Speaker
Acoustic-suspension design with two 5 1/2-in carbon-filled polypropylene-cone woofers and two 1 1/2-in dome tweeters. Features THX certification; magnetic shielding; fiberglass-filled ABS enclosure; 12-dB/oct crossover. Power handling 150 W max; crossover point 2,500 Hz; sens 89 dB SPL/W/m. Black or white. 7 1/4 x 15 1/8 x 7 in
$300

Model 115 2-Way Bookshelf Speaker
Acoustic-suspension design with 6-in carbon-fiber woofer and 1-in polyimide/titanium tweeter. Power handling 100 W max; crossover point 2,500 Hz; FR 50-20,000 Hz ±3 dB; sens 91 dB SPL/W/m; im 8 ohms. Black or dark oak vinyl finish. 9 1/2 x 17 x 8 1/2 in
$275/pr

Model 66 2-Way Indoor/Outdoor Speaker
Acoustic-suspension design with two 6-in carbon-filled polypropylene woofers and one 3 1/4-in polyimide/dome tweeter. Features ABS cabin; magnetic shielding. Power handling 200 W max; crossover point 5,000 Hz; FR 45-20,000 Hz ±3 dB; sens 90 dB SPL/W/m; im 6 ohms. Black or white. 7 1/4 x 15 1/8 x 7 in
$200

SW8 Subwoofer
Ported design with 8-in driver. Features 12-
dB/octave crossover; Power handling 100 W; crossover point 180 Hz; FR 35-250 Hz ±3 dB; sens 90 dB SPL/W/m; im 6 ohms. Black or dark oak vinyl finish
$150

Model 56 2-Way Indoor/Outdoor Speaker
Acoustic-suspension design with 5 1/4-in carbon-filled polypropylene woofer and 1/2-in ferrofluid-cooled dome tweeter. Features weatherproof components; engineering-plastic enclosure: 12-dB/oct crossover. Power handling 80 W max; crossover point 4,000 Hz; FR 50-20,000 Hz ±3 dB; sens 89 dB SPL/W/m; im 8 ohms. Black or white. 7 1/4 x 9 5/8 x 5 1/3 in
$1,250/pr

Model 44 2-Way Center-Channel Speaker
Two carbon-filled polypropylene woofers: 5 1/2-in ferrofluid-cooled dome tweeter. Magnetic shielding. Power handling 100 W; bandwidth 80-20,000 Hz; im 8 ohms. Black or oak vinyl finish
$80

WM100 2-Way Bookshelf Speaker
Power handling 100 W; bandwidth 40-20,000 Hz; im 8 ohms. 10 x 14 x 3 1/8 in
$240

APOGEE

Stage 2-Way Ribbon Speaker
Trapezoidal woofer ribbon. midrange/tweeter/rib- bone. Power handling 150 W; bandwidth 35-20,000 Hz; sens 107 dB; im 3 ohms. Oak, mahogany, or black finishes standard; custom finishes also available
$2,995/pr

Ribbin-Wall 2-Way On-Wall Speaker
Hybrid design with 6 1/4-in woofer and 26-in line-source ribbon. Power handling 50 W cont avg; crossover point 1,200 Hz; bandwidth 30-20,000 Hz; im 6 ohms. Paintable grille. 12 x 52 x 3/4 in
In-wall version of above
$1,350/pr

Centaur Minor 2-Way Ribbon Speaker
Hybrid design with one 6 1/4-in woofer and one tweeter ribbon. Woofer-level control. Power handling 50 W cont avg; crossover point 1,200 Hz; bandwidth 30-20,000 Hz; im 6 ohms. Metallic gray finish
$1,295/pr

Center Channel 2-Way Ribbon Speaker
Hybrid design with two 6 1/4-in cone woofers and one 16-in midrange/tweeter ribbon. Power handling 50 W cont avg; crossover point 900 Hz; bandwidth 30-20,000 Hz; sens 115 dB. Paintable metal grille. 23 1/2 x 27 x 6 in
$895

ATLANTIC TECHNOLOGY

Model 252 PM1 Powered Subwoofer
12-in long-throw driver. 40 W x 3 or 90 x 1 amp. Features switchable 89/120-Hz crossover; point with 24-dB/oct low-pass slope and 12-dB/octave high-pass slope. Bass boost; bass and treble controls
$549

Model 254 SK In/On-Wall Surround Speaker
One 4-in-long-throw driver, two 3 1/4-in polypropylene drivers on angled baffle. Retrofit or new-construction mounting kit optional
$929

Model 251 L R 2-Way Satellite Speaker
Two 4-in-long-throw woofers, one 3 1/4-in dome tweeter. Features magnetic shielding; minimal-baffle anti-refraction design
$279

Model 151 L R 2-Way Satellite Speaker
4-in polypropylene woofer, 1/2-in soft-dome tweeter. Features magnetic shielding. Power handling 120 W cont avg. White above in black
$149

Model 154 ST Surround Speaker
Two 3 1/2-in polypropylene drivers. Features diagonal mounting and reverse phase between drivers. White Above in black
$149/pr

Model 153 C 2-Way Center-Channel Speaker
Two 3 1/4-in polypropylene woofers, 1/2-in polypropylene soft-dome tweeter. Features symmetrical horizontal alignment: magnetic shielding; adjustable aiming platform. Power handling 120 W cont avg. Matte black finish
$1,390

AUDIO CONCEPTS (ACI)

Sapphire HHI 2-Way Bookshelf Speaker
Hybrid aperiodic 7-in kevlar-cone woofer. aperi
dic inverted-dome tweeter. Power handling 125 W cont avg; FR 65-20,000 Hz ±3 dB; sens 89 dB SPL/W/m. Lacquered oak, black, or cherry finish. 10 x 16 x 10 in
$1,699/pr

Sub 1 Subwoofer
12-in dual-voice-coil driver. Power handling 250 W cont avg; FR 20-90 Hz ±3 dB; sens 89 dB SPL/W/m. Oak, black, or cherry finish. 13 x 25 x 14 in
$1,599/pr

Encore II 2-Way Surround Speaker
Dipolar design in 5-in polypropylene woofers in cast frames and 3 1/4-in ferrofluid-cooled tex
tile dome tweeters. Includes wall-mounting hardware. Power handling 100 W; sens 86 dB; im 6 ohms. Oak or unfinished cherry
$799/pr

AUDIOFILE HOME THEATER

Sub 6.5 A2 Powered Subwoofer
Bass-reflex, bass-ported design with two 6 1/2-
in drivers. Active crossover with high- and low-pass filters, adjustable from 40-250 Hz. Black-ash finish. 22 x 9 x 14 in
$299

M12.0 3-Way Speaker
12-in bass-reflex, woofer. 3-in midrange, and 1-
in dome tweeter. Power handling 120 W; bandwidth 50-20,000 Hz; sens 90 dB; im 8 ohms. Black-ash finish. 14 x 30 x 11 in
$1,499

TV 4.5 Center-Channel Speaker
Acoustic-suspension design with two 4-in woofers and 1/2-in dome tweeter. Magnetic shielding. Power handling 50 W. bandwidth 70-20,000 Hz; sens 89 dB; im 8 ohms. Black-ash finish. 15 1/4 x 7 1/4 x 7 1/4 in
$129

AUDIO SOURCE

SW3.1 Subwoofer/Satellite System
Bass-reflex subwoofer with downward-firing

STEREO REVIEW FEBRUARY 1994
Here's what today's music looks like: 01101001 01001001 00110100 01001010 00101001 01100010 00100110 01001011 10100011 00110100 10010011 01101001 01100100 10010110 01001101 01101101.

Darn near everything's gone digital.
Except of course, your old speakers. At Cerwin-Vega, we've designed an entirely new loudspeaker, for entirely new music.

Introducing the VS. It stands for "Velocity Sensitive." And means you'll hear the result of engineering breakthroughs you'll never see.

You will, indeed, hear them. Our acoustically loaded woofers will give you deep, accurate bass all the way down to 28Hz.

Along with volume in the neighborhood of 128 decibels (imagine, 128 decibels in your neighborhood). With our large diameter midranges you'll hear clean vocals.

While VS tweeters carry wailing synthesizer solos up to 22,000Hz.

From a subtle whisper to a sudden CRASH! This is the result of some extremely fast transient response. Which is the result of engineering breakthroughs you'll never see.

These days, it's not just musicians who can make you get up and dance. It's engineers.
12-in dual-voice coil driver; two LS One satellites. Power handling 150 W; crossover point 150 Hz; bandwidth 25-160 Hz; sens 89 dB SPL/W/m; imp 8 ohms. Matte-black finish $400

B&W

AX 10-Way Subwoofer
10-in woofer, 1-in soft-dome tweeter. Power handling 100 W; crossover 300 Hz; bandwidth 25-1500 Hz; sens 87 dB, 4 ohms. Mounting depth 3½ in

LS Two//A 2-Way Bookshelf Speaker
Acoustic-suspension design with 5-in polypropylene woofer and 1-in ferrofluid-cooled dome tweeter. Magnetic shielding; weatherproof cast-aluminum enclosure. Power handling 50 W; bandwidth 60-20,000 Hz; sens 89 dB; imp 4 ohms. Black or white. 5½ x 8½ x ¾ in

AX Subwoofer
10-in driver. Features crossover FR 29-120 Hz; sens 87 dB, imp 4 ohms. Rosewood or black-oak finish. 15 x 24 x 12 in; 40 lb

AX 1.5 2-Way Speaker
Tapered-port design with 6½-in woofer and 1-in dome tweeter. Crossover point 3,500 Hz; FR 45-22,000 Hz; sens 89 dB; imp 6 ohms. Rosewood or black-oak finish. 10 x 20 x 8 in; 18 lb

Matrix 804 3-Way Speaker
Vented design with 12-in polymer woofer. 5½-in Kevlar midrange, and 1-in metal-dome tweeter. Features 4th-order Butterworth filters; electronic bass alignment filter. Power handling 600 W; crossover points 380 and 3,000 Hz; FR 20-20,000 Hz; sens 92 dB SPL/W/m; imp 8 ohms. Black ash or walnut veneer finish. 17 x 30½ x 22 in; 119 lb

VSI 2-Way Center-Channel Speaker
Ported enclosure with two 4-in woofers and 1-in ferrofluid-cooled dome tweeter. Features magnetic shielding; wood-composite enclosure. Power handling 50 W; bandwidth 70-20,000 Hz; sens 93 dB SPL/W/m, imp 8 ohms. Matte-black finish. 5½ x 13¼ x 5½ in; 9 lb

Matrix 803 4-Way Speaker
Bass-reflex design with 6½-in Cone-box woofer, 5½-in Kevlar bass/midrange, and 1-in ferrofluid-cooled metal-dome tweeter. Features bass alignment filter. Power handling 200 W; FR 31-20,000 Hz; sens 92 dB SPL/W/m; imp 8 ohms. Black ash or walnut veneer finish. 10½ x 36 x 10½ in; 43 lb

DM 630 2-Way Speaker
Bass-reflex design with 2½-1in woofers and one 1-in metal-dome tweeter. Biwired/biamp terminals. Threaded floor spikes. Power handling 150 W; crossover points 400 and 3,000 Hz; FR 53,200 Hz; sens 91 dB SPL/W/m; imp 8 ohms. Simulated walnut or black veneer finish. 9½ x 33 x 15½ in; 42 lb

Model 2002 2-Way Bookshelf Speaker
6½-in woofer, 1-in damped-diaphragm dome tweeter. Power handling 100 W; crossover point 3,000 Hz; FR 70-20,000 Hz; sens 89 dB; imp 4 ohms. 8¼ x 16½ x 9½ in

CM 6 2-Way In-Wall Speaker
Acoustic-suspension design with 7-in polypropylene woofer and 1-in metal-dome tweeter. Features auto-reset tweeter overload protection. Power handling 70 W max; FR 45-20,000 Hz; sens 89 dB SPL/W/m; imp 8 ohms. 8 x 12¼ x 3½ in

DM 600 1½-way Center-Channel Speaker
4½-in vented-box design with two 4½-in re-inforced-polypropylene woofers and one 1-in ceramic-coated dome tweeter. Power handling 150 W; crossover point 3,500 Hz; FR 45-20,000 Hz; sens 88 dB SPL/W/m; imp 8 ohms. 6 x 18 x 9 in

AXIOm

AX 5 3-Way Speaker
10-in woofer, 5-in midrange, 1-in dome tweeter. Crossover points 180 and 3,000 Hz; FR 29-22,000 Hz; sens 87 dB; imp 4 ohms

BANG & OLUFSEN

Beolab Penta III 3-Way Powered Speaker
5-sided bass-reflex enclosure with four 5-in woofers, four 3½-in midranges, one 1-in dome tweeter, and 150 W amp. Dynamic clipping attenuator. 3-position bass-level switch; auto turn-on/off with Beoosys; source, volume, recording-status, and overload displays. Power handling 150 W rms; crossover points 700 and 5,000 Hz; FR 40-20,000 Hz; sens 92 dB SPL/W/m; imp 8 ohms. Brushed stainless-steel finish. 5 x 65 x 3½ in

Beolab 8000 3-Way Powered Speaker
Bass-reflex design with 2-in woofers, one 3½-in ferrofluid-cooled tweeter, and two integral 80 W x 2 amplifiers. Features joint development with Beolink for B&O's Master Control Link transceiver and relay box; magnetic grille attachment; Beolink 7000 or 5000 remote compatibility. Power handling 60 W rms; crossover point 3,500 Hz; FR 45-20,000 Hz; sens 93 dB SPL/W/m; imp 8 ohms. 21¼ x 16 x 7 in; 20 lb

Beolab 6000 2-Way Powered Speaker
Bumpflled bass-reflex design with two 3½-in woofers molded into baffle in center of cabinet and ¾-in neodymium tweeter. Features oval cabinet design made of polished aluminum extrusion; proprietary Adaptive Bass Linearization circuitry; 24-bit Linkwitz-Riley active crossover; 30-dB/oct filter at 70-Hz resonance frequency; dome-shaped acoustic port; magnetic driver shielding. Line- and speaker-level inputs. Power Link bus connectors. Crossover point 3,000 Hz; FR 90-20,000 Hz; sens 92 dB SPL/W/m; imp 8 ohms. 8 x 3½ in; 14 lb

B&W

Model 232CP 3-Way Speaker
Bass-reflex design with 10-in polypropylene woofer, 4½-in midrange, and 1-in soft-dome tweeter. Ferrofluid tweeter and midrange cooling. Power handling 150 W cont; crossover points 650 and 5,000 Hz; FR 40-20,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. 15 x 28 x 10¼ in

Model 80CP 2-Way Speaker
Acoustic-suspension design with 8-in polypropylene woofer and 1-in ferrofluid-cooled soft-dome tweeter. Power handling 70 W cont; crossover point 3,000 Hz; FR 53-20,000 Hz; sens 87 dB; imp 4 ohms. 12 x 3½-in; 3 dB; sens 88 dB SPL/W/m, imp 8 ohms. 19½ x 8½ in

Matrix 801 Series 3-Way Speaker
Vented design with 12-in polymer woofer, 5½-in Kevlar midrange, and 1-in metal-dome tweeter. Features 4th-order Butterworth filters; electronic bass alignment filter. Power handling 600 W; crossover points 380 and 3,000 Hz; FR 20-20,000 Hz; sens 87 dB SPL/W/m, imp 4 ohms. Rosewood or black-oak finish. 15 x 24 x 12 in; 40 lb

Matrix 232 CP 3-Way Powered Speaker
Bass-reflex design with 10-in woofer, 5½-in midrange, and 1-in dome tweeter. Features 4th-order Butterworth filters; electronic bass alignment filter. Power handling 600 W; crossover points 380 and 3,000 Hz; FR 20-20,000 Hz; sens 87 dB SPL/W/m, imp 4 ohms. Rosewood or black-oak finish. 15 x 24 x 12 in; 40 lb

DM 110 II 2-Way Speaker
2nd-order design with 8-in woofer and 1-in tweeter. Biwired/biamp terminals. Power handling 150 W; crossover point 2,500 Hz; FR 70-20,000 Hz; sens 92 dB; imp 8 ohms. Black veneer finish. 9½ x 19½ x 11¼ in; 17 lb

Model 2003 2-Way Bookshelf Speaker
6½-in woofer, 1-in damped-diaphragm dome tweeter. Power handling 100 W; crossover point 3,000 Hz; FR 70-20,000 Hz; sens 89 dB; imp 4 ohms. 8¼ x 16½ x 9½ in

CWM 6 2-Way In-Wall Speaker
Acoustic-suspension design with 7-in polypropylene woofer and 1-in metal-dome tweeter. Features auto-reset tweeter overload protection. Power handling 70 W max; FR 45-20,000 Hz; sens 89 dB SPL/W/m; imp 8 ohms. 8 x 12½ x 3½ in

GINA

AXIOM

AX Subwoofer
10-in driver. Features crossover FR 29-120 Hz; sens 87 dB, imp 4 ohms. Rosewood or black-oak finish. 15 x 24 x 12 in; 40 lb

AX Subwoofer
10-in driver. Features crossover FR 29-120 Hz; sens 87 dB, imp 4 ohms. Rosewood or black-oak finish. 15 x 24 x 12 in; 40 lb

AX I.5 2-Way Speaker
Tapered-port design with 6½-in woofer and 1-in dome tweeter. Crossover point 3,500 Hz; FR 45-22,000 Hz; sens 89 dB; imp 6 ohms. Rosewood or black-oak finish. 10 x 20 x 8 in; 18 lb

Model 2200 Powered Subwoofer
4 McCauley 15-in drivers: BGW GTA 1,000-W/ch amp. Features joint development with Mcuauley Sound: edge-wound voice-coil assemblies. 24-bit/192 low-pass filter; two servo-controlled cooling fans; anti-clipping circuitry, balanced XLR inputs and barrier-input strips. Variable input sensor: remote turn-on. Power handling 600 W; crossover point selectable at 63, 80, 100, 125, 160, 200, 250, 315, 400, or 500 Hz; imp 4 ohms per driver. 42¾ x 33¼ x 31 in

BGW SYSTEMS
Most loudspeakers touted for “Home Theater” are little more than patched up audio models. That’s because most speaker manufacturers don’t build their own drivers, the components that produce the sound. Instead, they buy off-the-shelf parts and struggle to reconfigure them for Home Theater.

Celestion’s Shield Series was created specifically to suit Home Theater applications, both acoustically and aesthetically. They employ Celestion-designed, magnetically-shielded drivers, integrated into elegant cabinets using proprietary construction technologies.

Compare each Celestion Shield model with any comparably priced so-called Home Theater speaker. Immediately, you will realize...
BOSTON ACOUSTICS
Venturi Realta 3-Way Speaker
Microfono-magnetic driver with two 10-in poly-laminate woofers, two 5 1/4-in poly-laminate midranges, and 1-in titanium-dome tweeter. 5-way gold binding posts. Includes floor spikes. 12 x 5 3/4 x 15 in; $1,199/pr

Venturi V12 Powered Subwoofer
Vented design with 12-in driver; 100W outboard amplifier. FeaturesREFERENCES(omitted...
The Powered Subwoofer
That Has The Audio And Video Press
Jumping Out Of Their Seats.

A jet roaring in *Top Gun.* The heavy-footed killer robot in *Robocop.* A semi hitting concrete after a 20 foot fall in *Terminator 2.* These are examples of the substantial, very low-frequency effects on the soundtracks of today's movies. Such frequencies are rare in music, and are beyond the capabilities of most speakers designed for music.

The Cambridge SoundWorks Powered Subwoofer by Henry Kloss was created to reproduce those ultra-low, ultra-strong bass signals with the power and impact you would experience in movie theaters with the very best sound systems. It's designed to supplement (not replace) the subwoofer(s) of Ensemble or Ensemble II. It will also work with speakers from other companies.

**Remarkable bass performance.**

The Powered Subwoofer consists of a heavy-duty, 12 inch long-throw acoustic suspension woofer integrated with a 140 watt amplifier—all in a high-pressure black laminate cabinet. Its control panel includes a bass level control and an 18dB per octave, four-position electronic crossover frequency selector (to match the subwoofer to your other speakers).

Additionally, an optional electronic crossover* will provide 18 dB per octave, high-pass, line-level filters for the main and center amplifiers. These filters allow you to keep strong, low frequencies of sound effects out of the front speakers. These signals can cause distortion, even in speakers designed for full-range music.

The Powered Subwoofer's bass performance is simply awesome. It reproduces accurate bass to below 30 Hz. You'll hear soundtracks the way they were meant to be heard. In fact the bass is better than most theaters! At the press event when we introduced our Powered Subwoofer, we had startled members of the audio and video press literally "jumping out of their seats" during demonstrations of movie soundtracks. The factory-direct price of the Powered Subwoofer is $599.

Optional "slave" subwoofer.

For all-out home theater performance, you can add our optional Slave Subwoofer, which is identical to our Powered Subwoofer except that it lacks the amplifier and controls. It uses the amplifier and controls built into the Powered Subwoofer. Amplifier output jumps from 140 to 200 watts when the Slave Subwoofer is connected.

The combination of the two speakers can reproduce a 30 Hz signal cleanly to a sound pressure level of over 100 dB in a 3,000 cubic foot room! That's enough clean, deep bass for the largest home theaters, and the most demanding listeners. The factory-direct price of the Slave Subwoofer is $299.

**No compromises. No apologies.**

The combination of our Ensemble speaker system, Center Channel Plus speaker, The Surround rear/side speakers, Powered Subwoofer and Slave Subwoofer (see photo at left) creates a home theater speaker system that we believe is the best of its kind.

Although you can spend thousands more on competing systems, we don't know of any that outperform this $1,999 package. If you'd like more information, a free catalog or our new booklet, "Getting The Most From Your Dolby Surround System," call our toll-free number any time.

For A Free Catalog, Call
1-800-FOR-HIFI
We Know How To Make Loudspeakers.

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*Available late Fall, 1992.*
SPEAKERS

BOZAK

Symphony III 3-Way Speaker
Patented acoustic-isolation design with two 8-in polypropylene woofers, two 5-in polypropylene midranges, one 1-in titanium-dome tweeter, and one 12-in passive radiator. Biwired/bramped terminals. FR 31-20,000 Hz ±1 -2 dB. Crossover points 225 and 2,000 Hz; sens 92 dB; imp 6 ohms. 25 x 44 x 15 in; 130 lb $3,000/pr

Sonata 3-Way Speaker
Dual-port design with 8-in polypropylene woofer, 5-in polypropylene midrange, and 1-in aluminum-dome tweeter. Polymer-shaped enclosure. Stand optional. FR 40-20,000 Hz ±1 -2 dB. Crossover points 225 and 3,000 Hz; sens 90 dB; imp 8 ohms. 19 26 x 11 in; 55 lb $1,400/pr

Model 2 2-Way Speaker
Tuned-port design with 8-in poly-cone woofer and 1-in textile tweeter. Features 12-dB/oct crossover. Crossover point 2,200 Hz. FR 45-18,000 Hz ±2 dB; sens 89 dB SPL/W/m; imp 8 ohms. Black or walnut vinyl finish. 7 1/4 x 11 1/4 x 4 1/4 in. $2,500/pr

Camber 2.0ti
Camber 3.0ti
Camber 3.5ti
Camber 4.5ti 2-Way Speaker
Camber 1.0ti
Camber 1.5ti

Cambridge Physics

G-11 II 2-Way Speaker
8-in polycone woofer, 1-in ferrofluid-cooled dome tweeter. Features 12-dB/oct crossover. Power handling 100 W cont; crossover point 1,500 Hz; FR 44-22,500 Hz; sens 92.5 dB; imp 8 ohms. 12 19 2 x 12 in; 90 lb $1,000/pr

G-66 II 3-Way Speaker
Two 8-in polycone woofers, 3-dome midrange, 1-in ferrofluid-cooled dome tweeter. Features 24-dB/oct crossover. FR 26-22,500 Hz; crossover points 450 and 4,000 Hz; sens 92.5 dB; imp 8 ohms. 9 1/4 x 24 x 11 1/2 in; 35 lb $449/pr

CAMBRIDGE PHYSICS

The following feature a 5-year parts and labor warranty and a 2-year electronics warranty for powered models.

Ergo 80 DC 3-Way Speaker
Bass-reflex design with 8-in woofer, 8-in midrange, and 1-in tweeter. Power handling 120 W; crossovers 300 and 3,500 Hz; FR 22-30,000 Hz. Gloss black or white finish; custom finish available. 9 1/4 x 17 1/4 x 7 1/2 in; 18 lb $119/pr

Fortum 701 3-Way Speaker
Bass-reflex design with 8-in woofer, one 6-in polypropylene midrange, and one 1-in aluminum/manganese-dome tweeter. Power handling 140 W; crossovers 300 and 3,500 Hz; FR 20-30,000 Hz; sens 89 dB SPL/W/m; imp 4 ohms. Black textured vinyl finish. 9 x 39 1/2 x 12 in; 48 lb $1,549/pr

Karat 920 DC 2-Way Bookshelf Speaker
Bass-reflex design with 9-in woofer and 1-in aluminum/manganese-dome tweeter. Power handling 85 W; crossover point 2,800 Hz; FR 27-30,000 Hz; sens 87 dB SPL/W/m; imp 4 ohms. Oak, walnut, dark cherry, black or white finishes. 10 1/4 x 17 1/2 in; 24 lb $1,600/pr

Karat 930 DC 2-Way Bookshelf Speaker
Bass-reflex design with 8-in woofer, one 6-in polypropylene midrange, and one 1-in aluminum/manganese-dome tweeter. Power handling 80 W; crossover points 300 and 3,500 Hz; FR 20-30,000 Hz; sens 89 dB SPL/W/m; imp 4 ohms. Black or white finish. 10 1/4 x 17 1/2 in; 24 lb $1,750/pr

Combi 24 DC Subwoofer/Satellite System
Subwoofer with two 8-in drivers, two satellites, each with two 4-in midranges and one 1-in tweeter. Power handling 80 W; crossover points 120 and 2,500 Hz; FR 22-30,000 Hz; sens 88 dB SPL/W/m; imp 4 ohms. Black or white subwoofer. 19 1/4 x 9 x 12 1/2 in; 32 lb. Satellite: 5 3/4 x 8 x 5 1/4 in; 5 lb $995/pr

Plus C Subwoofer
12-in driver. Power handling 70 W; crossover point 120 Hz; FR 22-120 Hz; sens 88 dB SPL/W/m; imp 4 ohms. Walnut, black or white finish. 13 1/4 x 14 1/4 x 13 1/2 in; 26 lb $600/pr

InWall 6 2-Way In-Wall Speaker
Coaxial design with 6-in woofer and 1/2-in tweeter. Power handling 40 W; crossover point 4,000 Hz; sens 87 dB SPL/W/m; imp 4 ohms. 8 3/4 x 8 1/2 x 3 1/2 in; 3.3 lb $500/pr

Patio 160 2-Way Indoor/Outdoor Minispeaker
6-in woofer and 1-in aluminum-magnesium dome tweeter. Features weather resistance. Power handling 50 W; crossover point 2,900 Hz; FR 42-30,000 Hz; sens 86 dB SPL/W/m; imp 4 ohms. Black or white. 7 3/4 x 10 1/4 x 4 1/4 in; 15 lb $430/pr

AV-500 2-Way Center-Channel Speaker
Bass-reflex design with 4-in woofer and 1-in tweeter. Designed for home theater system. Power handling 60 W; crossover point 3,000 Hz; FR 40-30,000 Hz; sens 88 dB SPL/W/m; imp 4 ohms. Black or white. 17 3/4 x 5 3/4 x 6 in $400/pr

Boston Acoustics T930
There's A Right Way And A Wrong Way.

We'd like to clear up some misconceptions on the subject of speaker systems for use in Dolby Pro Logic home theater systems.

**Misconception #1:** You can use any speakers for the surround and center channels.

The center channel is very important because a large portion of soundtracks is directed to the center in systems with Pro Logic. That speaker should have smooth frequency response, good power handling, and must match the tonal balance of the main speakers. Also, a center channel speaker should be magnetically shielded to prevent video interference.

Surround speakers should also match the tonal balance of the front speakers. Indeed, all five speakers should have matching tonal balances for proper sound. But unlike front speakers, surround speakers should create a diffuse sound field. So the best systems with Pro Logic use "dipole radiating" surround speakers (e.g. The Surround II and The Surround speakers in our $797 and $1,117 packages).

All the systems on this page consist of speakers designed to match each other tonally. (Identical timbre).

**Misconception #2:** Use five identical speakers in a system with Pro Logic.

A number of companies have released speaker packages consisting of five matching mini-speakers (some with a subwoofer). This ignores the fact that the surround channels serve different purposes than the front channels.

**Misconception #3:** A good home theater speaker system costs thousands and thousands of dollars.

A number of retailers regularly sell $10,000 Pro Logic systems. This is just not necessary.

We believe that the two more expensive systems on this page compete head-on with combinations selling for thousands more. Add our Powered Subwoofer ($599), and we'll compare them to anything on the market.

### $463 Home Theater Package

Features Model Six And Model Ten-A.

Our most affordable speaker package for systems with Pro Logic is centered around the new Model Six two-way acoustic suspension speaker by Henry Kloss. Model Six offers smooth, natural sound over a wide frequency range. The center channel and surround speakers are our new Model Ten-A magnetically shielded two-way acoustic suspension speakers. Tonally balanced to match Model Six, they are ideal for this affordable system.

### $797 Home Theater Package

Includes Ensemble II, Center Channel & The Surround II speakers.

Our best value Home Theater speaker package features our critically acclaimed Ensemble II subwoofer-satellite system. With its natural, balanced sound and powerful subwoofer, it provides the heart of a terrific home theater system. The center channel speaker is our Center Channel, a magnetically shielded version of our Ensemble satellites. The surround speakers are The Surround II, the most affordable dipole radiating speaker we know of (see previous ad). You could spend thousands more without improving on this package.

### $1,117 Home Theater Package

Features Our Best Speakers.

This system is built around our dual-subwoofer Ensemble speaker system (Audio magazine said it "may be the best value in the world"). The center channel speaker is our Center Channel Plus, a unique five-driver speaker that can be placed above or below your TV monitor. The surround speakers are The Surround, our best dipole radiating surround speaker. This system, especially when matched with our Powered Subwoofer, delivers awesome sound—far better than most theaters.

Cambridge SoundWorks products are not available in stores. Because we sell factory-direct, eliminating expensive middle-men, you can save thousands of dollars. And our 30-day return policy means you take no risk.

For A FREE Catalog, Call 1-800-FOR-HIFI

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Canada 1-800-525-4434 Outside U.S. or Canada: 617-332-5936

CIRCLE NO 6 ON READER SERVICE CARD
SPEAKERS

Fonum 251 2-Way Bookshelf Speaker
Bass-reflex design with 6-in woofer and 1-in tweeter. Power handling 50 W; crossover point 3,200 Hz; bandwidth 42-26,000 Hz; sens 86 dB SPL/W/m; imp 4 ohms. Black textured vinyl finish. 7 3/4 x 11 1/2 x 8 in; 9.5 lb....$329/pr

CS-2 2-Way Bookshelf Speaker
Bass-reflex design with two 4-in woofers and one 1-in tweeter..................$229/pr

CSC 2-Way Center-Channel Speaker
Infinite-baffle design with two 3 3/8-in woofers and one 1-in tweeter........$179

CS-135 Subwoofer
Dual-cavity vented design with 8-in driver. Designed for Models 1, 3, and 5. Black-ash finish. 7 x 20 x 30 in; 22 lb....$49

CELLO
Stradivari Master 3-Way Speaker
12-in woofer, four 2-in dome midranges, and four 3/4-in dome tweeters. Crossovers 400 and 5,000 Hz; sens 90 dB; imp 4 ohms. Rosewood finish. 17 x 62 x 18 in; 340 lb....$2,099/pr

CSW 2-Way Bookshelf Speaker
Vented design with two 1-in woofers and one 1-in tweeter. Power handling 50 W; crossover point 2,000 Hz; bandwidth 42-20,000 Hz; sens 86 dB SPL/W/m; imp 4 ohms. Walnut veneer finish........$749

CERWIN-VEGA
Reference RT-7 2-Way Speaker
Compression-driver design with 8-in polypropylene-cone woofer and 7-in direct-inductive planar-ribbon midrange/tweeter. Biwire/biamp terminals. Frequency-tilt control. Power handling 200 W; crossover point 1,575 Hz. FR 20-20,000 Hz ±3 dB; sens 88 dB SPL/W/m; imp 8 ohms. Rosewood finish, 10 1/2 x 45 1/2 x 19 in......$5,595/pr

CT-CTR 2-Way Center-Channel Speaker
Two 6 1/2-in midranges, one 1-in polypropylene-dome tweeter. Features midrange configuration for 120° dispersion. Power handling 100 W; FR 80-20,000 Hz ±3 dB; sens 94 dB SPL/W/m; imp 4 ohms. 16 x 8 1/2 x 11 in........$380/pr

Compact HT-10D Subwoofer
10-in dual-voice-coil driver. Features 12-inch passive crossover at 125 Hz. Power handling 150 W; FR 38-125 Hz; sens 94 dB; imp 8 ohms. 13 x 15 1/2 x 16 in; 34 lb......$330

Compact HT-SMC Center-Channel Speaker
4 x 10-in full-range driver. Features magnetic shielding. Power handling 80 W; FR 100-10,000 Hz ±2 dB; sens 91 dB; imp 8 ohms. 6 x 15 x 8 in; 9 lb......$185

CELSTION
Model 600 Si 2-Way Speaker
Aerotone sealed enclosure with 6 1/2-in Cabex cone-foam woofer and 1 1/4-in copper-dome tweeter. Features aluminum honeycomb construction; brinell crossover. Gray Nextel finish. 15 x 8 x 9 in; 11 lb....$524/pr

Model 9 3-Way Bookshelf Speaker
Bass-reflex design with 6-in felted-fiber woofer, 4-in midrange, and 1-in titanium-dome tweeter. Black-ash or oak finish. 20 x 8 x 10 in; 17 lb...$599/pr

Model 1 2-Way Bookshelf Speaker
Bass-reflex design with 4-in felted-fiber woofer and 1-in titanium tweeter. Black-ash or oak finish; 10 x 6 x 7 in; 8 lb............$199/pr

Celerion Shield Series
The following feature magnetic shielding and a gray textured finish.

CS-6 2-Way Speaker
Bass-reflex design with two 5-in woofers and one 1-in tweeter..................$699/pr

CSW Powered Subwoofer
Bandpass design with 8-in woofer and 75-W amplifier......................$399

CERWIN-VEGA Q1
The following feature a 5-yr limited warranty.

Q-1 2-Way Speaker
Vented design with 10-in woofer and polyfoam tweeter. Includes bass EQ. Power handling 400 W; FR 40-20,000 Hz ±3 dB; sens 100 dB SPL/W/m; imp 4 ohms. Walnut veneer finish............$1,498

VS-100 3-Way Speaker
Bass-reflex design with 10-in woofer, 4-in midrange, and 1-in balanced-dipline dome tweeter. Power handling 125 W; crossover points 600 and 5,000 Hz; FR 37-20,000 Hz ±3 dB; sens 94 dB SPL/W/m; imp 6 ohms. 12 1/4 x 27 1/2 x 11 7/8 in; 40 lb..........$560

Compact HT-S6 2-Way Satellite Speaker
Bass-reflex design with 10-in woofer. FR 48-20,000 Hz ±3 dB; sens 94 dB SPL/W/m; imp 8 ohms. 13 x 17 1/2 x 11 in........$650

HT-210C Subwoofer/Center-Channel Speaker
Combines subwoofer with two 10-in drivers and center-channel speaker with 6 1/2-in midrange and 1-in polypropylene-dome tweeter in one cabinet. Can be used as pedestal for large-screen displays. Defeatable passive crossover. Subwoofer: power handling 150 W; FR 38-100 Hz ±3 dB; sens 94 dB; imp 8 ohms. Center channel: power handling 80 W; FR 80-20,000 Hz ±3 dB; 33 x 19 x 20 in. $600

HT-Sc 2-Way Satellite Speaker
6 1/2-in midrange, 1-in polypropylene-dome tweeter. Power handling 80 W; FR 80-20,000 Hz ±3 dB; sens 92 dB SPL/W/m; 8 1/2 x 11 1/2 x 11 in. $580/pr

HT-CTR 2-Way Center-Channel Speaker
Two 6 1/2-in midranges, one 1-in polypropylene-dome tweeter. Features midrange configuration for 120° dispersion. Power handling 100 W; FR 80-20,000 Hz ±3 dB; sens 94 dB SPL/W/m; imp 4 ohms. 16 x 8 1/2 x 11 in.............$320

HT-110 Subwoofer
10-in driver. Features die-cast aluminum driver frame; defeatable passive crossover. Power handling 250 W; bandwidth 36-125 Hz; sens 94 dB; imp 8 ohms. 13 x 17 1/2 x 24 1/2 in......$290

Compact Home Theater Series
Compact HT-SS 2-Way Satellite Speaker
Vented design with 10-in midrange driver and 1-in dome tweeter. Features magnetic shielding. Power handling 60 W; FR 125-20,000 Hz ±2 dB; sens 90 dB SPL/W/m; imp 8 ohms. 9 1/2 x 6 1/2 x 6 1/4 in......$330/pr

COUNTERPOINT
Clearfield Continental 2-Way Speaker
Controlled-directivity transmission-line design with two 6-in mineral-damped polypropylene woofers, aluminum tweeter. Features monocoque construction; polypropylene capacitors; metal-film resistors; dual voice coils. Gold-plated biwire/biamp terminals. Adjustable woofer Q. Power handling 200 W max; FR 30-25,000 Hz ±3 dB; sens 87 dB; imp 8 ohms. Walnut, light-oak, black-oak, or cherry finish. 18 x 50 x 10 in......$3,595/pr

CLEMENTS
Model 400Si 2-Way Bookshelf Speaker
6 1/2-in polypropylene-cone woofer, 6-in ferrite-damped cone midrange, and 1-in aluminum-cooled polycarbonate dome tweeter. Power handling 90 W; crossover point 2,500 Hz. FR 40-20,000 Hz ±3 dB; sens 88 dB SPL/W/m; imp 8 ohms. Black; 9 1/4 x 14 1/4 x 17 in......$650/pr

Model 106Si 2-Way Satellite Speaker
6-in polypropylene-cone woofer, 3/4-in ferrofluid-cooled polycarbonate dome tweeter. Biwire/biamp terminals. Power handling 90 W; crossover point 3,000 Hz; FR 50-20,000 Hz ±3 dB; sens 89 dB SPL/W/m; imp 8 ohms. 8 x 13 1/2 x 9 1/4 in......$1,000/pr

CLIF DESIGNS
Reference KR-7 2-Way Speaker
Ported subwoofer with 12-in driver; two satellites, each with 4-in midrange and 3/4-in ferrofluid-cooled soft-dome tweeter. Power handling 200 W; FR 40-21,000 Hz ±3 dB; sens 88 dB SPL/W/m; imp 4 ohms. Subwoofer: 12 x 20 x 15 in......$599

Subwoofer only..................$499

KR-50Si Subwoofer/Satellite System
Subwoofer with 8-in dual-voice-coil driver; two satellites with 4-in midranges and 3/4-in ferrofluid-cooled polycarbon tweeters. Power handling 150 W; FR 46-21,000 Hz ±3 dB; sens 88 dB SPL/W/m; imp 4 ohms. Subwoofer: 12 x 20 x 15 in......$599

Subwoofer only..................$299

K-101 2-Way Center-Channel Speaker
Two 4 1/2-in drivers, two 3/4-in ferrite-cooled soft-dome tweeters. Power handling 125 W; FR 55-20,000 Hz ±3 dB; sens 91 dB; imp 6 ohms. 20 1/2 x 6 x 7 1/2 in......$249

STEREO REVIEW FEBRUARY 1994

112
Mystic 2-Way Bookshelf Speaker
Dipolar design with two 5½” woofers and one 1-in aluminum-dome tweeter. Power handling 100 W max; bandwidth 60-20,000 Hz; sens 85 dB; imp 4 ohms. Price $250/pr.

Embassy Subwoofer

Bijou 2-Way Center-Channel Speaker
Two 5½” glass-fiber woofers and one 1-in aluminum-dome tweeter. Power handling 100 W max; bandwidth 60-20,000 Hz; sens 87 dB; imp 4 ohms. 17½ x 7 x 8 in. Price $495/pr.

Dahlquist

DQ-25 3-Way Speaker
8-in polypropylene woofer. 4-in polypropylene midrange; ¾-in alloy-dome tweeter. Power handling 200 W. Crossover points 470 and 4,000 Hz; bandwidth 37–25,000 Hz; 3 dB; imp 4 ohms. Rosewood or black, trim. 14½ x 4½ x 12 in; 30 lb. Price $1,400/pr.

DQ-16 2-Way Speaker
6-in polycarbonate woofer, ¾-in alloy-dome tweeter. Power handling 150 W; bandwidth 59–27,000 Hz; sens 89 dB; imp 6 ohms. 14 x 37 x 12 in; 30 lb. Price $750/pr.

DQ-6ci 2-Way Bookshelf Speaker
6-in polycarbonate woofer. ¾-in alloy-dome tweeter. Power handling 150 W; bandwidth 50-25,000 Hz; sens 90 dB; imp 4 ohms. 14 x 22 x 12 in. Price $500/pr.

DCM

TimeWindow 7.3-Way Speaker
7-sided staggered transmission-line design with two 9-in polypropylene woofers, two 6½” midranges, and three ¾-in hard-dome tweeters. Power handling 500 W cont avg; bandwidth 22-25,000 Hz; sens 92 dB; imp 6 ohms. Glossy black finish. 18½ x 4½ x 14 in; 75 lb. Price $2,999/pr.

TimeWindow 3.3-Way Speaker
Folded transmission-line design with 8-in woofer, 6½” in cone midrange, and two ¾-in plastic soft-dome tweeters. Features time-coherent point source configuration: acoustic anti-diffraction lenses. Tweeter and midrange level controls; narrow-wide image control. Power handling 500 W cont avg; bandwidth 24-20,000 Hz; sens 90 SPL/W/m; imp 8 ohms. Dark oak finish. 16 x 39½ x 12½ in; 45 lb. Price $1,499/pr.

TimeFrame TF600 3-Way Speaker
Mirror-image design with 6½” woofer, 6½” coaxially mounted polypropylene midbass, ¾-in dome tweeter. Features staggered transmission-line enclosure terminating in one rear vent. Power handling 250 W; bandwidth 30-20,000 Hz; sens 92 dB; imp 6 ohms. Dark or black oak finish. 17¼ x 4½ x 8½ in; 47 lb. Price $574/pr.

TimeFrame TF400 Series Two 3-Way Speaker
Transmission-line design with two 6½” in magnetically shielded cone woofers, one coaxially mounted ¾-in dome tweeter, and one rear-firing ¾-in dome tweeter. Features anti-diffraction lens. Power handling 150 W cont avg; bandwidth 42-20,000 Hz; sens 92 dB; imp 6 ohms.

SPEAKERS

Dark oak or black oak finish. 15 x 38 x 8 in; 31 lb. Price $598/pr.

SUH-710 Powered Subwoofer
6-in active driver, 8-in passive bass-reflex driver, integral 50-W B&K Components amp; Magnetic shielding. Line- and speaker-level inputs. Variable sens. Power handling 100 Hz. 32-120 Hz, 9 x 14 x 19½ in. Price $399.

CX-07 2-Way Bookshelf Speaker
Bass-reflex design with 6½” woofer and ¾-in dome tweeter. Features rear-firing port; magnetic shielding. Power handling 80 W cont avg; bandwidth 45-20,000 Hz; sens 91 dB; imp 8 ohms. 8 x 15 x 9 in; 121 lb. Price $2,959/pr.

DEFINITIVE TECHNOLOGY

Powerfield 1500 Powered Subwoofer
15-in basket-polymer laminate-cone driver. Features butyl-rubber driver surround; variable 24-dB/oct low-pass filter. 12 dB/oct high-pass filter. Variable crossover; level control. Power handling 250 W; band width 20-28,000 Hz; imp 8 ohms. Wood or black-lacquer finish. 5-yr warranty. Price $995.

BP10 2-Way Speaker
Bipolar radiating design with two 6½” in mineral-filled woofers and two 1-in ferrofluid-cooled dome tweeters. Features Linkwitz-Riley crossover; aluminum voice coil. Bandwidth 20-28,000 Hz; imp 8 ohms. Wood or black-lacquer finish. 5-yr warranty. Price $350.

BP8 2-Way Speaker
Two 5½” in basket-polymer woofers, two ¾-in soft-dome tweeters. Rubber woofer surrounds; computer-synthesized transmission-line tuning. Power handling 200 W max; bandwidth 22-28,000 Hz. 7 x 38 x 11 in. Price $399.

C-1 2-Way Center-Channel Speaker
Two 5½” in basket-woofers, 1-in soft-dome tweeter. Linkwitz-Riley crossover. Power handling 200 W; bandwidth 20-28,000 Hz; sens 90 dB; imp 8 ohms. 6 x 19 x 8½ in. Price $299.

BP2 2-Way Surround Speaker
Bipolar design with two 7½” in cast-basket polymer polypropylene cone woofers and two ¼-in soft-dome tweeters. Features Linkwitz-Riley crossover; low-diffraction grille/baffle interface. Includes wall mounting plate. Power handling 200 W; bandwidth 50-28,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. Black or white. 7 x 11 x 7½ in. Price $250.

DR7 2-Way Bookshelf Speaker
6½” in basket-woofer, 1-in dome tweeter. Features Linkwitz-Riley crossover. Power handling 200 max; bandwidth 25-28,000 Hz. 8½ x 22 x 11½ in. Price $249.

DENNESEN

ESL X Electrostatic Speaker
Phase-correct time-aligned hybrid design with 6½” in woofer and four 3½” in electrostatic tweeters. Features biwiring. Power handling 100 W cont avg; bandwidth 75-35,000 Hz; sens 89 dB; imp 8 ohms. Choice of finish. 7 x 24 x 10 in; 20 lb. Price $1,350.

ESL MINI Electrostatic Speaker
Phase-correct time-aligned acoustic suspension hybrid design with 5-in woofer/midrange and four 3½” in electrostatic tweeters. Features bi-wiring. Power handling 100 W cont avg; bandwidth 75-35,000 Hz; sens 89 dB; imp 8 ohms. Choice of finish. 11 x 42 x 15 in; 64 lb. Price $1,100/pr.

DASO. Bookshelf version of above. Crossover points 150 and 4,000 Hz; bandwidth 47-22,000 Hz. 9 x 17 x 11 in; 22 lb. Price $600/pr.

DGX Audio

DLS 2-Way Center-Channel Speaker
Vented design with two 4-in woofers and ¾-in metallized-poly carbonate dome tweeter. Features magnetic shielding; ferrofluid cooling. Power handling 75 W; bandwidth 30-20,000 Hz; sens 88 dB. Black vinyl finish. 30 x 5 x 14 in; 19 lb. Price $190.

Digital Phase

The following feature patented Acousta-Reed pairing design; spun-titanium ferrofluid-cooled done tweeters, butyl-wood surrounds, a 24-dB/octave crossover, gold-plated 5-way binding posts, and a 5-yr. warranty.

AP-2 2-Way Speaker
Two 6½” in woofers, 1-in tweeter. Features 2-layer aluminum voice coil. Power handling 150 W; FR 34-20,000 Hz ±1.5 dB; sens 91 dB SPL/W/m. Black or honey-oak finish. 14½ x 42 x 13 in; 76 lb. Price $1.200/pr.

AP-1 2-Way Speaker
6½” in woofer, 1-in tweeter. Features 2-layer aluminum voice coil. Power handling 100 W; FR 34-20,000 Hz ±1.5 dB; sens 87 dB SPL/W/m. Black or honey-oak finish. 11½ x 38 x 10½ in; 43 lb. Price $900/pr.

STEEREO REVIEW FEBRUARY 1994 113
The magazine that knocks you on your ear

STIFFEN YOUR POWER SUPPLY WITH A CAP!

EXCLUSIVE TESTS
Panasonic DCC Tuner, Sony CD Changer
With Buffer Memory

A BEGINNER'S GUIDE
TO CAR STEREO SYSTEMS
EASY-TO-READ: NASCAR Regionals
NOW A STARTER-KILL CIRCUIT
Glow Job: Ride
The Neon Tide

Tune in to CAR STEREO REVIEW!

Whether you like your sounds big and boomy or tight and well controlled... whether you own a Ferrari or a Hyundai, CAR STEREO REVIEW lets you drive away with a system that's custom built for the way you like to listen.

You'll get head-to-head comparisons of CDs, players and changers, cassette decks, tuners, amplifiers, crossovers, speakers, equalizers, security systems, cellular phones, and more, in every price range.

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DUNTECH
Regent D400SBL 3-Way Speaker

Pulse-coherent design with two 12-in woofers, two 7-in midranges, and one 1-in tweeter symmetrically arranged and time aligned on vertical axis. Features acoustic damping: polypropylene capacitors; air core inductors. Biwired/biamp terminals. Power handling 1,000 W; FR 30-20,000 Hz ±3 dB; sens 90 dB; imp 4 ohms. Available in rosewood for $1,995/pr.

PCL 25 2-Way Bookshelf Speaker

Pulse-coherent point-source design with two 6-1/2-in woofers and one 1-in tweeter. Double woofer magnet with 3-in aluminum voice coil. Biwired/biamp terminals. Power handling 500 W; FR 50-20,000 Hz ±3 dB; sens 91 dB; imp 4 ohms. Available in Brazilian Rosewood finish for $1,995/pr.

DYNACO
FJ-650 2-Way In-Wall Speaker

6-1/2-in polypropylene woofer, 1-in soft-dome tweeter. Waterproof diaphragms; foam-edge surround. Power handling 100 W; crossover 2,500 Hz; FR 5-18,000 Hz ±3 dB; sens 91 dB; imp 8 ohms. Includes mounting hardware. New-construction bracket optional for $300/pr.

Amazing Bass Subwoofer

Bass-reflex design with 8-in driver. Features dual voice coils. Power handling 100 W; crossover 100 Hz; FR 30-120 Hz ±3 dB for $180/pr.

A-10 Type II 2-Way Speaker

4-in polypropylene woofer, 1/4-in ferrofluid-cooled titanium-dome tweeter. Power handling 75 W; FR 100-18,000 Hz ±3 dB for $120/pr.

AW-1 Indoor/Outdoor 2-Way Speaker

Waterproof polypropylene woofer, hard-dome tweeter. Sealed aluminum enclosure; anodized weather-painted grille. Black or white for $100/pr.

ENERGY
Model 22.3 2-Way Speaker

Front-vented design with two 6-1/2-in woofers and 3/4-in dual-hi-poly dome tweeter on Spheric baffle. Biwired/biampification terminals. Adjustable spiked feet. Power handling 150 W cont avg; bandwidth 30-23,000 Hz; sens 87 dB; imp 6 ohms. Oak, black-ash, or black high-gloss finish. 10 x 40 x 16 in; 67 lb for $2,000/pr.

Model 22.1 2-Way Bookshelf Speaker

Front-vented design with 6-1/2-in quadcentric woofer and 3/4-in dual-hi-poly dome tweeter on Spheric baffle. Biwired/biampification terminals. Power handling 110 W cont avg; FR 40-23,000 Hz; sens 85 dB; imp 6 ohms. Oak, black-ash, or black high-gloss finish. 10 x 16 x 12 in; 27 lb for $1,000/pr.

Model 3.1e 2-Way Bookshelf Speaker

Front-vented design featuring 8-in quadcentric woofer and 3/4-in tweeter. Power handling 100 W cont avg; FR 40-20,000 Hz ±3 dB; sens 87 dB SPL/W/m; imp 6 ohms. Rosewood or black-ash finish. 10 x 19 x 10 in for $1,350/pr.

Model 2.1e

As above, 6-1/2-in quadcentric woofer. Power handling 80 W cont avg; FR 45-20,000 Hz ±3 dB; sens 86 dB SPL/W/m. 10 x 16 x 10 in for $300/pr.

ESAT-F 2-Way Satellite Speaker

Acoustic-suspension design with 4-1/2-in woofer and 3/4-in cloth-dome tweeter. Designed for use in home theater systems. Features magnetic shielding: sculpted SphereX baffle. Power handling 125 W rms; crossover point 2,500 Hz; FR 140-22,000 Hz ±3 dB; sens 84 dB SPL/W/m; imp 6 ohms. 5 x 8 x 5 in for $349/pr.

ESUB-2 Energy Subwoofer

6th-order band-pass vented enclosure with 6-1/2-in driver. Designed for home theater systems. Features magnetic shielding; sculpted Spherex baffle. Power handling 100 W; crossover point 2,500 Hz; FR 140-22,000 Hz ±3 dB; sens 84 dB SPL/W/m. Black-ash vinyl finish. 6 x 20 x 8 in; 15 lb for $169/pr.

FOGATE AUDIOINC
SD 180 Surround Speaker

Dipole design. Features TLX certification. FR 40-18,000 Hz ±2 dB; sens 90 dB SPL/W/m. 14 x 22 x 8 1/2 in; 23 lb for $1,850/pr.

FS 400 Subwoofer

14-in driver. FR 20-80 Hz ±3 dB; sens 92 dB; imp 8 ohms. 24 x 24 x 13 1/2 in; 85 lb for $599/pr.

SD 90 THX Diplanar Surround Speaker

Dual-driver design. Designed for rooms under 4,000 cubic feet. Sand-pebble black or eggshell color. 14 x 11 x 6 in for $799/pr.

FRIED PRODUCTS
R/5 3-Way Speaker

Aperiodic design with 10-in polypropylene woofer, 5/4-in transmission-line-loaded polypropylene midrange, and 1-in dome ferrite/damped tweeter. Power handling 200 W cont avg; FR 32-20,000 Hz ±3 dB; sens 90 dB; imp 8 ohms. Walnut, light-oak, or black-ash veneer finish. 12 x 34 x 12 1/2 in; 56 lb for $1,495/pr.

A/5 2-Way Speaker

Aperiodic design with 8-in polypropylene woofer and 1-in dome tweeter. Features multiple-layer damping. Power handling 100 W cont avg; FR 32-20,000 Hz ±3 dB; sens 89 dB SPL/W/m; imp 8 ohms. Black-ash or dark-oak finish. 10 x 34 x 12 1/2 in for $825/pr.

Q/5 2-Way Speaker

Aperiodic design 8-in polypropylene woofer and 1-in dome tweeter. Features multiple-layer damping. Power handling 100 W cont avg; FR 32-20,000 Hz ±3 dB; sens 89 dB SPL/W/m; imp 8 ohms. Dark-oak or black-ash finish. 10 x 20 x 9 in for $599/pr.

Beta V 2-Way Bookshelf Speaker

Aperiodic design with 8-1/2-in polypropylene woofer and 1-in dome tweeter. Features multiple-layer damping. Power handling 100 W; crossover point 3,500 Hz; FR 60-20,000 Hz ±3 dB; sens 89 dB; imp 8 ohms. Black-ash or dark-oak finish. 5-yr limited warranty. 8 x 13 1/2 x 8 in for $399/pr.

GENESIS
IMX-300FW 3-Way Speaker

8-in polypropylene woofer, 3-in titanium/silicon carbide midrange, and 1-in planar ribbon tweeter. Power handling 400 W max; crossover 560 and 4,100 Hz; FR 44-34,000 Hz; sens 87 dB SPL/W/m; imp 4 ohms. Italian rosewood finish. 75 lb for $2,799/pr.

Genre I 3-Way Speaker

6-1/2-in poly/Kevlar woofer, 4-1/2-in poly/Kevlar midrange, 1-in ribbon tweeter. FR 45-34,000 Hz ±2 dB. Black-ash or rosewood for $1,300/pr.

Genre II 2-Way Speaker

6-1/2-in poly/Kevlar woofer, 1-in ribbon tweeter. FR 49-34,000 Hz ±2 dB. Black-ash or rosewood finish for $800/pr.

Genre III 2-Way Speaker

6-1/2-in polycarbon woofer, 1-in titanium-dome tweeter. FR 49-32,000 Hz ±2 dB. Black-ash or rosewood finish for $500/pr.

HARMAN KARDON
AVS 30 Home Theater System

Two 2-way front satellites, one shielded 2-way center-channel speaker; two rear speakers; two subwoofers. FR 35-20,000 Hz ±3 dB; sens 90 dB; 65 lb for $1,099/pr.

Model Two 2-Way Speaker

Porced design with 6-1/2-in polypropylene woofer and 3/4-in polycarbonate tweeter. Designed for frequency-independent dispersion; magnetic shielding. FR 60-20,000 Hz ±3 dB; sens 88 dB SPL/W/m; imp 6 ohms. Black-vinyl wrap. 8 x 19 x 8 1/2 in for $349/pr.

Model One 2-Way Bookshelf Speaker

Porced design with 5-1/2-in polypropylene woofer and 1/4-in polycarbonate tweeter. Designed for...
frequency-independent dispersion; magnetic shielding. FR 70-20,000 Hz ±3 dB; sensitivity 87 dB SPL/W/m; impedance 8 ohms. Black vinyl wrap. 17 7/8 x 5 1/2 x 8 in.; 18 lb. $179

CSS Center-Channel Speaker
Tuned-port design with 2 drivers. Features magnetic shielding. Bandwidth 75-20,000 Hz ±3 dB; sensitivity 87 dB SPL/W/m; impedance 8 ohms. Black vinyl wrap. 17 7/8 x 5 1/2 x 8 in.; 18 lb. $179

HARTLEY
The Reference Tower 2-Way Speaker
Four 6-1/2" in thermoplastic woofers, four 1" in dome tweeters. Power handling 300 W cont. avg.; crossover point 3,000 Hz; bandwidth 24-25,000 Hz; impedance 4 ohms. Wood cabinet. 17" x 44 1/2" x 18 in. $1,500

SW-24 Subwoofer
Infinite-baffle enclosure. Power handling 300 W cont. avg.; crossover point 3,000 Hz; bandwidth 24-25,000 Hz; impedance 4 ohms. Wood cabinet. 7 1/4 x 6 1/4 in. $239/pr

HECO
Liberato Subwoofer/Satellite System
Bass-reflex subwoofer with two 7" in drivers: 2 satellites, each with 4 1/4" in midrange and 1" in dome tweeter. Features die-cast satellite cabinets. Power handling 60 W cont. avg.; crossover points 120 and 3,000 Hz; bandwidth 26-30,000 Hz; sensitivity 88 dB SPL/W/m; impedance 4 ohms. Black or white. Subwoofer: 22 x 8 3/4 x 13 1/2 in. Satellite: 4 1/2 x 7 1/4 x 4 1/2 in. $599

Legato Satellite. As above, satellite only. Power handling 50 W cont. avg.; crossover point 3,000 Hz; bandwidth 80-30,000 Hz. $349/pr

HEYBROOK
The following feature a limited 5-year warranty.

Solo 2-Way Bookshelf Speaker
Infinite-baffle design with 6-1/2" in woofers and metal-dome tweeter. Power handling 75 W; bandwidth 45-24,000 Hz; sensitivity 87 dB; impedance 4 ohms. 9 x 16 x 9 in. $449/pr

Point Five 2-Way Bookshelf Speaker
Infinite-baffle design with 6-1/4" in doped-cone woofer and 1" in dome tweeter. Power handling 75 W; bandwidth 50-20,000 Hz; sensitivity 87 dB; impedance 6 ohms. 9 x 14 x 9 in. $329/pr

HUGHES
Basier-1 Subwoofer
Two 8" in fiber drivers. Features patented Acoustic Piston Chamber to synchronize drivers. Power handling 100 W max; bandwidth 30-80 Hz; sensitivity 88 dB; impedance 4 ohms. Gray. 11 x 15 x 23 in. $379

Orb-2 2-Way Satellite Speaker
5-in fiber woofer, 1-in silk tweeter. Features patented wide-dispersion baffle for 180° lateral dispersion; ABS enclosure, magnetic shielding. Power handling 100 W max; crossover point 4,000 Hz; FR 25-12,000 Hz ±3 dB; sensitivity 89 dB; impedance 4 ohms. Gray. 7 x 10 x 10 in. $319/pr

I CON ACOUSTICS
The following are available factory-direct with a 30-day in-home audition. Prices include shipping and handling.

Icon Parsec II 3-Way Speaker
Graphite-impregnated 10-in woofer, 6-1/2" in polypropylene midrange, 1" in metal-dome tweeter. Features AudioQuest internal wiring. Power handling 350 W cont. avg.; crossover points 350 and 1,500 Hz; FR 25-22,000 Hz ±3 dB; sensitivity 90 dB SPL/W/m; impedance 8 ohms. Walnut, cherry, natural-oak, or black-oak finish. 12 x 4 x 16 in. $1,195/pr

Icon Lumen SE 2-Way Bookshelf Speaker
6-1/2" in polypropylene woofer, 1" in metal-dome tweeter. Power handling 150 W cont. avg.; crossover point 1,500 Hz; FR 55-22,000 Hz ±3 dB; sensitivity 90 dB SPL/W/m; impedance 8 ohms. Black, cherry, natural-oak, or black-oak finish. 9 1/4 x 18 x 10 1/2 in. $995/pr

INFINITY
IKS Epsilon Signature 4-Way Speaker
12-in IMG woofer, planar-magnetic midrange, midbass coupler, two EMIT tweeters. Features servo woofer control; 24-dB/oct crossovers. Tweeter and midrange level controls. Power handling 300 W cont. avg.; crossover points 150, 500, and 3,000 Hz; FR 25-35,000 Hz ±1.5 dB; sensitivity 86 dB SPL/W/m; impedance 4 ohms. Black-lacquer finish. 18 x 5 9/16 in. $10,099/pr

Renaissance 90 4-Way Speaker
10-in IMG dual-voice-coil woofer, 6-1/2 in IMG midbass, EMIT midrange in transmission-line subenclosure, and EMIT tweeter. Features die-cast aluminum woofer frame; inverter woofer dust cap; rounded corners. Gold-plated biamp/biwire binding posts. Power handling 400 W rms; crossover points 200, 600, and 3,000 Hz; FR 27-45,000 Hz ±3 dB; sensitivity 87 dB SPL/W/m; impedance 4 ohms. Blonde-oak or black-lacquer finish. 17 1/4 x 4 9/16 in. $1,599

Black-lacquer finish. $1,899

SPEAKERS

Kappa 6.1. As above, 8-in woofer. Power handling 200 W rms; FR 45-35,000 Hz ±2 dB; 12 1/4 x 38 9/16 in. $629

Micro II Subwoofer/Satellite System
Subwoofer has two 6-1/2" in polypropylene drivers in tuned weather-resistant enclosure with internal port; two cylindrical satellites have 4-in polypropylene woofers, 1/4-in poly carbonate tweeters, magnetic shielding. Subwoofer power handling 100 W rms; bandwidth 40-150 Hz; sensitivity 90 dB; impedance 6 ohms. Black, pica finish; 9 1/4 x 15 3/4 in. Satellites: power handling 100 W; crossover point 5,000 Hz; bandwidth 150-25,000 Hz; sensitivity 90 dB SPL/W/m; impedance 6-8 ohms; black or white finish; 5 3/4-in diameter x 8-in high. $779

Satellite only. $179

SM 155 3-Way Speaker
Ported design with one 15-in woofer, two 4 1/2-in midranges, one 1-in tweeter. Features rounded edges; auto-reset circuit breaker. Midrange and tweeter have crossover controls. Power handling 300 W; crossover points 500 and 5,500 Hz; FR 44-25,000 Hz ±3 dB; sensitivity 102 dB SPL/W/m; impedance 8 ohms. 17 3/4 x 40 1/2 in. $599

ERS 840 2-Way In-Wall Speaker
8-in IMG woofer, EMIT-N planar tweeter. Tweeter level control. Power handling 75 W rms; crossover point 3,800 Hz; FR 50-45,000 Hz ±3 dB; sensitivity 85 dB; impedance 4 ohms. 11 1/4 x 15 1/4 in. $580/pr

RS 425 2-Way Speaker
6-1/2 in IMG woofer, 1/4-in ferrofluid-cooled planar tweeter. Power handling 150 W rms; crossover point 3,100 Hz; FR 58-25,000 Hz ±3 dB; sensitivity 92 dB SPL/W/m; impedance 6 ohms. 9 1/4 x 22 1/2 x 11 1/4 in. $459/pr

Kappa Video 2-Way Surround Speaker
Tuned cabinet with two 5 1/4-in IMG woofers, EMIT-R tweeter. Designed for center or rear channel in home theater system. Features magnetic shielding; crossover capacitor and OFC wiring. Gold-plated inputs. Adjustable angle. Wall- and ceiling-mount brackets optional. Power handling 150 W rms; crossover point 4,000 Hz; FR 90-35,000 Hz ±2 dB; sensitivity 89 dB SPL/W/m; impedance 6 ohms. Honey-oak veneer with solid-oak end panels or black. 8 3/4 x 20 1/4 x 6 in. $400

RS 625 2-Way Speaker
8-in IMG woofer, 1-in ferrofluid-cooled polypropylene tweeter, 8-in IMG passive radiator. Power handling 200 W rms; crossover point 2,800 Hz; FR 40-25,000 Hz ±3 dB; sensitivity 92 dB SPL/W/m; impedance 6 ohms. 10 3/4 x 37 3/4 in. $359

RS 525. As above, 6-in woofer and passive radiator. Power handling 150 W rms; FR 52-25,000 Hz ±3 dB; sensitivity 90 dB SPL/W/m; impedance 6 ohms. 14 x 6 x 5 in. $299

Infinities Video 2-Way Center-Channel Speaker
Ported design with two 5 1/4-in midranges and one EMIT-R tweeter. Power handling 80 W; crossover point 5,000 Hz; FR 100-40,000 Hz ±3 dB; sensitivity 90 dB; impedance 6 ohms. Black. 14 x 6 x 5 in. $299

JAMO
Model 707 3-Way Speaker
Bass-reflex design with two 8-in woofers, two...
You need the right tone of voice to say Home Theater

In a movie theater, the speaker you never see is the center channel. That's because it's located directly behind the screen, so dialogue sounds as if it's coming directly from the actor's mouths. Although movie screens have tiny holes in them to allow the soundtrack to pass into the theater, the screen material absorbs so much high frequency information that filmmakers are forced to boost the treble content of the soundtrack. Unfortunately, when a film is transferred to videotape or laserdisc, this high frequency boost remains, resulting in dialogue that is unnaturally harsh and much too "up front" for home theater. While most speaker manufacturers design their center channel systems to be acoustically flat—a noble goal, they completely ignore the question of overly bright dialogue reproduction.

To overcome this problem, Atlantic Technology's Model 153 C Center Channel Speaker gently rolls off the high frequencies for smooth reproduction of center channel dialogue information. When designing the 153 C, our R&D team spent countless hours listening to a wide variety of film and television soundtracks. These tests allowed us to perfectly tune the Model 153 C for extended listening, without the brittle, misdirected and harsh sound often associated with center channel loudspeakers. The result is rich, natural sounding vocal reproduction. Simply put, the right tone of voice.

At Atlantic Technology, we specialize in home theater. We listen to our customers and to movies with equal excitement, then deliver components that are as much about value as they are about performance. That's why Video Magazine said "In its price range, Atlantic Technology is currently very hard—if not impossible—to beat." Call 617-762-6300 and refer to Dept. A for more information and the name of your nearest Atlantic Technology dealer.

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CIRCLE NO. 5 ON READER SERVICE CARD

If you can name the movie the above quote is from, the character who said it, and the actor who played the role, you can be entered in a drawing to win our Center Channel Speaker. Send your answers on a postcard to Atlantic Technology, Contest Dept., 343 Vanderbilt Ave, Norwood MA 02062. Contest ends 3/31/94
SPEAKERS

5-in midranges, and one 1-in dome tweeter. Features overload protection. Gold-plated inputs. Twin-alloy spikes; rubber feet. Power handling 200 W cont avg; crossover points 150 and 3,000 Hz; bandwidth 35-20,000 Hz; sens 90 db SPL/W; imp 8 ohms. Black or mahogany finish. 10 x 4 x 15 in; 51 lb...........$500

Model 507 3-Way Speaker
Bass-reflex design with two 6½-in woofers, two 4-in midranges, and one 1-in soft-dome tweeter. Features overload protection. Gold-plated inputs. Power handling 150 W cont; crossovers 150 and 3,000 Hz; bandwidth 40-22,000 Hz; sens 88 dB; imp 8 ohms. Black or mahogany finish. 9 x 3 x 7 in; 42 lb...........$1,200/pr

Model 477 2-Way Speaker
Bass-reflex design with two 5-in woofers and 1-in dome tweeter. Features overlap protection; 24k gold-plated terminals. Power handling 100 W cont; crossover 2,500 Hz; bandwidth 40-20,000 Hz; sens 88 db; imp 8 ohms. Black or mahogany finish. 30 x 7½ x 11 in; 24 lb.................$1,900

SW-500 Subwoofer/Satellite System
Bass-reflex subwoofer with two 10-in drivers; 2 satellites with 4-in midrange and ¾-in tweeter. Features adjustable subwoofer ports; variable crossover. Power handling 140 W cont avg subwoofer; crossover points 200 and 3,500 Hz; bandwidth 20-200 Hz; crossover 80-20,000 Hz satellite; sens 90 db; imp 8 ohms. Subwoofer: 21 x 6½ x 13 in; 50 lb. Satellites: 6½ x 8½ x 3½ in; 5 lb..............$799

SW 160 Subwoofer
Bass-reflex design with two 6½-in drivers. Power handling 100 W x 2 rms; bandwidth 35-200 Hz. Black or white with smoked-glass top. 7½ x 13½ x 19 in; 29 lb.................$1,499

Atmosphere 2-Way Wall Speaker
Bass-reflex design with 5½-in woofer and 1-in dome tweeter. Combined with switchable hologram design. Features overload protection. Includes 360°-swivel wall bracket. Power handling 60 W cont avg; crossover point 3,000 Hz; bandwidth 40-20,000 Hz; sens 88 db; imp 8 ohms. Black or white. 10½ x 14½ x 7½ in; 8 lb.................$399

Indoor/Outdoor H 2-Way On-Wall Speaker
Bass-reflex design with two 4-in woofers and ¾-in dome tweeter. Features all-weather enclosure. Includes mounting hardware. Power handling 60 W cont; crossover 3,500 Hz; bandwidth 70-20,000 Hz; sens 90 db; imp 4 ohms. Black or white. 6½ x 12½ x 4½ in......$300/pr

Graphite 2-Way On-Wall Speaker
Bass-reflex design with 5½-in woofer and 1-in dome tweeter. Overload protection. Power handling 35 W cont avg; crossover 3,000 Hz; bandwidth 40-20,000 Hz; sens 88 db; imp 8 ohms. Smoked-glass enclosure. 15 x 17 x 3 in...........$299

Center 100 2-Way Center-Channel Speaker
Bass-reflex design with two 4-in woofers, 1-in dome tweeter. Overload protection; aluminum shielded cabinet. Power handling 40 W cont; crossover 3,000 Hz; bandwidth 40-20,000 Hz; sens 90 db; imp 8 ohms. 17 x 6½ x 4½ in............$190

Outdoor 2-Way Satellite Speaker
4-in polypropylene woofer, ¾-in polypropylene-dome tweeter. Water and heat resistant. Power handling 50 W cont avg; crossover point 4,500 Hz; sens 90 db; imp 8 ohms. Black or white. 5½ x 7½ x 3¼ in; 3 lb..............$119

JBL Home Theater System
JBL Home Theater System
Two subwoofers with 12-in drivers; 3 satellites. Features THX II X certification; pure-titanium tweeters with diamond surround; polymer-laminated midranges and woofers; magnetic shielding. Power handling 100 W. Subwoofer: 91 db; imp 6 ohms. 21½ x 2½ x 17½ in; 62 lb. Satellites: 87 db; imp 8 ohms. 17½ x 10½ x 8½ in; 21 lb. Surround: 87 db; imp 6 ohms. 13½ x 9½ x 7½ in; 16 lb.............$3,000

LI 4-Way Speaker
12-in aquaplas woofer, 8-in midbass, 5-in mineral-filled polypropylene midrange, 1-in titanium-dome tweeter. Power handling 450 W; bandwidth 30-27,000 Hz; sens 91 db; imp 6 ohms. Black-ash veneer. 94 x 46 x 17½ in; 75 lb..............$975

L 5-Way Speaker
8-in woofer, 6½-in midbass, 5-in mineral-filled polypropylene midrange, 1-in titanium-dome tweeter. Power handling 350 W; bandwidth 35-27,000 Hz; sens 90 db; imp 6 ohms. Black-ash veneer finish. 36½ x 16½ x 13 in; 54 lb..............$665

PS100 Powered Subwoofer
10-in driver; 50-W amp. Magnetic shielding; variable crossover. Line- and speaker-level inputs. Variable input gain; switchable polarity; auto turn-off. Bandwidth 30-250 Hz. Black vinyl finish. 13½ x 17½ x 9¼ in; 32 lb...........$549

Jensen CS315 3-Way Speaker
Bass-reflex design with 15-in woofer, 5-in cone midrange, and 3-in cone tweeter. Ferrofluid cooling. Power handling 80 W cont avg; bandwidth 33-21,000 Hz; sens 94 db; imp 8 ohms. Oak finish. 17½ x 34 x 11½ in; 36 lb............$399/pr

CS312 3-Way Speaker
Bass-reflex design with 12-in woofer, 5-in cone midrange, and 3-in tweeter. Ferrofluid cooling. Power handling 60 W cont avg; bandwidth 43-21,000 Hz; sens 91 db SPL/Wm; imp 8 ohms. Black ash or oak finish. 14½ x 31½ x 9 in; 29 lb..............$260/pr

Joseph Audio RPM 2-Way Bookshelf Speaker
8-in polypropylene woofer, 1½-in aluminum-dome tweeter. Features internal cabinet bracing; Cardas internal wiring; cast walnut basket; dynamic woofer damping. Gold-plated binding posts. Power handling 180 W max; crossover point 2,000 Hz; bandwidth 47-20,000 Hz; ±2 dB; sens 89 db; imp 8 ohms. Light-dark or black-oak finish. 10½ x 19 x 12 in............$1,199/pr

JRM Reference 4-Way Powered Speaker System
Two subwoofers, each with 18-in driver; two satellites, each with four 8-in midranges, horn midrange, and horn tweeter; two 750-W mono power amplifiers; preamp; 6-band remote EQ. 4-way active crossover.............$15,000

Monitor Powered Subwoofer/Satellite System
Subwoofer with 15-in driver; 2 satellites, each with 8-in midbass, 3-in midrange, and horn tweeter; seven 350-W mono power amplifiers; polarity switch. Infrared control; 7-level controls. Bandwidth 18-20,000 Hz..............$5,500

Above with two subwoofers..............$7,500

SoundEffects Movies One
Subwoofer/Satellite System
Two subwoofers, each in dual-chamber band-pass enclosure; 2 satellites, each with 3½-in neodymium midrange and ¾-in titanium tweeter. Features magnetic shielding. Integrated satellite brackets......$609

SoundEffects Magic One
50 W x 2 bridgeable amplifier, 900-MHz RF transmitter, and receiver to modify Music One into a wireless speaker system..............$999

SoundEffects Movies Two
Surround/Center-Channel System
Two surround speakers, each with two 3½-in neodymium midranges and one ¾-in titanium tweeter; 2-way center-channel speaker. Integrated surround brackets..............................................$599

SoundEffects Movies One
Surround/Center-Channel System
2 surround speakers, each with neodymium driver; center-channel speaker with 3½-in neodymium midrange and ¾-in titanium tweeter. Features magnetic center-channel shielding. Integrated brackets for all speakers..............................................$299

Reference Review February 1994
SPEAKERS

S181-5 Powered Subwoofer

KEF Model 105/3 2-Way Speaker
Two 8-in. woofers joined by force-canceling rod to reduce vibrations in coupled-cavity enclosure. Features magnetic shield. Power handling 100 W max; crossover 2500 Hz; FR 35-20,000 Hz ±3 dB; sens 92 dB SPL/ W/m; imp 8 ohms. 22 x 7 3/4 x 7 3/4 in; 17 lb $339.

Model 102/3 2-Way Speaker

Model 160 2-Way Speaker
8-in. woofer. 1-in. dome tweeter. Power handling 125 W; FR 55-20,000 Hz ±3 dB; sens 89 dB; imp 8 ohms. $599.

Model 100 Center-Channel Speaker
Vented design with Uni-Q driver featuring 1-in. neodymium-dome tweeter and center of 6½-in. polypolyene-cone woofer. Features magnetic shielding. Power handling 200 W cont. avg; FR 70-20,000 Hz ±2 dB; sens 90 dB SPL/W/m; imp 6 ohms. Gray veneer finish $500.

K120 2-Way Bookshelf Speaker

KINWOOD CS-01 Center-Channel Speaker
Two 4-in. drivers. Features laminated high-density-particleboard enclosure; magnetic shielding. Power handling 80 W max; bandwidth 70-20,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. Black simulated-woodgrain finish. 17 ¾ x 4 3/4 x 12 ½ in; 11.2 lb $99.

KINERGETICS SW-150V THX Subwoofer
15-in. down-firing driver; 150-W amplifier with crossover/controller. Features THX certification $1,595.

KLH Unless otherwise noted, the following feature a 5-yr limited warranty.

SX-9 3-Way Speaker
Tuned-port design with 15-in. polymer woofer. 5½-in. cone midrange. 1-in. ferrofluid-cooled tweeter. 50-oz barium-tellurite woofer magnet. Power handling 300 W max; crossover points 800 and 3,000 Hz; bandwidth 25-20,000 Hz; sens 94 db; imp 6 ohms. 18 x 33 x 11 in...$350.

SX-7 2-Way Bookshelf Speaker
Tuned-port design with 8-in. polymer woofer and 1-in. ferrofluid-cooled dome tweeter. Power handling 130 W max; crossover point 1,300 Hz. Bandwidth 35-20,000 Hz; sens 87 dB; imp 8 ohms. 11 ¾ x 16 ½ x 10 ¾ in...$350/pr.

Premier 81 2-Way Bookshelf Speaker
Tuned-port design with 8-in. polymer-fiber cone woofer. 1-in. ferrofluid-cooled polymer-dome tweeter. Features 1½-in. woofer voice coil; 9-element crossover. Gold-plated 5-way binding posts. Power handling 150 W; crossover 1,300 Hz. Bandwidth 30-20,000 Hz; sens 87 dB; imp 8 ohms. 10 ⅝ x 16 ½ x 11 ¾ in...$325/pr.

Premier 61, As above. 6½-in. woofer. Crossover points 250 and 1,000 Hz; FR 35-20,000 Hz ±3 dB; sens 92 dB; imp 6 ohms. 16 x 30 x 11 in...$275.

SX-8 3-Way Speaker
Tuned-port design with 12-in. polymer polymer. 5½-in. cone midrange and 1-in. dome tweeter. Features 30-oz barium-tellurite woofer magnet. Power handling 200 W max; crossover points 800 and 3,000 Hz; bandwidth 29-20,000 Hz; sens 92 dB; imp 6 ohms. 16 x 30 x 11 in...$275.

KLIPSCH Klipschorn 3-Way Speaker
Horn-loaded design. Power handling 100 W; FR 35-17,000 Hz ±3 dB; sens 104 dB SPL/W/m; imp 8 ohms. 27 3/4 x 30 x 14 in; 167 lb...$4,800.

Chorus II 3-Way Speaker
Vented design with 15-in subwoofer. Horn midrange, and horn tweeter. Features built-in riser base. Power handling 100 W; FR 39-20,000 Hz ±3 dB; sens 101 dB SPL/W/m; imp 8 ohms. 18 ½ x 39 x 15½ in; 89 lb. Price depends on finish...from $1,790.

Forte II 3-Way Speaker
Vented design with 12-in. woofer. Horn midrange, horn tweeter, and 12-in. passive radiator. Features built-in riser base. Power handling 100 W; FR 32-20,000 Hz ±3 dB; sens 99 dB SPL/W/m; imp 8 ohms. 10½ x 35 x 12½ in; 56 lb. Price depends on finish...from $1,790.

SW-10 Powered Subwoofer
Vented design with 10-in. driver and 12-in. passive radiator. Features line-level input/output. 8 1/2 x 21 1/2 x 12 in; 43 lb...$749.

1W 200 2-Way In-Wall Speaker
6½-in. woofer, horn tweeter. Power handling 75 W; crossover point 2,200 Hz. FR 50-20,000 Hz ±3 dB; sens 93 dB SPL/W/m; imp 8 ohms. 10 ⅛ x 20 ½ in...$540/pr.

1W 100, As above. Power handling 50 W, sens 90 dB SPL/W/m. 10 ⅛ x 14 in...$360/pr.

MG 3.5/R 3-Way Speaker
678-square-in planar-magnetic woofer, 3 x 5½-in. planar-magnetic midrange, ½ x 6-in. ribbon tweeter. Power handling 200 W max avg; crossover points 250 and 1000 Hz; FR 32-40,000 Hz ±3 dB; sens 85 dB SPL/W/m; imp 4 ohms. 24 x 7 ½ in; 130 lb...$5,000.

MG 2.5/R 3-Way Speaker
609-square-in planar-magnetic woofer, planar-magnetic midrange, ½ x 4-in. ribbon tweeter. Power handling 200 W max avg; crossover point 1,000 Hz; FR 37-40,000 Hz ±3 dB; sens 87 dB SPL/W/m; imp 4 ohms. 22 x 7 1/4 in; 110 lb...$509/pr.

MG.5Q/R 2-Way Speaker
370-square-in planar-magnetic woofer, 1½ x 40-quasi-ribbon tweeter. Power handling 50 W cont avg; crossover point 900 Hz; FR 45-22,000 Hz ±3 dB; sens 86 dB SPL/W/m; imp 4 ohms...$597/pr.

SMGB 2-Way Speaker
370-square-in planar-magnetic woofer, 1½ x 38-quasi-ribbon tweeter. Power handling 200 W...
SPEAKERS

M30 MKII 2-Way Powered Speaker
Ventilated baffledesign with 6½-in midbass driver; 1-in metal-dome tweeter; 70-W internal amplifiers. Features: 1-in polypropylene woofer; balanced and unbalanced inputs; auto-tune. Bandwidth: 20-20,000 Hz; sens 95 dB. Black-ash finish $3,245/pr

M190i 2-Way Bookshelf Speaker
Rear-vented design with 6½-in injected-molded woofer and 1½-in titanium-dome tweeter. Power handling 100 W; crossover point 3,200 Hz; FR 48-23,000 Hz ±3 dB; sens 87.5 dB SPL/W/m; imp 6 ohms. Black-ash or white finish. 6 x 14 x 9 in...

M190i 2-Way Center-Channel Speaker
Dual-vented design with 2-way woofers and 5-in polypropylene flared-dome tweeter. Features magnetic shielding, angled enclosure. Power handling 100 W @ crossover 2,500 Hz; FR 60-22,000 Hz ±3 dB; sens 86 dB; imp 8 ohms. Black-ash vinyl finish. 6 x 20 x 8 in...

MISSION 753 2-Way Speaker
Two 5¼-in plasticflexed paper woofers, two 5-in midranges, and one 1-in ferrofluid-cooled dome tweeter. Features viscoelastically damped construction; hard-wired crossover; split crossover network. Gold-plated 5-way binding posts. Crossover point 2,000 Hz; FR 70-20,000 Hz ±1.5 dB; sens 91 dB. Black-ash or rosewood finish. 8 x 34 x 12½ in...

CYRUS 752 2-Way Speaker
6½-in woofer, 1-in ferrofluid-cooled polypropylene/aluminum-laminated dome tweeter. Features transverse-folded cabinet with viscoelastically damped walls; edge-wool Kaption woofer voice coil. Gold-plated 5-way binding posts. Crossover point 3,100 Hz; FR 70-20,000 Hz ±1.25 dB; sens 91 dB. Black-ash or rosewood veneer finish. 8 x 33 x 10 in...

Model 763i 2-Way Speaker
Bass-reflex design with 8½-in polypropylene woofer and 1½-in polypropylene flared-dome tweeter. Features 1½-in woofer voice coil; polyurethane foam damping; polycarbonate braced cabinet. 5-way biamplification binding posts. Crossover point 2,800 Hz; FR 70-20,000 Hz ±2 dB; sens 92 dB. Black-ash finish. 10 x 31 x 11½ in...

Model 762i 2-Way Speaker
Bass-reflex design with 8½-in polypropylene woofer and 1½-in ferrofluid-cooled fabric-dome tweeter. Features 1½-in voice coil; polyurethane foam damping; polycarbonate braced cabinet. Inverted Drive unit geometry for optimum dispersion at crossover frequency. 5-way binding posts. Crossover point 2,800 Hz; FR 70-20,000 Hz ±1.5 dB; sens 92 dB. Black-ash finish. 10 x 19 x 11½ in...

Model 760i 2-Way Bookshelf Speaker
5¼-in plasticflexed woofer, 1½-in polycone-dome tweeter. Mineral-loaded polypropylene baffle. Power handling 75 W; crossover point 3,500 Hz; FR 80-20,000 Hz ±3 dB; imp 8 ohms. Black-ash or rosewood-veneer finish. 7½ x 11½ x 8 in...

Model 76C 2-Way Center-Channel Speaker
Bass-reflex design with two 5¼-in plasticflexed paper woofers and 1½-in ferrofluid-cooled poly-impedance dome tweeter. Features magnetic shielding; high-density particleboard braced cabinet; polye-ster fiber damping; long-throw voice coil. 5-way binding posts. Crossover point 2,900 Hz; FR 70-20,000 Hz ±2.5 dB; sens 89 dB. Black-ash finish. 11 x 6½ x 10½ in...

MAGNAVOX HT-1

MONITOR AUDIO

Studio 5# 3-Way Speaker
Acoustic suspension design with two 6-in anodized aluminum/magnesium ceramic woofers, one 6-in anodized aluminum/magnesium ceramic midrange, and one 1-in aluminum/magnesium anodized-gold dome tweeter. Features 6-dB/oct crossover. Gold-plated 5-way biamplification binding posts. Power handling 300 W; FR 25-30,000 Hz ±3 dB; sens 89 dB; imp 8 ohms. 8 x 41 x 12 in...

Studio 215F 2-Way Speaker
6-in anodized aluminum/magnesium ceramic woofer, 1-in aluminum/magnesium anodized-gold dome tweeter. Features mass loading compartment. Power handling 220 W; FR 30-30,000 Hz ±3 dB; sens 85.5 dB; imp 8 ohms. 8 x 36 x 10 in...

MA700 Gold MkII
2-Way Bookshelf Speaker
Bass-reflex design with 6½-in polypropylene woofer and 1-in aluminum/magnesium anodized-gold dome tweeter. Dual front tuned ports. Power handling 150 W; FR 45-30,000 Hz ±3 dB; sens 89 dB; imp 8 ohms. Black-ash, rosewood, or walnut finish. 8 x 13½ x 10 in...

Center Channel 200
Two 4½-in doped woofers, ½-in aluminum/magnesium anodized-gold dome tweeter. Magnetic shielding; 5-way binding posts. Power handling 100 W; bandwidth 20,000 Hz; 1yr warranty. 16½ x 18 x 15½ in...

MTX

AAL PSW100B Powered Subwoofer
Bass-reflex design with 12-in treated-fiber driver and 100-W amp. Features 2-in voice coil; poly-ether foam surround; low-pass crossover variable from 50-150 Hz; high-pass crossover for satellite output selectable at 50, 100, or 150 Hz. Line/speaker-level inputs. Variable output gain; phase-reversal switch; bandwidth 38-150 Hz. 1yr warranty. 16½ x 18 x 15½ in...

AAL 1030 3-Way Speaker
Vented design with 10-in treated-fiber woofer, 5-in sealed-back ferrofluid-cooled midrange, 2 x 5-in korn-loaded quartz tweeter. Features 1½-in woofer voice coil. Power handling 75 W rms; bandwidth 55-22,000 Hz; sens 92 dB; imp 4 ohms. 15 x 24 x 10½ in...

Model 820 2-Way In-Wall Speaker
8-in polypropylene woofer, soft-dome tweeter. Power handling 50 W rms; bandwidth 40-20,000 Hz; sens 90 dB; imp 8 ohms. Paintable. 10 x 14 x 3½ in...

AAL 830 3-Way Bookshelf Speaker
Vented design with 8-in treated-fiber woofer, 3-in scaled-back ferrofluid-cooled midrange, and 2 x 5-in horn-loaded quartz tweeter. Features 1½-in woofer voice coil. Power handling 50 W rms; bandwidth 75-22,000 Hz; sens 91 dB; imp 4 ohms. 11½ x 18½ x 8 in...

STEREO REVIEW FEBRUARY 1994
AAI 360 2-Way Bookshelf Speaker
Vented designed with 6-in treated-fiber woofer and 2 x 5-in horn-loaded quartz tweeter. Features magnetic shielding. 1-in woofer voice coil. Power handling 38 W rms; bandwidth 90-22,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. 9½ x 12½ x 7 in. $230/pr

AAI 525SB 2-Way Center-Channel Speaker
Acoustic suspension design with two 5½-in treated-fiber woofers and one 2 x 5-in horn-loaded quartz tweeter. Features magnetic shielding. Power handling 50 W rms; bandwidth 100-22,000 Hz; sens 91 db SPL/W/m; imp 8 ohms. 7¼ x 16 x 7½ in. $120/pr

MUSKATEx
Melvin WALL 1-In-Wall Speaker
Dipole planar design. Features real-time ripple-effect technology. Power handling 100 W rms; 95-21,000 Hz ±3 dB; sens 83 dB SPL/W/m; imp 4 ohms. Paintable white frame and grille. 3-yr warranty. $899/pr

NAI M
NA 50L 2-Way Speaker
8-in woofer; ¾-in dome tweeter. Features external detachable crossover; decoupled tweeter. Includes stand. Power handling 75 W max; FR 30-20,000 Hz ±3 ±3 dB; sens 88 dB SPL/W/m; imp 6 ohms. Black-ash or walnut finish. 9¾ x 31¼ x 10¼ in. $3,495/pr

NEAR
M-Series speakers feature a 10-warranty

NEAR-50LE 3-Way Speaker
Tuned-port design with 8-in metal-cone woofer. 4-in metal-alloy midrange, and 1½-in metal-cone tweeter. Power handling 250 W max; crossover points 255 and 4,000 Hz: FR 30-23,000 Hz ±3 ±3 dB; sens 89 dB SPL/W/m; imp 8 ohms. Black-ash or walnut finish. 10½ x 48 x 12 in; 55 lb. $3,290/pr

NEAR-40FL 2-Way Speaker
Tuned-port design with 8-in metal-cone woofer and 1-in metal-cone tweeter. Power handling 150 W max; crossover point 1,800 Hz: FR 32-23,000 Hz ±3 ±3 dB; sens 88 dB SPL/W/m; imp 8 ohms. Walnut or black-ash finish. 10½ x 49 x 8 in; 46 lb. $1,250/pr

NEAR Sound-Mat 2-Way Speaker
Two 5½-in metal-alloy woofers and 1-in metal-cone tweeter. Features ferrofluid cooling. Power handling 150 W max; crossover point 3,000 Hz; bandwidth 37-26,000 Hz; sens 89 dB SPL/W/m; imp 6 ohms. Dupont Corian finish. 6½ x 49 x 8 in; 46 lb. $750

NEAR-10M 2-Way Bookshelf Speaker
Ported design with 5½-in metal-cone woofer and 1-in metal-cone tweeter. Power handling 100 W max; crossover point 3,100 Hz: FR 48-23,000 Hz ±2 ±2 dB; sens 88.5 dB SPL/W/m; imp 6 ohms. Walnut finish. 5-yr warranty. 7½ x 11 x 9¾ in; 14 lb. $549/pr
Black-ash finish with vinyl laminate. $599/pr

NHT
Model 33.3 4-Way Speaker
Acoustic-suspension design with 12-in polymer woofer. 6½-in polymer midrange, 4½-in polymer midrange, and 1-in ferrofluid-cooled metal-dome tweeter. Focused image geometry. Power handling 400 W max; FR 23-26,000 Hz ±2 ±2 dB; sens 87 dB SPL/W/m; imp 10 ohms. Various finishes. 7 x 41 x 32 in; 123 lb. $4,000/pr

SWP Powered Subwoofer
Vented design with 10-in driver; separate MA-1 80 W x 1 amp. Features bypassable crossover: line- and speaker-level inputs; crossover point selectable at 50, 80, or 110 Hz. FR 21-200 Hz ±2 ±2 dB. High-gloss black laminate finish. 16 x 16 x 16 in; 51 lb. $650

VT-1 2-Way Speaker
Tuned column-loaded design with two 4½-in woofers and one 1-in ferrofluid-cooled soft-dome tweeter. Features magnetic shielding. Includes base. Power handling 120 W max; FR 63-21,000 Hz ±3 ±3 dB; sens 90 dB SPL/W/m; imp 8 ohms. Black-lacquer or white finish. 5½ x 40 x 5½ in; 24 lb. $650/pr

VT-1C 2-Way Speaker
As above, center-channel speaker. FR 95-21,000 Hz ±3 ±3 dB. High-gloss black or white laminate finish. 5½ x 22 x 9 in; 16 lb. $320

Model 6.1 2-Way Bookshelf Speaker
6½-in acoustic-suspension woofer and 1-in fluid-cooled dome tweeter. Features magnetic shielding. Power handling 150 W max; FR 63-25,000 Hz ±3 ±3 dB; sens 88 dB SPL/W/m; imp 8 ohms. Black-lacquer or white-lacquer, or oak-veneer finish. 7 x 12 x 10½ in; 11 lb. $380/pr

HDP-3 2-Way Surround Speaker
Sealed hybrid dipole design with 5½-in woofer and two 3-in tweeters. Includes wall-mount bracket. Power handling 100 W max; FR 105-10,000 Hz ±3 ±3 dB; sens 86 dB SPL/W/m; imp 8 ohms. Glossy black or white laminate finish. 5½ x 9½ x 5½ in; 7 lb. $380/pr

Model 1.1C 2-Way Center-Channel Speaker
Sealed design with 6½-in woofer and 1-in ferrofluid-cooled soft-dome tweeter. Features magnetic shielding. FR 63-25,000 Hz ±3 ±3 dB; sens 88 dB SPL/W/m; imp 8 ohms. Black-lacquer or white laminate finish. 7½ x 12 x 8½ in; 11 lb. $1,855

MILES
NSW-100 Powered In-Wall Subwoofer
8-in driver, outboard 100-W amplifier. Line- and speaker-level inputs. Auto on/off via music sensing; level control; bypass and phase-reverse switches. Crossover point 100 Hz. FR 38-100 Hz ±3 ±3 dB. Amp: 17 x 31½ x 10 in; 14 lb. Subwoofer: 14 x 42 x 3 in; 24 lb. $1,100

NSW-8 As above. without amplifier. $350

Model 200 2-Way In-Wall Speaker
6½-in polypropylene woofer and 1-in soft-dome tweeter. Features butyl rubber surround; treated-fabric woofer dust cap. 2-position tweeter/level control. Power handling 80 W max; crossover point 28 Hz. FR 55-312 Hz ±2 ±2 dB; sens 88 dB SPL/W/m; imp 8 ohms. Pearl-white finish. 9 x 12 x 3½ in; 5 lb. $500/pr

Model 75 2-Way In-Ceiling Speaker
5½-in polypropylene woofer with treated-urethane surround. ¾-in polycarbonate dome tweeter. Square, round, or recessed-lighting type bezel and grille. Power handling 45 W max; crossover point 4,000 Hz: FR 63-20,000 Hz ±4 ±4 dB; sens 86 dB; imp 8 ohms. Pearl-white finish. Square: 6½ x 6½ x 2½ in; Round: 7½ x 3½ in. $250/pr

NORMAN LABORATORIES
Model 635 3-Way Speaker
Three 10-in poly woofers, 5½-in poly midrange. 1-in dome tweeter. Power handling 600 W max; bandwidth 25-20,000 Hz; sens 95 dB; imp 8 ohms. 1½ x 49 x 11 in; 155 lb. $1,800/pr

Model 435 3-Way Speaker
Two 10-in poly woofers, 5½-in poly midrange. 1-in dome tweeter. Power handling 300 W max; bandwidth 30-20,000 Hz; sens 94 dB; imp 8 ohms. 15 x 40 x 9½ in; 112 lb. $1,100/pr

Model 235 2-Way Speaker
10-in poly woofer. 5½-in poly midrange. 1-in dome tweeter. Power handling 250 W max; bandwidth 38-20,000 Hz; sens 91 dB; imp 8 ohms. 12 x 23 x 9½ in; 60 lb. $600/pr

NHT Model 1.1

NSM LOUDSPEAKERS
The following feature a 5-warranty

Model 25 2-Way Speaker
6½-in die-cast polycone woofer, 1-in soft-dome tweeter. Features: ferrofluid cooling; dacron and open-cell foam damping. Biwire/biamp terminals. Stand optional. Power handling 150 W max; FR 35-20,000 Hz ±3 ±3 dB; sens 84 dB; imp 8 ohms. Natural-oak, walnut, or black-ash vinyl fabric finish. 9 x 22 x 10 in; 30 lb. $995/pr

Model 15 EXP Subwoofer
11-in cone-fiber driver. Features: 40-oz magnalumium frame; rubber surround; 12-dB/oct crossover. Power handling 200 W max. FR 25-250,000 Hz ±2 ±2 dB; sens 90 dB SPL/W/m; imp 8 ohms. Matte black finish. 25 x 18 x 20 in; 45 lb. $795

Model 105 2-Way Bookshelf Speaker
handwidth 55 20,000 Hz; sens 84 dB; imp 8 ohms. Matte-black finish. 5/8 x 10 x 6 in....$695

**OMH ACOUSTICS**

Walsh-5 2-Way Speaker

Coherent-line-source design with inverted-cone driver and superwoofer. Features protection circuitry: gold internal connectors. Monster Cable internal wiring: casters/spikes. Gold-plated 5-way binding posts. Power handling 300 W max. FR 25-20,000 Hz ±3 dB; sens 88 dB; imp 8 ohms. Walnut, oak-wood, or black-finish finish. 17½-in sq tapering to 15-in sq at top: 43 in high: 95 lb....$6,000/pr

Walsh-300 2-Way Speaker

Coherent-line-source design with inverted-cone driver and superwoofer. Protection circuitry: casters/spikes. Gold-plated 5-way binding posts. Walnut, oak, or black-finish finish. Power handling 200 W max. FR 25-20,000 Hz ±3 dB; sens 90 dB; imp 8 ohms. Walnut or oak. 8½ x 15 x 6 in; 30 lb....$2,495/pr

AMIS-300 2-Way In-Wall Speaker

8-in mineral-filled polypropylene woofer, 1-in ferrofluid-cooled aluminum-dome tweeter. Features Kapton woofer voice-coil former. 18-dB/oct crossover. Power handling 150 W; FR 45-20,000 Hz ±2 dB; sens 90 dB; 3/4 x 13½ x 3½ in; 14 lb....$469/pr

Phantom 2-Bookshelf Speaker

8-in polypropylene woofer, ¾-in ferrofluid-cooled tweeter. Features Kapton former: die-cast woofer chassis: 12-dB/oct crossover. Power handling 150 W; FR 40-20,000 Hz ±2 dB; sens 90 dB; 9½ x 18½ x 11½ in; 22 lb....$289/pr

SIL-100 Subwoofer

Bandpass design with 10-in driver. Features 1/2-in voice-coil: Kapton former: 5½-lb magnet: 24-dB/oct crossover. Power handling 200 W. crossover point 100 Hz; FR 30-100 Hz ±2 dB; sens 94 dB. 17 x 16½ x 19 in; 42 lb....$239

CC-100 2-Way Center-Channel Speaker

Two 5½-in polypropylene woofers, 1-in ferrofluid-cooled tweeter. Features Kapton former: die-cast woofer chassis: 12-dB/oct crossover. Power handling 120 W; FR 70-20,000 Hz ±2 db; sens 92 dB. Oak or black-ash finish. 19½ x 6½ x 7½ in; 18 lb....$189

Titan 2-Way Bookshelf Speaker

6-in polypropylene woofer, ¾-in ferrofluid-cooled tweeter. Features Kapton former: 12-dB/oct crossover. Power handling 100 W; FR 55-22,000 Hz ±2 dB; sens 88 dB. 7¼ x 12½ x 9½ in; 13 lb....$199/pr

**PARAMOUNT PICTURES**

MM-2.5 Powered Subwoofer/Satelite System

Band-pass subwoofer with 5½-in driver: two 2-way satellites, each with 4½-in driver: integral 3-channel 54-W amplifier: 2-line-level inputs: Balance, bass, and volume controls: Includes speaker and interconnect cables....$450

SS-48 Subwoofer/Satellite System

Band-pass subwoofer with 8-in dual-voice-coil driver: two 2-way dual-enclosure satellites, each with 4-in woofers, tweeter. Features subwoofer cabinet bracing....$450

SW-15 Subwoofer

Down-firing dual-voice-coil 15-in driver. Features braided end-table-style enclosure: Push-type connectors. $280

**PARADIGM**

Model 9se Mk3 2-Way Speaker


SPL/W/m: 10½ x 37 x 14½ in; 50 lb...$729/pr

Model 1se Mk3. As above, 12-dB/oct crossover. Power handling 150 W; sens 90 dB SPL/W/m: 9½ x 33½ x 11½ in; 35 lb....$529/pr

AMS-300 2-Way In-Wall Speaker

8-in mineral-filled polypropylene woofer, 1-in ferrofluid-cooled aluminum-dome tweeter. Features Kapton woofer voice-coil former: 18-dB/oct crossover. Power handling 150 W; FR 45-20,000 Hz ±2 dB; sens 90 dB; 3/4 x 13½ x 3½ in; 14 lb....$469/pr

Phantom 2-Bookshelf Speaker

8-in polypropylene woofer, ¾-in ferrofluid-cooled tweeter. Features Kapton former: die-cast woofer chassis: 12-dB/oct crossover. Power handling 150 W; FR 40-20,000 Hz ±2 dB; sens 90 dB; 9½ x 18½ x 11½ in; 22 lb....$289/pr

**PARASOUND**

PC-10.5 3-Way Speaker

Phase-coherent design with 10-in solid-piston woofer, 5½-in solid-piston midrange, and 1-in soft-dome tweeter. Power handling 128 W. FR 35-20,000 Hz ±2 dB; sens 89 dB; imp 8 ohms. Piano-black finish. 13 x 44 x 13½ in; 110 lb....$2,400/pr

PC-8 3-Way Speaker

Phase-coherent design with 10-in solid-piston woofer, 5½-in solid-piston midrange, and 1-in soft-dome tweeter. Power handling 120 W; FR 35-20,000 Hz ±2 dB; sens 89 dB; imp 8 ohms. Piano-black finish. 13 x 39½ x 11½ in; 90 lb....$1,200/pr

PC-7.5. As above, 8-in woofer. Power handling 100 W; FR 42-20,000 Hz ±2 dB. 11 x 36½ x 9 in; 58 lb....$900/pr

Model 9T 3-Way Speaker

Low-distortion design with 8-in polypropylene woofer, 1½-in rear-firing soft-dome midrange, and 1-in ferrofluid-cooled soft-dome tweeter. Power handling 125 W. FR 35-20,000 Hz ±3 dB; sens 90 dB; imp 8 ohms. Black cloth covering with black laminate top and base. 10 x 38½ x 14½ in; 68 lb....$750/pr

PC-80 2-Way Bookshelf Speaker

Phase-coherent design with 6½-in solid-piston woofer, 1-in soft-dome tweeter. Power handling 100 W. FR 50-20,000 Hz ±3 dB; sens 88 dB; imp 6 ohms. Dark-oak, walnut, or black finish. 13 x 39½ x 11½ in; 90 lb....$1,200/pr

Model 7T 2-Way Speaker

Low-distortion design with 8-in polypropylene woofer and 1-in ferrofluid-cooled soft-dome tweeter. Power handling 100 W; FR 40-20,000 Hz ±3 dB; sens 90 db; imp 8 ohms. Black cloth covering, black laminate top and base....$550/pr

CI-600 IV 2-Way In-Wall Speaker

6½-in solid-piston woofer, 1-in soft-dome tweeter. Features auto-resetting thermal circuit breakers: screened woofer baskets, 5-way binding posts. Power handling 80 W; FR 40-20,000 Hz ±3 dB; imp 8 ohms. 3-year warranty....$500/pr

Model 2T Subwoofer/Satellite System

One T-Sub subwoofer, two Model 2T satellites. Power handling 75 W; sens 89 dB; imp 8 ohms. Black laminate finish....$450

CI-40 IV 2-Way In-Wall Speaker


**PHASE TECHNOLOGY**

H/T-3CH Home Theater System

H/T-3CH Home Theater System

Integral subwoofer with 10-in dual-voice-coil driver: two separate 2-way speakers, each with 5½-in woofer: space for 32-in TV and 3 A/V components: Adjustable shelves: Charcoal-gray, hand-finished....$450
**PHILIPS**

DSS-930 Digital Powered Speaker System

Acoustic-suspension design with two 5¼-in woofers, rectangular polyimide-membrane tweeter, integral DSP/crossover, 80-W woofer amp, and 25-W tweeter amp. DSP compensates for response, phase, and crossover errors; soft-clipping tweeter-protection circuitry. 36-db/oct crossover. Digital input. Crossover point 4,000 Hz; Fl 40-20,000 Hz ±3 dB. S/N 100 dB. 8 x 23 x 15 in. $1,200

**DSC-950.** Digital preamp for above. Features 7 analog/digital inputs; multiroom capability for up to 12 DSS-930 speakers via digital bus. $520

**PSB Stratus Silver**

S-2-Way Bookshelf Speaker

6½-in woofer, ¾-in tweeter. Power handling 100 W; bandwidth 50-20,000 Hz; 91 dB. Includes bracket for wall/ceiling mounting. Black or white. 8 x 13 x 9 in. $399/pr

**S2,350** 2-Way Center-Channel Speaker

Two 4½-in woofers, 1-in dome tweeter. Power handling 250 W max; bandwidth 30-20,000 Hz; sens 90 dB; imp 4 ohms. Black, light, or dark oak finish. 8 x 16 x 11 in. $300

**M3 Series II** 2-Way Bookshelf Speaker

5¼-in woofer, ¾-in dome tweeter. Power handling 100 W max; bandwidth 50-30,000 Hz; sens 89 dB; imp 8 ohms. Black or oak finish. 10 x 16 x 7 in. 14 lb. $279/pr

**PROAC**

Response Two 2-Way Speaker

Two 6½-in polypropylene woofers, ¾-in dome tweeter. Power handling 100 W max; bandwidth 50-30,000 Hz; sens 86 dB SPL/W/m; 8 x 16 x 10 in. $1,500/pr

**PAK**

Stratus Gold 3-Way Speaker

10-in woofer, 6-in midrange, 1-in aluminum-dome tweeter. Power handling 250 W max; crossover points 250 and 2,200 Hz; FR 35-20,000 Hz ±1.5 dB; sens 91 dB; imp 4 ohms. Black high-gloss finish. 13½ x 38½ x 9½ in.; 26 lb. $2,350/pr

**PSB**

Stratus Silver 2-Way Speaker

Two 6½-in polymer woofers, 1-in aluminum-dome tweeter. Power handling 200 W max; crossover point 500 and 2,100 Hz; FR 40-20,000 Hz ±1.5 dB; sens 91 dB; imp 4 ohms. Black high-gloss finish. 13½ x 38½ x 9½ in.; 60 lb. $1,650/pr

Subsonic II Powered Subwoofer

Vented design with 12-in poly-coated compressed-felt cone driver. Features butyl-rubber driver surround. Adjustable level and roll-off controls; phase switch. Black, high-gloss finish. 27½ x 15½ x 11½ in. $799

**PIONEER**

S-W1000 Powered Subwoofer

12-in driver; subwoofer/center-channel amplifi-

**Pinnacle**

AC-850 2-Way Speaker

8-in fiber-cone woofer with rubber surround; 1-

AC-600 2-Way Bookshelf Speaker

6½-in fiber-cone woofer with rubber surround; 1-

AC-550 2-Way Bookshelf Speaker

5¼-in fiber-cone woofer with rubber surround; 1-

**POLK AUDIO**

L590 2-Way Speaker

Ported design with four 6½-in woofers and one 1-

L570. As above, two 7½-in woofers. Band-

RM5000 Home Theater System

Subwoofer with two 6½-in drivers and 10-in passive radiators; two satellites, each with 3½-in driver and 3½-in dome tweeter; center-channel speaker with two 3½-in drivers and ¾-in dome tweeter. Power handling 125 W; imp 8 ohms. $1,099

RM3000 Subwoofer/Satellite System

Subwoofer with two 6½-in drivers and 10-in passive radiators; two satellites, each with 3½-in midrange and ¾-in dome tweeter. Power handling 125 W; FR 42-18,000 Hz ±3 dB; imp 8 ohms. $899

**SPEAKERS**

S-V401. 3 satellites, 2 surround speakers, and 1-

S-V91. 2 satellites, 2 surround speakers, and 1-

S-4D. 3 satellites and one subwoofer..............$770

S-3D. 2 satellites and one subwoofer..............$550

S-3D. 2 satellites, each with 4½-in drivers; $220

**S-FIRED SYSTEMS**

CF300 2-Way Bookshelf Speaker

200-W woofer, 1-in tweeter. Power handling 100 W; bandwidth 50-30,000 Hz; sens 89 dB; imp 8 ohms. $550

CS250S 2-Way Center-Channel Speaker

Two 6½-in woofers, 1½-in dome tweeter. Power handling 125 W; crossover points 500 and 1,000 Hz; FR 25-20,000 Hz ±1.5 dB; sens 91 dB; imp 4 ohms. $300

Monitor 6 Subwoofer/Satellite System

Subwoofer with 4½-in drivers; two satellites, each with 4-in bilaminate polymer midrange and ¾-in dome tweeter. Power handling 100 W; FR 55-20,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 8 ohms. Black. Subwoofer: 7½ x 13½ x 10 in. Satellites: 5¼ x 8½ x 5½ in; 35 lb. $400

**STEREO REVIEW FEBRUARY 1994**

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Acoustic-suspension design with 8-in woofer. Stand optional. Power handling 80 W; crossover 3,000 Hz; FR 90-20,000 Hz ±2 dB; sens 90 dB; imp 6 ohms. Black oak finish: 6 x 11 x 10 in: $1,199/pr.

Model 100C 2-Way Center-Channel Speaker
Two 4-in woofers. ½-in poly-f Rowe driver. Features foam woofer surround. Power handling 100 W max; crossover point 3,000 Hz; FR 95-21,000 Hz ±2 dB; sens 93 dB; imp 6 ohms. Black oak finish: 7½ x 17 x 6½ in: 13 lb...$179

QUAD
ESL-63 US Monitor Electrostatic Speaker Full-range dipole design. Features 2 protection circuits. Power handling 150 W; FR 32-22,000 Hz ±4 dB; sens 86 dB SPL/W/m: imp 8 ohms. 19 x 28 x 11 in: 43 lb...$2,500/pr.


REEL TO REAL DESIGNS
The following are available in hand-rubbed walnut, black lacquer, oak, ribbons nylon, or rosewood and feature a 10-yr warranty.

FOCUS 4-Way Speaker
Three 12-in carbon-poly woofers, two 7-in Kevlar midranges, one 1½-in metalized-dome tweeter, and one samarium-cobalt ribbon super tweeter. Features internal bracing: Cardas internal wiring: rolled-tambour front corners. Biwire/biamp terminals. Power handling 1,000 W; crossover 180, 2,800, and 12,000 Hz; bandwidth 16-30,000 Hz; sens 98 dB; 16 x 55 x 14 in: 175 lb...$8,485/pr.

Legacy Signature III 4-Way Speaker
Three 10-in carbon-poly woofers, two 6½-in poly midranges, one 1½-in dome tweeter, and one ribbon tweeter. Features bipolar response above 5,000 Hz: slot-loaded subwoofer. Biwire/biamp terminals. Power handling 400 W max; crossover points: 80, 2,800, and 8,000 Hz; bandwidth 20-30,000 Hz; sens 93.5 dB; imp 4 ohms. 12 x 48 x 12 in: 130 lb...$3,596/pr.

Protégé 2-Way Bookshelf Speaker

Legacy I 4-Way Speaker
Two 10-in propylene woofers, 6½-in curvature linear poly midrange, 1½-in metalized-dome tweeter, ribbon super tweeter, rear-firing tweeter. Biwire/biamp terminals. Power handling 500 W cont: crossover points: 120, 2,800, and 8,000 Hz; bandwidth 22-30,000 Hz; sens 92 dB; imp 4 ohms. 12 x 44 x 12 in: 110 lb...$1,996/pr.

ROCK SOLID SOUNDS
Twin Bass Subwoofer
Dual-driver port design with two 6½-in drivers. Designed for use with Solid Monitor. Power handling 150 W max; crossover point 120 Hz. FR 38-120 Hz ±3 dB; sens 91 dB SPL/W/m; imp 4 ohms. Black or white. 5-yr warranty. 7 x 18 x 23½ in: 8½ lb...$350
Super El 2-Way Bookshelf Speaker

SUB-1800 Subwoofer
4-th order vented enclosure with 18-in driver. Features THX certification: cast driver frame: dual driver spider. Bandwidth 17-80 Hz. $1,250

LCR-1800 2-Way Speaker
Two 8-in woofers, two 1-in tweeters. Designed for front or center channels in home theater system. Features THX certification: magnetic shielding. Stand optional. Bandwidth 80-20000 Hz: sens 95 dB: imp 4 ohms. High-gloss black veneer finish. 13 x 25 x 11 1/4 in: 46 lb. $1,499

SUR-500 2-Way Surround Speaker
Dipole design with two 6 1/2-in polypropylene woofers and two 1-in aluminum-dome tweeters. Features THX certification. Power handling 150 W cont avg: bandwidth 125-20.000 Hz: sens 85 dB: imp 8 ohms. High-gloss black veneer finish. 9 1/4 x 16 1/2 x 7 1/4 in: 30 lb. $899

SONANCE
AIS 500 2-Way In-Wall Speaker
Angled design with 3 1/2-in polypropylene full-range driver on upper angle and 4-in polypropylene woofer and 1-in polyurethane tweeter lower angle. Includes mounting bracket. Power handling 75 W: FR 60-20.000 Hz ±5 dB: sens 89 dB SPL/W/m: imp 6 ohms. Footpoint 12 x 16 in. $499/pr

S350 2-Way In-Wall Speaker
6 1/2-in polypropylene dual-voice-coil woofer, pivoting 1-in ferrofluid-cooled soft-dome tweeter. Features neodymium tweeter magnet: rubber woofer surround. 3-position tweeter and woofer-imp controls. Power handling 75 W max, FR 45-20.000 Hz ±2 dB: sens 89 dB SPL/W/m: imp 6 ohms. Paintable matte-white finish. 8 1/4 x 12 3/4 x 3 3/4 in: $499/pr

PSW2 In-Wall Subwoofer
8-in dual-voice-coil driver. LR inputs and outputs. Crossover: 3-position level control. Power handling 75 W: crossover point 125 Hz: FR 30-125 ±3 dB: sens 87 dB SPL/W/m: imp 6 ohms. White. 12 x 16 x 3 1/2 in. $460

S3R 2-Way In-Wall Coaxial
Coaxial design with 6 1/2-in dual-voice-coil woofer and pivoting 1-in soft-dome tweeter. Includes mounting bracket. Power handling 75 W: FR 45-20.000 Hz ±3 dB: sens 89 dB SPL/W/m: imp 6 ohms. 9 1/2 x 16 1/2 x 8 in. $3,500

S330 2-Way Outdoor Speaker

SON ZEN
Home Theater Series
Cinest-2 2-Way Satellite Speaker
Acoustic-suspension design with 4 1/4-in poly-

SNELL ACOUSTICS
Type B Minor 3-Way Speaker
12-in side-firing woofer, two 5 1/4-in cast-frame polypropylene-cone midranges, 1-in titanium-dome tweeter, and 3/4-in rear-firing tweeter. Crossover points 40, 275, 2, 700, and 5,000 Hz: bandwidth 20-20,000 Hz: sens 86 dB: imp 4 ohms. 25 x 48 x 19 in: 152 lb. $4,799/pr

Type B 4-Way Speaker
16-in rear-firing subwoofer, 10-in woofer, two 5 1/4-in polypropylene midranges, 1-in titanium-dome tweeter, and 3/4-in rear-firing tweeter. Crossover points 40, 275, 2, 700, and 5,000 Hz: bandwidth 20-20,000 Hz: sens 86 dB: imp 4 ohms. 12 x 60 x 20 in: 350 lb. $4,999/pr

Type K/I 2-Way Bookshelf Speaker
Acoustic suspension design with 5 3/4-in polypropylene woofer and 1-in ferrofluid-cooled soft-dome tweeter. Biwire/biamp terminals. Adjustable crossover points. Power handling 100 W cont: crossover point 2,700 Hz: FR 70-20,000 Hz ±2 1/2 dB: sens 90 dB: imp 8 ohms. Oak, dark oak, walnut, or black veneer finish. 11 x 18 x 9 in: 26 lb. $479/pr

SPEAKERS

SNELL MULTIMEDIA
THX Senior Speaker System
Two SUB-1800 subwoofers, three LCR-1800 speakers, and two SUR-500 surrounds. $11,293

SUB-1800 Subwoofer
4-th order vented enclosure with 18-in driver. Features THX certification: cast driver frame: dual driver spider. Bandwidth 17-80 Hz. $1,250

SA-VA3 Powered Home Theater System
4 pieces: front left and right tower speakers with integral subwoofers and angled drivers for center channel. 2 surround speakers, 121-W 3-ch amplifier and system controls in left front tower. Line-level center-channel amp output. Integral Dolby Pro Logic decoder with 5 surround modes: bass and treble controls: auto power-on/off: remote control. $950
**SPICA**

Angelus 2-Way Speaker

Mirror-imaged system with 8 in plastic-cone woofer and 1 in soft-dome tweeter. Features computer-optimized crossover. Adjustable carpet spikes. Power handling 200 W max; crossover point 3,400 Hz; imp 8 ohms. Walnut or oak finish. 21 x 46 x 10½ in; 57 lb.

**SOUND-LAB**

**A-3 Electrostatic Speaker**

Single curved full-range electrostatic element. Sens 84 dB SPL/W/m; imp 8 ohms. 35 x 73 x 11 in; 145 lb.

**A-4 2-Way Electrostatic Speaker**

61 x 26 in woofer, 61 x 4 in tweeter element. Crossover point 750 Hz. FR 32-22,000 Hz; imp 8 ohms. 60 x 28 x 27 in; 100 lb. $3,990

**Pristine Electrostatic Speaker**

Full-range electrostatic element. Power handling 100 W; crossover 12,200 Hz; 2 dB; imp 88; imp 8 ohms. SW-35 $7,990/pr. Kit $4,999/pr. SW-4 $3,899/pr. Kit $2,499/pr. SW-5 $2,399/pr. Kit $1,499/pr.

**SPEAKERSLAB**

**SL-3 3-Way Speaker**

8-in subwoofer, 8-in woofer, 1-in poly dome tweeter. FR 36-21,000 Hz ±3 dB; sens 92 dB SPL/W/m. Red-ash veneer finish. $1,275/pr. Kit $1,275/pr.

**SL-4 2-Way Speaker**

Two 6½-in woofer, one 1-in metal-dome tweeter. Features D Apollino configuration. FR 35-21,000 Hz ±3 dB; sens 91 dB SPL/W/m. Red-ash veneer finish. $899/pr. Kit $499/pr.

**SL-3 2-Way Speaker**

6½-in woofer, ¾-in metal-dome tweeter. FR 42-21,000 Hz ±3 dB; sens 89 dB SPL/W/m. Red-ash veneer finish. $899/pr. Kit $499/pr.

**SL SW Subwoofer**

10-in dual-voice-coil driver. FR 30-180 Hz ±3 dB; sens 91 dB. Red-ash veneer finish. $329/pr.

**SL-C 2-Way Center-Channel Speaker**

Two 6½-in woofer, one ¾-in polymer-dome tweeter. Features magnetic shielding. FR 40-21,000 Hz ±3 dB; sens 89 dB. Red-ash veneer finish. $279/pr. Kit $239/pr.

**SPICA**

Two 6½-in woofers, one ¾-in polymer-dome tweeter. Features magnetic shielding. FR 60-21,000 Hz ±3 dB; sens 89 dB. Red-ash veneer finish. $279/pr. Kit $239/pr.

**TECHNICS**

SB-FW40 Subwoofer/Satellite System

Subwoofer with four 8-in drivers; two satellites, each with four 3½-in cone drivers. Features magnetic shielding. Power handling 260 W. Subwoofer: 9½ x 22 x 16¼ in. Satellites: 5½ x 16½ x 4½ in.

**SPEAKERS**

**SPICA**

Mounted on sloped baffle. Power handling 125 W cont avg; crossover point 2,500 Hz; FR 140-22,000 Hz ±3 dB; sens 86 dB; imp 6 ohms. 8 x 5 x 5 in; 5 lb. $249/pr.

**Cinex Subwoofer**

4th-order vented band-pass design with 6½-in driver. Power handling 125 W cont avg; crossover point 140 Hz; FR 50-140 Hz ±3 dB; sens 86 dB; imp 4 ohms. Black-ash vinyl veneer finish. 7 x 13 x 17 in.

**Cincenter Center-Channel Speaker**

Dual-vented design with two 4½-in woofers and ½-in polycarbonate flared-dome tweeter mounted on sloped baffle. Power handling 100 W cont avg; crossover point 2,500 Hz; sens 86 dB; imp 8 ohms. Black-ash vinyl veneer finish. $149/pr.

**SOUND-LAB**

**A-3 Electrostatic Speaker**

Single curved full-range electrostatic element. Sens 84 dB SPL/W/m; imp 8 ohms. 35 x 73 x 11 in; 145 lb. $7,990/pr.

**A-4 2-Way Electrostatic Speaker**

61 x 26 in woofer element, 61 x 4 in tweeter element. Crossover point 750 Hz. FR 32-22,000 Hz ±2 dB; sens 86 dB; imp 8 ohms. $1,499/pr. Kit $499/pr.

**Pristine Electrostatic Speaker**

Full-range electrostatic element. Power handling 100 W; FR 32-22,000 Hz ±2 dB; sens 88½; imp 8 ohms. SW-35 $7,990/pr. Kit $4,999/pr. SW-4 $3,899/pr. Kit $2,499/pr. SW-5 $2,399/pr. Kit $1,499/pr.

**SPEAKERSLAB**

**SL-3 3-Way Speaker**

8-in subwoofer, 8-in woofer, 1-in poly dome tweeter. FR 36-21,000 Hz ±3 dB; sens 92 dB SPL/W/m. Red-ash veneer finish.$589/pr. Kit $499/pr.

**SL-4 2-Way Speaker**

Two 6½-in woofer, one 1-in metal-dome tweeter. Features D Apollino configuration. FR 35-21,000 Hz ±3 dB; sens 91 dB SPL/W/m. Red-ash veneer finish.$499/pr. Kit $299/pr.

**SL-3 2-Way Speaker**

6½-in woofer, ¾-in metal-dome tweeter. FR 42-21,000 Hz ±3 dB; sens 89 dB SPL/W/m. Red-ash veneer finish.$389/pr. Kit $239/pr.

**SL SW Subwoofer**

10-in dual-voice-coil driver. FR 30-180 Hz ±3 dB; sens 91 dB. Red-ash veneer finish.$329/pr.

**SL-C 2-Way Center-Channel Speaker**

Two 6½-in woofers, one ¾-in polymer-dome tweeter. Features magnetic shielding. FR 40-21,000 Hz ±3 dB; sens 89 dB SPL/W/m. Red-ash veneer finish.$279/pr. Kit $239/pr.

**SOUND-LAB**

**A-3 Electrostatic Speaker**

Single curved full-range electrostatic element. Sens 84 dB SPL/W/m; imp 8 ohms. 35 x 73 x 11 in; 145 lb. $7,990/pr.

**A-4 2-Way Electrostatic Speaker**

61 x 26 in woofer element, 61 x 4 in tweeter element. Crossover point 750 Hz. FR 32-22,000 Hz ±2 dB; sens 86 dB; imp 8 ohms. $1,499/pr. Kit $499/pr.

**Pristine Electrostatic Speaker**

Full-range electrostatic element. Power handling 100 W; FR 32-22,000 Hz ±2 dB; sens 88½; imp 8 ohms. SW-35 $7,990/pr. Kit $4,999/pr. SW-4 $3,899/pr. Kit $2,499/pr. SW-5 $2,399/pr. Kit $1,499/pr.

**SPEAKERSLAB**

**SL-3 3-Way Speaker**

8-in subwoofer, 8-in woofer, 1-in poly dome tweeter. FR 36-21,000 Hz ±3 dB; sens 92 dB SPL/W/m. Red-ash veneer finish.$589/pr. Kit $499/pr.

**SL-4 2-Way Speaker**

Two 6½-in woofer, one 1-in metal-dome tweeter. Features D Apollino configuration. FR 35-21,000 Hz ±3 dB; sens 91 dB SPL/W/m. Red-ash veneer finish.$499/pr. Kit $299/pr.

**SL-3 2-Way Speaker**

6½-in woofer, ¾-in metal-dome tweeter. FR 42-21,000 Hz ±3 dB; sens 89 dB SPL/W/m. Red-ash veneer finish.$389/pr. Kit $239/pr.

**SL SW Subwoofer**

10-in dual-voice-coil driver. FR 30-180 Hz ±3 dB; sens 91 dB. Red-ash veneer finish.$329/pr.

**SL-C 2-Way Center-Channel Speaker**

Two 6½-in woofers, one ¾-in polymer-dome tweeter. Features magnetic shielding. FR 60-21,000 Hz ±3 dB; sens 89 dB. Red-ash veneer finish.$279/pr. Kit $239/pr.
HT Gold 2-Way Satellite Speaker
7-in polypropylene midrange; 1/2-in fabric-dome tweeter. Magnetic shielding optional. Power handling 125 W; bandwidth 72-20,000 Hz; sens 91 dB; imp 4 ohms. 7 1/4 x 5 3/4 x 8 in $375

VELODYNE
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Model 3-3-Way Speaker
10-in active acoustic coupler, 8-in poly-cone woofer. 4½-in poly-cone ferrofluid-cooled midrange, 1-in critically damped ferrofluid-cooled metal-alloy dome tweeter. Biwire/biamp terminals. Power handling 200 W; crossover 600 and 5,000 Hz; FR 28-29,125 Hz; sens 90 dB; imp 8 ohms. 16 x 48 x 10 1/4 in $2,395/pr

Model 200Bk 2-Way Satellite Speaker
Two 4¼-in, 1/2-in polypropylene cone drivers. Power handling 200 W; crossover 600 and 7,000 Hz; FR 28-20,000 Hz; sens 92 dB; imp 8 ohms; genuine oak veneer finish. 15 1/2 x 7 7/8 x 16 in; 16 lb $349

VA1200Bk Surround Speaker
Multichambered enclosure with two 4½-in sides; firing woofers and four top-loaded 3½-in satellites. Features multiple radiation; asymmetrical crossover. 5-way binding posts. Power handling 150 W max; crossover point 400 Hz; sens 92 dB; imp 8 ohms. Genuine oak veneer finish. 24 5/8 x 7 x 10 in; 30 lb $499

VA1300Bk 2-Way Center-Channel Speaker
Two 5½-in woofers, 1/2-in horn-loaded poly-carbonate-dome tweeter. Features magnetic shielding; angled baffle. 5-way binding posts. Power handling 300 W max; crossover point 3000 Hz; FR 100-19,000 Hz ±4 dB; sens 90 dB; imp 8 ohms. Genuine oak veneer finish. 15 1/2 x 7 x 17 in; 16 lb $349

VELYDNE
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F-1500R Powered Subwoofer
18-in servo-controlled driver; 250-W Class A/B amplifier; passive 85-150 Hz low-pass filter; remote control with volume and on/off controls. FR 150 Hz $1,175/pr

F-1200 Powered Subwoofer
12-in servo-controlled driver. 100-W Class A/B amp; passive 85-150 Hz low-pass filter; adjustable 40-100 Hz low-pass filter. FR 20-85 Hz ±3 dB; THD 1%. Black woodgrain or granite finish. 16 1/4 x 14 x 14 in; 55 lb $1,095/pr

F-1000. As above, 10-in driver. 80-W amp. 14 1/4 in x 14 1/4 in; 44 lb $895

VA810 Powered Subwoofer
8-in driver, 10-in passive radiator. 50-W Class A/B amp; 85-150 Hz high-pass filter; 6-dB/oct low-pass filter. Line- and speaker-level inputs and outputs. Bandwidth 35-85 Hz. Black $895

VELOCITY ACOUSTICS
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VA1500Bk Subwoofer
Ported enclosure with 8-in dual-voice-coil drivers. Features magnetic shielding. 5-way binding posts. Power handling 250 W max; crossover point 60 Hz: FR 31-72 Hz ±3 dB; sens 87 dB; imp 4 ohms. 7 1/4 x 5 3/4 x 9 in $2,495/pr

WESTLAKE AUDIO
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C-83-Way Speaker
Ported 8-in woofer. 3½-in midrange, and 1/2-in tweeter. Bandwidth 42-19,000 Hz ±3 dB. Black oak finish. 11 x 41 1/4 x 10 in; 50 lb $3,000/pr

C-6-Way Speaker
Ported with 6-in woofer and 1¾-in tweeter. ER 44-20,000 Hz ±3 dB. Black oak finish. 9 x 39½ x 11 in; 30 lb $1,750/pr

WHARFEDALE
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CRS 9 3-Way Speaker
10-in woofer. 5½-in midrange, 1-in tweeter. Power handling 170 W max; crossover point 4,000 Hz; bandwidth 35-25,000 Hz; sens 92; imp 8 ohms. 12 x 31½ x 11 in; 35 lb $800

Model 210 Subwoofer/Satellite System
Subwoofer with two 8-in drivers in push-pull configuration; two satellites, each with 4-in midrange and two 3½-in metal-dome tweeters. Power handling 40 W cont; bandwidth 40-22,000 Hz; sens 89 dB; imp 8 ohms. Black; vinyl finish. 5-year warranty. Subwoofer: 8 x 12¼ x 19¼ in. Satellites: 8¼ x 5¼ x 4¼ in $600

Diamon D 2-Way Bookshelf Speaker
YAMAHA
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Tri-Sound A1 Subwoofer/Satellite System
Two NS-A325 satellites and YST-SW120 powered subwoofer. $599

Tri-Sound A2. As above, with YST-SW60 powered subwoofer. $499

YST-SW120 Powered Subwoofer
Two 7-in pure-spruce drivers; 70-W amp. Features essential Servo Technology; magnetic shielding; 24-dB/oct low-pass filter variable from 40-140 Hz; banana-plug terminals; phase-reversal switch; vol control. Bandwidth 21-180 Hz; 8½ x 24 x 16½ in; 36 lb $499

YST-SW60. As above, 50-W amp; filter variable from 50-200 Hz; no phase switch. Bandwidth 25-250 Hz; 8 ¼ x 18½ x 14¾ in $299

NS-AC300 2-Way Center-Channel Speaker
Acoustic-suspension design with two 6½-in polypropylene woofers and one 1-in dome tweeter. Features magnetic shielding; 12-dB/oct crossover. 5-way binding posts. Tweeter attenuator control. Power handling 220 W max; crossover point 6,000 Hz; bandwidth 50-20,000 Hz; sens 90 dB; imp 8 ohms. High-gloss black finish. 23 1/2 x 7 1/4 x 7 1/4 in $299

WSX-10 2-Way In-Wall Speaker
6½-in woofer, 1-in tweeter. New-construction bracket available. Power handling 80 W; bandwidth 50-25,000 Hz; sens 89 dB; imp 6 ohms. White paintable finish. 8½ x 12½ x 3¾ in $200

NS-AC200 2-Way Center-Channel Speaker
Acoustic-suspension design with two 6½-in polypropylene woofers and one 1-in dome tweeter. Features magnetic shielding; 12-dB/oct crossover. Power handling 220 W max; crossover point 6,000 Hz; bandwidth 50-20,000 Hz; sens 90 dB; imp 8 ohms. Ebony-black finish. 21 ¼ x 7 ¼ x 10 in; 15 lb $199

NS-A02 2-Way Surround Speaker
Bass-reflex design with 5-in woofer and 3½-in semi-dome tweeter. Power handling 100 W max; sens 91 dB; imp 6 ohms. Antique white finish. 11 ¾ x 8 ½ x 3 ½ in; 4 lb $99
DIRECTORY OF MANUFACTURERS

Koss, 4129 N. Port Washington Ave., Milwaukee, WI 53212 (800) 872-5677

Mark Levinson, P.O. Box 781, 2081 S. Main St., Middletonton, CT 06457 (203) 346-0806

Linn, 8709 Castlepark Dr., Indianapolis, IN 46256 (800) 546-6443

Magnepan, 1645 Ninth St., White Bear Lake, MN 55110 (612) 426-1645

M&K Sound, 10391 Jefferson Blvd., Culver City, CA 90232 (310) 204-2854

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Marantz, 1510 Feclainville Dr., Mount Prospect, IL 60056 (708) 299-4000

John Marovskis, 2889 Roebling 3rd Ave., Mount Prospect, IL 60056 (708) 299-4000

Nakamichi, 955 Francisco St., Torrance, CA 90402 (310) 338-1850

NEAR, 12 Foss Rd., Lewiston, ME 04240 (207) 795-0079

NHT, 535 Getty Ct., Building A, Benicia, CA 94510 (800) 648-9903

Nikko, 100 Trans Canada Hwy. S., Montreal, Quebec H9P 2N4 (514) 683-1771

Niles, 1233 S.W. 130th St., Miami, FL 33186 (305) 238-4373

Norman Laboratories, 1905 Altiron Dr., Norman, OK 73069 (405) 321-3305

NSM (see Heo)

NSM Loudspeakers, P.O. Box 326, Garden City, NY 11530 (516) 486-8285

OCM Technology, 650 Transit Rd., H-1, Bowmansville, NY 14026 (716) 684-0460

Ohm Acoustics, 241 Taaffe Pl., Brooklyn, NY 11205 (718) 783-1111

Onkyo, 200 Williams Dr., Ramsey, NJ 07446 (201) 825-7970

Optimus (see Radio Shack)

Panasonic, One Panasonic Way, Secaucus, NJ 07094 (201) 348-9000

Paradigm, P.O. Box 2410, Niagara Falls, NY 14302 (416) 632-0180

Paramount Pictures, 1195 W. Columbus St., Brea, CA 92821 (714) 257-3080

Parasound, 950 Batery St., San Francisco, CA 94111 (800) 822-8802

Phase Technology, 6400 Youngerman Circle, Jacksonville, FL 32244 (904) 777-0700

Philips, 1 Philips Dr., P.O. Box 14810, Knoxville, TN 37914-1810 (615) 521-4316

Pinnacle, 255 Executive Dr., Plainview, NY 11802 (516) 576-9052

Pioneer, 1925 E. Dominguez St., Long Beach, CA 90810 (800) 421-1404

Polk Audio, 5601 Metro Dr., Baltimore, MD 21215 (410) 358-3600

ProAc, 112 Swainhill Ct., Baltimore, MD 21208 (410) 486-5975

Processe (see Levinson)

Proton, 5630 Cerritos Ave., Cypress, CA 90630 (714) 952-6900

PS Audio, P.O. Box 1119, Grover Beach, CA 93443 (805) 481-4844

PSB (see NAD)

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Quad, 111 South Dr., Barrington, IL 60010 (708) 526-1645

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Wharfedale (see TDL)

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CIRCLE NO. 37 ON READER SERVICE CARD
The Velvet Underground: A Real Good Time

The 1993 reunion of the Velvet Underground, however short-lived, was no mere exercise in Sixties shock-rock nostalgia. Rather, it was a renewal of the fearless spirit of the group that extended rock-and-roll into dark, avant-garde alleyways where it had never previously dared venture, while still hewing to the stripped-down fundamentals of the genre. "Live MCMXCIII," the new two-CD concert album documenting that reunion (a shorter version is available on one well-edited disc) is thus essential listening.

Seizing the reins in his no-nonsense manner, Velvet's co-founder Lou Reed, who seems incapable of a false move at this point in his career, tensely counts off a 1-2-3-4 intro to We're Gonna Have a Real Good Time Together, and the band is off and galloping. Driven by the proto-punk tribal beat of drummer Maureen "Moe" Tucker, they romp through their repertoire as if surprised by its undiminished potency.

Superfluous elaboration is kept to a minimum on "Live MCMXCIII," culled from a three-night stand at Paris's L'Olympia Theater last June; the band builds its songs on a sturdy skeleton of no-frills drumming and nervous, skittering rhythm guitar. John Cale's saturnalian viola scrapings provide classical coloration on Venus in Furs and the ever-potent Heroin—a song that lays out the allure of junkiedom without glamorizing it.

Cale's staccato piano-pounding is central to I'm Waiting for the Man's droll depiction of a speed-freak's agitation. He also sings songs originally done by the band's late chanteuse Nico—Femme Fatale, All Tomorrow's Parties—and recites the exquisitely twisted short story The Gift with perverse gusto in his lilting, Welsh-accented voice. Sterling Morrison slips easily into his lead-guitarist role, engaging Reed in feisty dialogues. The Velvets keep it raw on "Live MCMXCIII"; you can smell the sulfur of a match and feel the heat from an untamed flame.

Most impressive of all is Reed's spirited attack on these songs. He bites into them, remaining faithful to the core arrangements but discovering something new in them three decades later. Whether boring into White Light/White Heat or dancing through Sweet Jane, he is on top of his game and in the right company to realize the best these songs have to offer. In fact, with the exception of an overly cute band intro (Velvet Nursery Rhyme) and an unredeemingly ragged version of I'm Sticking with You, the album is well-nigh perfect. You owe it to yourself to hear these pioneers revisit the jubilation and decadence of an unparalleled time and bring it all back alive.

Parke Puterbaugh

VELVET UNDERGROUND
Live MCMXCIII
We're Gonna Have a Real Good Time Together; Venus in Furs; Guess I'm Falling in Love; All Tomorrow's Parties; Afterhours; Same Kinda Love; I'll Be Your Mirror; Beginning to See the Light; The Gift; I Heard Her Call My Name; Femme Fatale; Hey Mr. Rain; Sweet Jane; Velvet Nursery Rhyme; White Light/White Heat; I'm Sticking with You; Black Angel's Death Song; Rock 'n' Roll; I Can't Stand It; I'm Waiting for the Man; Heroine; Pale Blue Eyes; Coyote
SIRE/WARNER BROS. 45464
(two CDs, 129 min)

The Treasures Of Johann David Heinichen

Johann David Who?
It is amazing but true that, until now, a first-rate Baroque composer—worthy to rank with Vivaldi, Telemann, and even Handel—has remained in obscurity, his manuscripts languishing in dusty archives in East Germany. Johann David Heinichen was born in 1683 (making him two years older than Handel and Bach), studied...
with Bach's predecessors in Leipzig, wrote operas for German and Italian theaters, worked for the Prince of Anhalt-Cottbus (also Bach's employer for a while), and ended up as the Dresden Kapellmeister (a job that Bach himself coveted). Heinichen remained in Dresden from 1717 to his death in 1729, writing sacred music, operas, and, apparently, lots of concertos.

Would Bach have been forgotten if he had gone to work in Dresden? Dresden was one of the grandest cities in Europe, but it was Catholic Germany and, in the end, it was the Protestant German culture that triumphed. Thanks to the reunification of Germany and the work of an outstanding East German musicologist, the treasures of Dresden have again come to light and the work of Heinichen has emerged—just in time to get the full early-instrument treatment by the Musica Antiqua Köln on an Archiv CD. It's an impressive recording in every way.

These pieces are superbly rendered by the excellent Cologne musicians under the direction of Reinhard Goebel, an early-music conductor who combines scholarship, technique, a knowledge of style, good humor, and deep feeling. Heinichen's music gives all the players a workout, a show and tell, not only in instrumental virtuosity but also in strict form and a kind of emotional deep breathing. The brilliant sound of these pieces is enhanced by the recording, which beautifully balances clarity, presence, and depth.

HEINICHEN: Dresden Concertos
Musica Antiqua Köln, Goebel
DEUTSCHE GRAMMOPHON ARCHIV 437 549
(two CD's, 137 min)

Cassandra Wilson Sings the Blues

On "Blue Light 'Til Dawn," Cassandra Wilson slithers seductively through standards like You Don't Know What Love Is and drenches Robert Johnson's Hellhound on My Trail in a deep river of blues. And to hear her do that is to wonder why critics waste superlatives on the strained theatricals of a Betty Carter or the alarming screams of a Diane Schuur. Neither of these more acclaimed performers can hold a Grammy to Ms. Wilson when it comes to jazz singing—her improvisational skills are formidable, and she can take a song and mold it sensuously into pure poetry.

In the past, Wilson has devoted a good portion of her albums to her own material. But on "Blue Light 'Til Dawn," her ninth album and her debut on Blue Note, she makes a chameleonic trip through...
They are blues legends whose music explodes with the most basic emotions and reverberates through rock, R&B, jazz and soul. Now you can explore a wide range of blues at its best with The Blues Experience from the Columbia House Music Collection.

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Clifton Chenier — Bayou Blues (Specialty/Fantasy). A fabulous collection of zydeco — the danceable, Creole-based blues from southern Louisiana — by its greatest exponent. Chenier "literally brought this music to the world from out of the bayous." — Rolling Stone

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material from sources as diverse as Van Morrison, Robert Johnson, Joni Mitchell, and Thom Bell. The accompaniments are also a departure, being largely acoustic and guitar-oriented and in general closer to the music Wilson absorbed in her formative years (born and raised in Jackson, Mississippi; she grew up during the Motown/folk-renaissance era and is no stranger to the blues). But this young lady does not resort to emulation; everything on "Blue Light" is superbly translated into her own style. Compare, for example, her version of *Children of the Night* to the original, mid-Seventies Stylistics recording, or her interpretations of Robert Johnson's *Hellhound* and *Come On in My Kitchen*—the sum and substance are intact, but she has distilled these songs and given them a timeless quality.

In short, Cassandra Wilson is a captivating, musical storyteller, whose tales deserve the attention of discriminating listeners. Producer Craig Street has brought out the best in her, and one can only hope that their happy association brings a sense of reality and immediacy to the gripping music that brings us the experience of the opera.

As Tosca, Raina Kabaivanska employs her pure, silvery soprano to create a lyrical heroine. When amplitude of sound is called for, she delivers it in a well-focused and meaningful way. She sings the aria "Vissi d'ar..." slower than usual, which only increases its intensity and despair. Throughout, she reflects the text for telling dramatic effect.

Luciano Pavarotti is in fine voice here as Cavaradossi, singing with attention to phrasing and with concern for characteri-

A Real Roman "Tosca"

Recorded during performance at the Rome Opera in December 1990, RCA's new set of Puccini's *Tosca* brings a sense of reality and immediacy to the gripping music that studio recordings often do not achieve. Here, we are in the theater, caught up with the performers in the mounting intensity of the melodrama. We share in the applause, and occasionally we hear the prompter. We are delighted by the enthusiastic audience's demand for a repetition of the tenor's Act III aria, "E humane le stile"—which, incidentally, is sung more effectively the second time around. The orchestral sound may lack the hyped-up resonance of more synthetic recordings, but it is the sound we would hear at the Rome Opera.

As Tosca, Raina Kabaivanska employs her pure, silvery soprano to create a lyrical heroine. When amplitude of sound is called for, she delivers it in a well-focused and meaningful way. She sings the aria "Vissi d'arte" slower than usual, which only increases its intensity and despair. Throughout, she reflects the text for telling dramatic effect.

Luciano Pavarotti is in fine voice here as Cavaradossi, singing with attention to phrasing and with concern for characteri-

CASSANDRA WILSON

Blue Light 'Til Dawn

*You Don’t Know What Love Is: Come On in My Kitchen; Tell Me You’ll Wait For Me; Children of the Night; Hellhound on My Trail; Black Crow; Sankofa; Estrellas; Tedgeane; Tupelo Honey; *

Blue Light 'Til Dawn: "I can’t Stand the Rain"

BLUE NOTE 81357 (59 min)

Luciano Pavarotti, Raina Kabaivanska

Bach: Suites Nos. 2 and 5 for Unaccompanied Cello; other works.

Mstislav Rostropovich. VANGUARD 4083. The early recording (circa 1956) that helped to introduce the great Russian cellist's artistry to the West.

Beethoven: Sonatas for Piano and Violin. Joseph Szegiti, Claudio Arrau. VANGUARD 8060. These live, 1944 recordings from the Library of Congress "are monophonic, but, given the kind of musicianship we are dealing with here, that becomes a mere quibble" (March 1972).


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We Bring The Music To You.
JACKSON BROWNE

I'm Alive
ELEKTRA 61524 (47 min)
Performance: Self-absorbed
Recording: Very good

I don't know that Jackson Browne ever studied the English Romantic poets or, if he did, whether he remembers William Wordsworth’s notion that the greatest art comes from “emotion recollected in tranquility.” I’d have to conclude, after listening to “I’m Alive,” that Browne couldn’t care less about Wordsworth’s theory. That’s because the singer-songwriter clearly recorded this album while still suffering from a pretty severe romantic disappointment. (Readers of the tabloid press may assume that Browne wrote these tunes after his affair with actress Daryl Hannah splashed down.) Although Browne sequenced the songs on “I’m Alive” to show the healing process of someone gradually learning to cope with such a breakup, it’s clear that the men in these songs still long to be with the women in these songs. No matter how chipper or bouncy the melodies might be, the lyrics dump a lot of bitterness on top. Even in the songs that introduce a little of the understanding that comes with Wordsworthian tranquility (“Two of Me, Two of You, Sky Blue and Black”), Browne is clearly someone who’s never been before.

Jackson Browne: girl friend trouble?

JUDY COLLINS

Judy Sings Dylan . . . Just Like a Woman
GEFFEN 24612 (52 min)
Performance: High-minded
Recording: Good

The idea of Judy Collins singing the songs of Bob Dylan seems to make sense. Why shouldn’t one of the finest voices of the Sixties folk movement record an entire album of the music of the premier writer of that generation? But barely a minute into this collection it becomes blazingly apparent just how far apart these two extraordinary performers have moved since they met thirty years ago.

The upshot is that Collins took the Sondheim route too many moons ago to know how to interpret these songs properly now. She may have a sedate rock band behind her here and there, and it’s obvious Dylan’s songs hold a lot of significance for her, both musically and lyrically. But on cut after cut, she virtually wrings clean all of Dylan’s anger, bitterness, edge, and danger. The results range from the almost comical to the infuriating. In It’s All Over Now, Baby Blue she sounds like Julia Child singing to a stuffed chicken, and in Like a Rolling Stone she nearly succeeds in reducing the music of the counterculture to safe and bland-ed-out tunes she can perform as the guest of regional orchestras.

The best news is that vocally Collins has never sounded surer. But that does nothing to disguise the lounge-singer effect she brings to Sweetheart Like You. When she plows through that song, it’s hard not to think of Lili Tomlin’s perfect parody of a piano-bar songstress. Collins might just as well have titled this album “Bobbie Jeanine Sings Dylan.” Or maybe “guits” is a better word.

JOE HENRY

Kindness of the World
MAMMOTH 0057 (56 min)
Performance: Convincing
Recording: Good

Joe Henry has a voice and a musical sensibility that are refreshingly down to earth and free of artifice. Descending from the same fertile folk-country loam that sprouted talents like John Prine, Guy Clark, and the Band, he is among the purest active proponents of roots music, plowing his way through a song at a sure, steady, and unhurried pace. “Kindness of the World” is an album that rewards close listening. The settings are spartan and the voice laconic, but these songs yield their nectar slowly but surely, drop by drop. In sparse but telling language Henry evokes the romantic fatalism at the heart of the country-music mythos in She Always Goes: “I can’t make this story bend or head it off before it ends. We all have stories. I suppose. But in mine, she always goes.” Most of these songs are cast in plaintive earth tones, with Henry’s unadulterated, matter-of-fact voice surveying a world of slumbering emotions as barren as fall’s fallow fields. He mixes his elemental plainsongs with more rousing, arranged material like Fireman’s Wedding and This Close to You, both of which are kicked to life by a full band including members of the Jayhawks. One or two more numbers like them wouldn’t have hurt the album’s pacing, but that’s just...
Drummer Boy with Bing Crosby). The most expected to do on such shows (that’s how we got cause that’s what hosts and guests were ex-
bpecting to do on such shows) with almost no sense of common feeling, be-
cause that’s what hosts and guests were ex-
pected to do on such shows. Hosts and guests would croon along
with the country-soaper A Woman’s Needs with Tammy Wynette and the catchy pop-soul of Go On and On with Gladys Knight. But they aren’t enough to redeem the uninspired musical exercises found here.

Joe Henry: less is more

Otis Redding's personal indulgence. one of those anti-commercial labors of love he's always threatened to turn loose on the public.

Admittedly, the transition from the cushiony pop of the right side, where he used an outside producer, to the spectral agit-pop of the self-produced left side is jarring. and the two parts don’t really cohere. But that is precisely the point: and “Quick Change World” will leave you wondering, as it almost certainly does Ocasek, why palatable pop and personal expression must be mutually exclusive. As for the tunes, the right side is a self-contained mini-album whose appealingly minimalist trappings—the steady rat-tat-tat of a snare, former Car Greg Hawkes’s nursery-rhyme-simply synths. Ocasek’s own clipped, economical delivery—compare favorably with the Cars’ hit-filled “Heartbeat City.” the right side opens the disc with six manicured angst-pop tunes that could have easily come from any Cars album back when they were New Wave’s gift to the charts. The left side is more like a

OTIS! THE DEFINITIVE OTIS REDDING

Boxed-set CD retrospectives are such a glut on the market these days that worthy ones can easily be overlooked. Here are a few that shouldn’t be.

THE BLUES: A SMITHSONIAN COLLECTION OF CLASSIC BLUES SINGERS

Sony Special Products 101

Superbly remastered retrospective look at the rock/feminist icon, fleshed out with numerous unreleased live performances from all stages of her too-brief career.

ELVIS PRESLEY
From Nashville to Memphis—The Essential 60’s Masters, Vol. I

Traditional wisdom has it that Presley spent the Sixties churning out nothing but hasty songs for even worse movies. Here’s an anthology that convincingly suggests otherwise.

FREE
Molten Gold—The Anthology

Macho-dumb lyrics notwithstanding, these guys were rock’s most innovative power trio (in a weirdly minimalist way) until the arrival of the Police nearly a decade later. All their best stuff is included here.

ALAN PARSONS
Try Anything Once

Progressive-rock fans, take heart. Prog-rock vet Alan Parsons is back with his first album since 1987. It’s also his first solo album ever, as he’s officially dropped the word "Project" from his artist moniker. That’s a mere technicality, however, as this album is very much in the vein of its predecessors, with a shifting cast of vocalists, moody instrumental soundscapes, and AOR-friendly songs that...
ask the age-old question "What's it all about, Alfie?" You know—time, life, love, death, eternity, and so on.

"Try Anything Once" comes atired in the most aurically distinguished squeezing imaginable as super-superfecker Parsons embeds every note in a lush sonic matrix with painstaking precision. Occasionally it all gets tethered in cliches (Back Against the Wall, I'm Talkin' to You) and hoarse-voiced entreaties full of the sort of arty bombast that pipettes the pointy heads and poison pens of critics. But when former 10cc-stalwart Eric Stewart's wispy vocals claim a quieter number such as Siesta Song or Wine from the Water, or when Parsons and crew sail off on some evocative instrumental tangent, "Try Anything Once" is aulily enjoyable. Even harder-rocking tunes like Turn It Up have something to offer—namely, a measure of conviction and competence that's been in short supply in the FM-rock larder lately. Complete with one of those wondrously strange Hipgnosis album covers whose style will be recognizable to anyone who's ever gazed at a Pink Floyd jacket, "Try Anything Once" does a sound job of keeping the prog-rock banner waving in the Nineties.

**PEARL JAM**

Vs. 
EPIC 53136 (46 min)

**Performance:** Torrential

**Recording:** Okay

Some thirty years after the British invasion split the youth of America into two camps—Beatles fans and Stones fans—the Seattle rush threatens to do the same thing with Pearl Jam and Nirvana. The historical parallel, however, isn't perfect. Pearl Jam and Nirvana both have angst-ridden, dysfunctional people at the heart of their music, but Eddie Vedder and Kurt Cobain, respectively, have different ways of acting out their pain. Compared with the noisy, demanding Cobain, Vedder is more sensitive, somewhat shy person who just happens to stand in front of a rock band. And where Cobain is content to spray the world in general with his bile, Vedder seeks specific retribution, going directly for the people who cause the hurt.

Of course, the musical differences between Pearl Jam and Nirvana are major as well. Nirvana is basically a punk band with very few musical pretensions beyond slamming out the riffs, while Pearl Jam is a conventionally proficient hard-rock band with several aces up its sleeve. Compared to "Ten." Pearl Jam's debut, the new "Vs." shows a cleaner matching of riff with intention. The tangy, Stonesian hooks of Glorified G are perfect for the song's Lester Bangs appreciation and the way he could make all those stories believable...

**BRUCE SPRINGSTEEN**

Nebraska
COLUMBIA 38358

"This is the record that most influenced my life. When we first started to play we listened to it all the time... those simple arrangements, and the way he could make all those stories believable..."

**BOB DYLAN**

Nashville Skyline
COLUMBIA 10825

"I can sing every one of these songs. I always take it in the car when I go on a trip—why, I don't know. I think the duet with Johnny Cash [Girl from the North Country] is the greatest duet of all time... it almost doesn't work, but it does."

**EMMYLOU HARRIS**

Bluebird
REPRISE 25776

"I play Emmylou all the time, but this is the one I'm into right now. All the songs are really beautiful, and the album's really dark, which I like."
Mott probably never heard Dizzy Gillespie singing gently through a program that is a get the impression from "Stone Free" that he was one of the greats, you might (everybody else). If you didn’t already know (Eric Clapton, Buddy Guy), just like freshness of Seal and Beck, the other big ed the boundaries of rock-and-roll. Next to the anyone could make to a musician who explod-get all about Hendrix, which is the best tribute pure unfettered expression, they make us for-age to the legendary singer-guitarist. Through kiss off all traditional notions of paying hom-age to Jimi Hendrix, Seal and Jeff Beck (Spin Doctors), or saxophonist Don Braden are among the musi-cians who contribute mightily to this near-hour of mellow sounds.

### A TRIBUTE TO JIMI HENDRIX

**TELARC JAZZ 83336 (56 min)**

**I Love Being Here with You**

**JoAnn Bryson**

**Performance: Excellent**

**Recording: Excellent**

A tribute to Hendrix, Scad and Jeff Beck kiss off all traditional notions of paying homage to the legendary singer-guitarist. Through pure unflattered expression, they make us forget all about Hendrix, which is the best tribute anyone could make to a musician who exploded the boundaries of rock-and-roll. Next to the freshness of Scad and Beck, the other big names on this album sound just like themselves (Eric Clapton, Buddy Guy), just like Hendrix (Living Colour, Spin Doctors), or some wishy-washy combination of the two (everybody else). If you didn’t already know Jimi Hendrix was one of the greats, you might get the impression from “Stone Free” that he was a pretty dull fellow.

**JEANIE BRYSON**

I Love Being Here with You

**Performance: Excellent**

You probably never heard Dizzy Gillespie speak of his daughter, Jeanie, but here she is, singing gently through a program that is a pleasant blend of rare and common fare. The liner notes compare her style to those of Sarah Vaughan, Dinah Washington, and Carmen McRae, but if you want to know who Bryson really sounds like, think of Susannah McCork-erie with a touch of Peggy Lee. While she lacks McCorkie’s engaging timbre and ear for the perfect off-beat tune, Ms. Bryson can hold her own. And she makes her recording debut in superb company: Kenny Barron, Wallace Roney, Vic Juris, Steve Nelson, and tenor saxophonist Don Braden are among the musi-cians who contribute mightily to this near-hour of mellow sounds.

### JAZZ REVIEWS

**STONE FREE: A TRIBUTE TO JIMI HENDRIX**

**REPRISE 45418 (64 min)**

**Performance: Okay**

**Recording: Okay**

About halfway through Manic Depression, which comes about halfway through this tribute to Jimi Hendrix, Scad and Jeff Beck kiss off all traditional notions of paying homage to the legendary singer-guitarist. Through pure unflattered expression, they make us forget all about Hendrix, which is the best tribute anyone could make to a musician who exploded the boundaries of rock-and-roll. Next to the freshness of Scad and Beck, the other big names on this album sound just like themselves (Eric Clapton, Buddy Guy), just like Hendrix (Living Colour, Spin Doctors), or some wishy-washy combination of the two (everybody else). If you didn’t already know Jimi Hendrix was one of the greats, you might get the impression from “Stone Free” that he was a pretty dull fellow.

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CIRCLE NO. 32 ON READER SERVICE CARD
The late Bill Evans was a romanticist whose delicate piano style combined remarkable lyricism with real substance. His music was gentle and sophisticated and it could haunt a heartbeat by an open fire, but it was never romantic in the syrupy sense nor did it ever remotely have anything in common with the tinkling of New Age. Bill Evans communicated on a much higher level, and with his music he reached some of the most fertile minds in jazz. One dedicated devotee was guitarist John McLaughlin, who first heard Evans with Miles Davis and later joined Davis's group himself. "Time Remembered" is McLaughlin's tribute to Evans, an all-guitar set that in a wonderful, gentle way reflects the soul of Bill Evans. I can think of no better remembrance of this extraordinary artist.

C.A.

LEWIS NASH

Rhythm Is My Business
EVIDENCE 22041 (61 min)
Performance:Swinging
Recording: Excellent

Born in Arizona, rarely fertile ground for jazz, Lewis Nash came to New York twelve years ago to work for Betty Carter. Since then, he has matured into a stellar jazz drummer who has graduated to more fitting associations. "Rhythm Is My Business" is Nash's first release as a leader; recorded in 1989, it has the now-well-known Mulgrew Miller working the piano to the max and the still-much-neglected Steve Nelson mizzling on vibes. Both share Lewis's rhythmic qualities, so the swinging becomes quite intense at times (as on Nelson's Pranayama), and that's when the album hits its peaks. There are also some winning low-key moments here, including "Omenette," a memorable collaboration between Ron Carter (who visits for this track only) and fellow bassist Peter Washington.

When You Return is the only track that sent my mind drifting off to other things; it's a bland tune with a matching vocal by Nash's wife, Teresa, who I hope put more life into the three R&B albums she has made for the Japanese market.

C.A.

JEFF PALMER

Ease On
AUDIOQUEST 1014 (61 min)
Performance: Hot and wholesome
Recording: Foolishly

Not since Jimmy Smith cooked up a storm on a series of Blue Note and Verve albums have I heard such seething organ solos as Jeff Palmer produces on his new album, "Ease On." With Arthur Blythe's alto sax, John Abercrombie's guitar, and Victor Lewis's rock-solid drumming, this formidable quartet generates music that could animate granite. It's a volcanic mix, with Blythe's alto at times...
Sinatra's "Duets": Doobie, Doobie, Don't

You already know the idea behind Frank Sinatra's new album: The Chairman of the Board remakes some of his signature tunes with the original arrangements and some famous guests—Barbra Streisand, Liza Minnelli, Carly Simon, Tony Bennett—singing along. And you've probably heard the word-of-mouth on the results: Sinatra sounds like Joe Piscopo doing Sinatra, it's obvious the star and his collaborators weren't in the studio at the same time, and some of them—U2's Bono, Gloria Estefan—have about as much business doing standards as Sinatra would have doing heavy metal. All that's true, I'm afraid, but it doesn't prepare you for the unholy mess that is "Duets."

Sure, the audible reality here is that Sinatra is simply years past it (and not just in vocal quality—the magisterial phrasing of yore seems ossified, too). And yes, the celebrities—even the ones like Bennett who are on Sinatra's stylistic wavelength—are essentially extraneous; thanks to the impersonal, uninteractive way "Duets" was recorded, they're more or less reduced to filling in the blanks Sinatra designed to leave for them. But all that's really beside the point—it's the concept behind the album that is monumentally wrong-headed. These songs were never intended to be call-and-response duets between superstars; they were written (by people who knew what they were doing) to be sung by an "I" to an audience. And so what we get here is not some sort of historic musical meeting of the minds but rather a Wagnerian apotheosis of the celebrity musical numbers from old Fifties TV variety shows, the kind of show-biz exhibitionism that regularly matched up Odd Couples from Hell like Dinah Shore and Tennessee Ernie Ford.

That such an undertaking (and aesthetic) is rightfully obsolete these days seems not to have occurred to anybody involved with the making of "Duets," but it's why, despite the high-profile talent involved, the album is pretty much unlistenable. On every level—beginning with the tacky Leroy Neiman cover—it was born kitsch.

Steve Simels
ART GARFUNKEL
Up 'Til Now
COLUMBIA 47113 (42 min)
A sort-of career retrospective by folk-rock's eternal choirboy, and on its own wimpy terms quite enjoyable. Best moment: The Breakup, in which Garfunkel and Paul Simon crack themselves up contemplating just that. Biggest surprise: a remake of Since I Don't Have You that kicks Guns N' Roses' butt. S.S.

SAM KINISON
Live from Hell
PRIORITY 53863 (54 min)
Final thoughts from the quintessential Eighties comedian (translation: a reaction-ary loudmouth). Funny in spots, but frankly the guy wasn't fit to wipe Bobcat Goldthwaite's leather jacket. S.S.

PUTUMAYO PRESENTS
THE BEST OF FOLK MUSIC: CONTEMPORARY FOLK
PUTUMAYO WORLD MUSIC/RHINO 71448 (55 min)
A very nice sampler featuring more-or-less acoustic acts, from old-timers like Joan Baez to youngsters like Indigo Girls and Mary Black. Fave raves: B.B. King Was Wrong, a witty anti-blues by Jersey folkie John Gorka. S.S.

SIXTY MINUTE MEN—THE BEST OF BILLY WARD AND HIS DOMINOS
RHINO 71509 (55 min)
Billy Ward and the Dominos had three great lead singers (the other two were Clyde McPhatter and Jackie Wilson), which sort of makes them the Yardbirds of Fifties R&B. This overdue greatest-hits collection also proves that Nick Tosches was right when he called them "the most brilliant and the classiest of the rock-and-roll vocal groups." Terrific stuff, surprisingly well recorded. S.S.

JIMMY WEBB
Suspending Disbelief
ELEKTRA 61506 (51 min)
Remember By The Time I Get To Phoenix and the groundbreaking hits Jimmy Webb wrote in the late Sixties? Then do yourself a favor and avoid this collection of overwrought MOR, including Elvis & Me, the touching yet pathetic story of a meeting between the songwriter and the King, who Webb believes he could have saved "for sure." Right, Jimmy—and how about Miles Davis? Janis Joplin? Jimi Hendrix? Amelia Earhart? . . . A.N.

YELLOW PILLS VOLUME 1
BIG DEAL/CAROLINE 9003 (70 min)
Twenty-one tracks from power-pop heaven, courtesy of the magazine of the same name: a great new Dwight Twilley tune, a quiet stunner by the Cowsills (that's right, the Cowsills), and glorious recent efforts by Tommy Keene, Shoes, the Rubinoos, Adam Schmitt, and New York legend Mark Johnson, among other worthies. Verdict: to die for. S.S.

REGINALD R. ROBINSON
The Strongman
DELMARK 6622 (67 min)
Performance: Excellent
Recording: Fine remote
Like most teenagers, Chicagoun Reginald Robinson loved music. But while the other neighborhood kids were hopping and hopping to rap, he turned to something completely different. At thirteen, he not only developed a fascination for ragtime—he decided to play it. Seven years later, that is something young Mr. Robinson does very well. And while it is quite extraordinary, in this electronic age, to find a young African-American performing turn-of-the-century music, it is even more amazing to learn that he also composes it.

Robinson's debut album, The Strongman, is a delightful set of solos echoing music that is rarely heard today except in historic contexts. It starts with a lithe reading of Scott Joplin's Maple Leaf Rag and continues with twenty-one of his own compositions in the ragtime idiom. I don't know how much of a future one can have as a ragtime player/composer today, but I suspect that Robinson is capable of broadening his scope to include other facets of jazz. He certainly has the skill and musicianship to move into the next century. C.A.

ART TAYLOR
Waitin' at the Vanguard
VERVE 677 (82 min)
Performance: Perfection
Recording: Fine remote
He is one of the finest drummers to come along since bop hit 52nd Street, and the list of his past musical associates includes Coleman Hawkins, Bud Powell, Charlie Parker, Miles Davis, and John Coltrane. Today, Art Taylor continues to demonstrate what a fine musician he is. His new "Waitin' at the Vanguard" is no throwaway session, but rather a thoroughly musical, well-thought-out live set by a highly disciplined group of relatively unknown players. With two saxophones, piano, bass, and drums, it easily obtains an out-of-the-ordinary sound, but it is the attention to details that really distinguishes Arthur Taylor's Wallovers from normal club fare. If they keep this up, they will be an all-star quintet before we know it. C.A.
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BACH: Advent Cantatas

Monteverdi Choir:
English Baroque Soloists, Gardiner
DG ARCHIV 437 327 (61 min)
Performance: Confidently personal
Recording: Excellent

Bach's three cantatas for the first Sunday in Advent—"Nun komm, der Heiden Heiland" I and II (Nos. 61 and 62) and "Schwingt freudig euch empor" (No. 36)—are often startlingly personal, full of adventurous compositional techniques that were perhaps too idiosyncratic for his larger works. They are so haltingly odd at times that they push even the formidable Monteverdi Choir to its limits. In No. 36, one of the chorale melodies is superimposed over a pulsating beehive of wind writing. No. 61 opens with what amounts to a French overture and has a stunning recitative in which only gently knocking pizzicato strings accompany the baritone's description of knocking at the door of enlightenment. No. 62 has an odd duo recitative for soprano and mezzo. In all three, the final chorales are strangely truncated (the longest is 45 seconds).

The emotional range is also remarkable, even by Bach's high standards. All three cantatas use the "Nun komm, der Heiden Heiland" text ("Now come, Savior of the heathens"). No. 61, written in 1714, anticipates Christ's birth as an overdue cure for a sick world. No. 62, written a decade later, is brighter, more joyful, and more lyrical, with curious militaristic overtones in the baritone solo. No. 36, compiled around 1730 out of older works, uses the same text in a touchingly intimate soprano/mezzo duet.

John Eliot Gardiner's Bach performances have sometimes been too driven, unyielding, and impersonal, but he meets these pieces on their own terms. He gets the usual fine singing and playing from his chorus and orchestra as well as from an especially attractive lineup of soloists—the soprano Nancy Argenta, the mezzo Petra Lang, the tenor Anthony Rolfe Johnson, and the baritone Olaf Bar.

BARTOK: Violin Concerto No. 2; Rhapsodies Nos. 1 and 2
Takezawa; London Symphony, Thomas
RCA VICTOR 61675 (63 min)
Performance: With a broad brush
Recording: Muscular

There is nothing hard-edged about Kyoko Takezawa's performance of Bartok's elaborate and big-scale Second Violin Concerto, dating from his prime creative period in the mid-1930s. Pinchas Zukerman's reading, with Leonard Shatkin and the St. Louis Symphony (also on RCA), is two minutes faster in the opening movement and in the slow movement, though Takezawa's finale is closer to the composer's designated timings. Her decidedly Romantic treatment does work initially, but Zukerman has a definite edge when it comes to sustaining line and continuity in the slow movement variations, and there is also more bite in his finale. If you prefer your Bartok on the lush side, Takezawa will be much to your taste, and the spacious recorded sound fits her style perfectly. Michael Tilson Thomas, who knows his way around this music, elicits fine playing from his London forces.

The CD is filled out with the two violin rhapsodies, both substantial works in Bartok's folk manner. In them Takezawa gives full rein, and with splendid effect, to her own rhapsodic proclivities.

BEETHOVEN: Piano Sonata No. 32, Op. 111; Six Bagatelles, Op. 126; Rondo a Capriccio; For Elise
Anatol Ugorski
DEUTSCHE GRAMMOPHON 435 881 (70 min)
Performance: Wayward sonata
Recording: Good

Twenty-seven minutes for the aria of Op. 111? That's the usual timing for the entire sonata. What accounts for the disension here is not a matter of repeats, but simply Anatol Ugorski's somewhat haphazard idea of organization. He shows little grasp of, or concern for, Beethoven's grand design, but seems content just to noodle about in the aria's variations, ignoring the elements that define their character as well as the strands that connect them.

It may be that Ugorski is just more comfortable with more modest structures. He is patiently communicative, in fact downright charming, in the shorter pieces here. For Elise is given an aristocratic frame that makes it more genuinely affecting, and the Rondo a Capriccio (known as "The Rage over a Lost Penny") provides a suitably energized finale to the appealing half of the program. But of course these pieces as well as the sonata are available on CD's that are recommendable for their total content.

R.F.

BRITTEN: Peter Grimes
Rolf Johnson, Lott, Allen, others;
Choir and Orchestra of the Royal Opera House, Covent Garden, Haitink
EMI 54832 (two CD's, 144 min)
Performance: Orchestrally superb
Recording: Excellent

Bernard Haitink gives his customary attention to the musical structures in this ever-fascinating opera about an outcast fisherman who may be equal parts poet and murderer, and he makes Britten's evocations of the sea—ina certain ways the main protagonist—in some ways the main protagonist—unsurprisingly picturesque. The clean articulation and rhythmic precision of his reading, along with the resourceful recording, bring the opera vividly alive. Apart from the sound effects, one gets a strong sense of stage movement from the singers. Sarah Walker shows us the anguish behind Mrs. Sedley's drug addiction as well as the usual bitchiness. Felicity Lott's strong, passionate Ellen Orford is an unusually well-matched partner for Peter Grimes. Thomas Allen, as Balstrode, and Stafford Dean, as Swallow, are also welcome in their secondary roles.

The only thing that keeps this recording from being perfect is Anatol Ugorski's somewhat haphazard idea of organization. He shows little grasp of, or concern for, Beethoven's grand design, but seems content just to noodle about in the aria's variations, ignoring the elements that define their character as well as the strands that connect them.

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R.F.
Russian Romantics

If there is any cause for complaint, it concerns the lack of track or index access to individual sections of the music and the skimpy documentation, which falls below Telarc's commendable norm. The sound, though, is fully up to Telarc's standard, and the flat-out irresistible performance of Scènes de Ballet makes the good one of The Seasons a duplication easy to bear.

A Moscow orchestra has made its debut on the RCA Victor label in music of Borodin, some of which would have been lost to us without Glazunov's productive efforts. It was Glazunov who completed and orchestrated the two movements Borodin composed for what was to have been his Third Symphony, and he shared with his mentor Rimsky-Korsakov the responsibility for similar attention to the operatic masterwork Borodin left unfinished. Evgeny Svetlanov conducts the State Symphony Orchestra of Russia in the Third Symphony, two numbers from Prince Igor—the overture (put together and orchestrated by Glazunov) and the “Polovtsi March” (orchestrated by Rimsky)—and the large-scale First Symphony, which Borodin finished on his own.

Svetlanov's extremely persuasive performances of the two seldom-heard symphonies clearly surpass all other CD versions, though the edge over his own 1983 recording of the Third (when his orchestra was called the U.S.S.R. Symphony) on Melodiya is a narrow one, and those who have that earlier all-Borodin disc will cherish it for his beautiful account of the Petite Suite and his poetic one of In the Steppes of Central Asia. But the Prince Igor Overture in that collection, recorded back in 1963, is no match for the new one, either musically or sonically, and the big First Symphony makes the new disc self-recommending. RCA has labeled it, by the way, “The Russian Five, Vol. 1,” but has said nothing about scheduling the implied follow-ups with music of Rimsky-Korsakov, Mussorgsky, Balakirev, and Cui—or more Borodin. Such a series could prove to be an open-ended affair, and that would be all to the good if the subsequent installments come up to the level of this one.

Richard Freed

The Seasons, the last and surely the strongest of Glazunov's three expansive ballet scores, is one of those things we have come to know on records but never hear in our concert halls. Raymond Leppard has been conducting portions of it here and there, and last season Edo de Waart and the Minnesota Orchestra did it in full; Telarc has just issued the Minnesotans' recording of it, together with a second Glazunov work that is likely to be more of a discovery to most listeners, and a very happy one.

De Waart's performance of The Seasons is solid and pleasing, if not quite a match for Ernest Ansermet's glorious 1967 recording, particularly in the concluding "Autumn" section. Ansermet omitted the thoroughly dispensable "Satyr" episode in that section, but he showed more drive in the main portion (it's a bacchanal, after all) as well as a greater sense of contrast in the voluptuous "Petit Adagio," and his midprice London disc is treasurable, too, for his winning way "Petit Adagio," and his midprice London disc is sheer enchantment.

This lesser-known suite, composed in 1894, just after the concert waltzes and just before Raymond, the first of Glazunov's ballets, was not designed for choreographic treatment but is simply a brilliant and ingratiating sequence of eight stylized dance pieces. Glazunov recycled the second one, "Marionnettes," in his ballet Ruses d'Amour; among the other numbers are a mazurka, an evocative "Danse Orientale," and a dreamy waltz that brings together his gifts for melody and color on a truly inspired level. There have been few recordings of this work since the first one, made by Eugene Goossens in London nearly sixty-five years ago, and none from any source that has made so strong a case for it as this new one.

ELGAR: Cello Concerto; Enigma Variations; Froissart Overture

Robert Cohen, the soloist in Elgar's late, bittersweet Cello Concerto, sets the tone at the very start, opening with a mournful, world-weary sigh that leads into a reading of the first movement more elegiac than usual but all the more affecting for it. His treatment of the transitional cadenza at the end of the movement is a particular pleasure, and the moto perpetuo-style scherzo is scintillating. The wistfulness of the slow movement would melt a heart of stone, and its effect is intensified by the contrast with the introductory passages of the final movement, by turns brusque and deeply melancholy. The melancholic element reaches its peak in what amounts to an epilogue, only to be rudely brushed aside by a "let's get on with it" conclusion. With splendid support from Charles Mackerras and the Royal Philharmonic and first-rate sound all the way, this version of the concerto ranks among the three or four best on record.

I wish I could say as much for the purely orchestral works here. The Froissart overture, Elgar's first major orchestral score, was meant to evoke the spirit of medieval chivalry. The orchestral sonorities are brave but the musical substance is thin. As for the often recorded and performed Enigma Variations, certain elements in Mackerras's otherwise fine and sensitive reading put me off, such as an intensely introverted treatment of the very opening pages and a curious lack of surge at the climax of the famous "Nimrod" variation.

D.H.

FALLA: El Amor Brujo; Seven Spanish Folk Songs

Nata: Luxembourg Chamber Orchestra, Lopez-Cobas
DENON 75339 (44 min)
Performance: Seductive
Recording: Seductive

EL Amor Brujo ("Love, the Sorcerer") was first performed in Madrid in 1915, almost immediately after Falla returned from Paris—where, under the influence of the Impressionists and the Ecole de Paris, he had somehow learned to be, at one and the same time, a European modernist and a musically traditional Spaniard.

The big-orchestra version of this music, written for both the ballet and the concert hall, is the one everybody knows. But here is the original theater version, more like a one-act
**CLASSICAL MUSIC**

czarzuela than a ballet. There are spoken scenes between characters, instrumental backgrounds, and a chamber- or theater-size scoring. Even the story is different, simpler and more direct: Our heroine, betrayed by an unfaithful gypsy lover, gets her revenge by snaring him in a black-magic love spell—or, more to the point, she discovers how to get results by playing hard-to-get sexy. Oddly enough, the program notes recount the story of the later version; fortunately, there is a complete libretto.

The orchestral version will undoubtedly always be more popular; yet the original version has a dramatic power and directness of its own, and it certainly has a place on the CD shelf. It is, above all, a tour de force for a dramatic mezzo-soprano who can dance and act as well as sing.

I don’t know about her dancing or stage acting, but Alicia Nafé, an Argentine long resident in Spain, has a seductive voice and the kind of simple, cool intensity that suits this material. Denon has added her attractive performances of the Seven Spanish Folk Songs (in the neat and effective orchestrations by, of all people, the Italian avant-gardist Luciano Berio).

Jesus Lopez-Cobos’s view of Falla has a certain classical reserve in the midst of color and passion, but I happen to think that this suits the composer’s dignified humanism very well. The passion is there, but instead of erupting at the surface, it stays just beneath, informing everything that goes on without pushing the passion buttons too hard. In short, playing hard-to-get sexy.

**MOZART:** Symphonies Nos. 35, 36, 38-41

**WEBERN:** Works for Orchestra

Cleveland Orchestra, Dohnányi

Performance: Excellent Webern

Recording: Rich

Christoph von Dohnányi’s performances of Mozart’s six great Viennese symphonies demand three discs. To fill them out, London had him record the far less familiar orchestral works of Webern, including the Six Pieces (apparently the original 1909 version, not the standard 1928 revision), the Five Pieces, and the Passacaglia, Symphony, and Variations. It was a fine idea, and Webern’s music is presented with all the brilliance and conviction one could hope for. If the combination works less well than it might, it is only because, after the engaging “Haffner” and “Linz” Symphonies on the first disc, the rest of the Mozart performances may not hold listeners’ attention long enough for them to get to the Webern.

All the Mozart readings are big and bluff, but, except for the two already noted, they lack the charm and warmth of those by, say, Bruno Walter and his contemporaries. Somewhat more surprisingly, they are also shy of the level of elegance, and even of clarity, that gave such character to Herbert Blomstedt’s sturdy performances with the Dresden State Orchestra on Denon. Dohnányi offers us little more. I’m afraid, than the sturdiness.

The Cleveland Orchestra, of course, is superb at delivering whatever is asked of it, and the Webern performances are such altogether persuasive realizations that they might well expand the audience for the composer. R.F.

**NONO: II Canto Sospeso**

Soloists: Berlin Radio Chorus; Berlin Philharmonic, Abbado

**MAHLER:** Kindertotenlieder; Ich Bin der Welt Abhanden Gekommen

Lipovsek; Berlin Philharmonic, Abbado

SONY 53360 (70 min)

Performance: With passionate conviction

Recording: Very good

This recording of II Canto Sospeso (“Suspended Song”) by the Italian avant-garde composer Luigi Nono (1924-1990) is from a 1992 concert staged by Claudio Abbado and the Berlin Philharmonic to protest the renewal of violent xenophobia and racism in Germany. A “modern passion,” as the annotator calls it, Nono’s 1956 work was based on letters written by members of the anti-Nazi German resistance during World War II on the eve of their brutal execution. Most of the victims were young and in normal times would have been intent on self-realization. Their resistance mission indeed led to the “suspension,” and finally the termination, of their dreams.

Intellectual comprehension is not necessary for Nono’s complex twelve-tone work to convey its message of bitterness and hope. Comprehension from the heart is aided in this case by a great dramatic mezzo-soprano who can dance and act as well as sing.

The orchestra on Denon. Dohnányi offers us little more, I’m afraid, than the sturdiness.

The Cleveland Orchestra, of course, is superb at delivering whatever is asked of it, and the Webern performances are such altogether persuasive realizations that they might well expand the audience for the composer.
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because the music, sung in Italian, is preceded by a set of readings, in German, from the letters themselves, and another set serves as "intermezzo."

While the program notes strain to spell out an affinity between the chilling horrors of Nono's work and the Mahler songs on the CD (also recorded in concert), I feel that they're from a totally different world. In any case, the mezzo-soprano Marjana Lipovsek offers a supremely moving account of the oft-recorded Kinderotenlieder cycle. "Songs on the Death of Children," then surpasses it with a glorious performance of the contemporaneous song Ich Bin der Welt Abhanden Gekommen ("I am lost to the world"), the next-to-last of Mahler's Ich Bin der Welt Abhanden Gekommen ("I am lost to the world"), the next-to-last of Mahler's Ich Bin der Welt Ankommens ("I am returned to life in the familiar world") program notes, to which she adds a welcome foil for their overheated quality. She gets to show off a bit in the Stravinsky concerto, which Dutoit explores with a geniality and sense of color that some might find anti-Stravinskian and others will consider a refreshing change of style.

The performances, by a good Venezuelan orchestra under the redoubtable Eduardo Mata, have energy and flavor, but the recording, although clear and present, is curiously gentle, perhaps taking a bit of the punch out of the punchier places in the music. 

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point of hysteria: the fugal epilogue in particular seems rushed.

The “Sinfonia Antartica” (No. 7), worked up from the composer’s 1943 film score for the documentary Scott of the Antarctic, is one of Shostakovich’s most impressive readings. Everything works flawlessly. The atmosphere in the opening movement is truly chilling, and the wind effect is the most convincing I have heard to date. The awesome menace of the “Landscape” movement is enhanced by the climactic organ solo. The heart of the work is the fourth movement, with its movingly poignant oboe solo. In the epilogue, the offstage soprano (Hohenfeld again), the Philharmonia women’s chorus, and more wind effects evoke as keen a sense of desolation as one could feel short of the actual experience.

Vaughan Williams’s snappy arrangement of British sea songs as a Quick March makes a fine opening for this disc, and the concluding Dives and Lazarus Variants elicit gorgeous string sound from the Philharmonia and some lovely harp and violin solo playing. My highest recommendation. D.H.

CHRISTA LUDWIG
Farewell to Salzburg
RCA VICTOR 61547 (69 min)
Performance: Moving
Recording: Very good

With her operatic “farewells” behind her, Christa Ludwig is now giving farewell recitals in various locations where she was hailed throughout her thirty-five-year career. This program of songs by Schumann, Mahler, Brahms, and Strauss was recorded in an Austrian castle last January. Thirteen of the twenty-four songs are not included in EMI’s comprehensive four-disc set of this remarkable singer’s recordings in her prime years (1957-1969). It should surprise no one that her current form cannot match her old one: Her tone has retained its voluptuous quality. Mahler’s tragic Um Mitternacht and Ich bin der Welt Abhanden Gekommen—familiar Ludwig landmarks—are as moving as ever, and she brings an opera singer’s dramatic insight to Strauss’s haunted Ruhe, Meine Seele. With fine partnership by the pianist Charles Spencer, this is an imperfect but still lovely souvenir of a memorable artist. G.J.

AMRAM: American Dance Suite; Theme and Variations on “Red River Valley”; Travels for Trumpet and Orchestra; Three Songs for America
Manhattan Chamber Orchestra, Clark
NEWPORT CLASSIC 85546 (71 min)
David Amram (born 1930) celebrates his American heritage with all manner of vernacular influences, from Cheyenne Indian dances to the words of Martin Luther King, Jr. While his ideology is admirable, the music is often self-consciously illustrative. His combination of excitability and facility brings him dangerously close to kitsch. D.P.S.

BERLIOZ: Symphonie Fantastique
LISZT: Les Preludes
Chicago Symphony, Solti
LONDON 436 839 (69 min)
Recorded in concert at the Salzburg Festival in 1992, this Symphonie Fantastique is less hard-driven than I would have expected from Georg Solti. There are good things here—the oppressively pensive introduction and the effective offstage oboe in the “Scene aux Champs”—but the reading as a whole adds nothing to his more effective performances already on CD. Far better is that old Liszt warhorse, Les Preludes, to which the Chicagoans and Solti give their all. The sonics have plenty of heft and brilliance. D.H.

PROKOFIEV: Violin Concertos;
The Love for Three Oranges, Suite
Bell: Montreal Symphony, Dutoit
LONDON 440 331 (65 min)
Very attractive playing from Joshua Bell, who does not, however, for all his engaging warmth and animation, show the range of color we find in recordings of these two fascinating concertos by Kyung-Wha Chung, Isaac Stern, and other violinists. The rich-sounding recording is well suited to the material, though, and Charles Dutoit, a noble partner in the concertos, gives a stunning account of the suite from the opera. R.F.

RESPIGHI: Roman Festivals;
Brazilian Impressions; Pines of Rome
Dallas Symphony, Mata
DORIAN 90182 (69 min)
Eduardo Mata finds real music in these works, and Dorian’s excellent production team has gone along with him to create another impressive showcase for the fine orchestra he made out of the good one he found at the beginning of his productive tenure in Dallas. Toscanini, Reiner, and Donati are still more persuasive in The Pines, but the superb sound here can be a powerful equalizer. R.F.

SCHUBERT: Trout Quintet;
Seven Lieder
Ainsley, Lubin: Academy of Ancient Music Chamber Ensemble
LOISEAU-LYRE 433 848 (60 min)
Schubert’s effervescence “Trout” Quintet sounds fresher than ever in this performance, in which Steven Lubin’s fortepiano achieves a far more homogenous blend with the old-style strings than one normally hears with modern instruments. The disc’s most distinctive element, however, is the inclusion of seven lieder written around the same time as the quintet—including The Trout, of course, whose melody is used in it. They’re sung by John Mark Ainsley, a tenor with a boyish voice and an adult intelligence. D.P.S.

STRAVINSKY: The Fairy’s Kiss
TCHAIKOVSKY: Francesca da Rimini
Chung, Isaac Stern, and other violinists.
NEWPORT CLASSIC 85546 (71 min)
Both of these 1983 concert performances under the unforgettable Evgeny Mravinsky are quite exceptional (and the Stravinsky is the complete ballet score, not the divertimento extracted from it), but the sound just won’t do for music that makes its impact at least as much with color as with substance. Wind solos come through well, but the rest of the orchestra is pretty much washed out in the thin, dry sonics. Pity. R.F.

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European composers have traditionally written some of their most intense and personal music for strings, and the old triplet on this CD conducted by Gerard Schwarz, music director of the Seattle Symphony, provide no exceptions. Webern, early and passionate, in Slow Movement for String Quartet, a souvenir of youthful love; Strauss, late and passionate, in Metamorphosen, an old man’s testament; Honneger reflecting, in his Symphony No. 2, on the dark days of World War II with dramatic foreshadowing and tragic feeling, redeemed only at the very last minute by an uplifting and somewhat surprising trumpet coda. The performances do not plumb the depths or scale the heights, but they are skillful enough and nicely recorded. E.S.

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30 Years Ago

Love It or Leave It: In his February 1964 column, editor Furman Hebb took up the issue of a high-power U.S. Air Force radar unit that was causing audible beeps in most hi-fi sets and TV's in a suburb of Pittsburgh. "Frustrated hi-fi listeners in the area," he noted, "have taken the extreme step of moving to sections of the city shielded by hills."

New products this month included the Harman Kardon A-1000T transistorized stereo amplifier ($370) and the Sonotone Mark IV ceramic phono cartridge, with a frequency response of 20 to 17,000 cps (Hz) and a recommended tracking force of 1.5 to 3 grams. In test reports, Julian Hirsch examined the Ampex F-44 tape recorder and was "unable to hear any difference between the incoming and outgoing signals" when he recorded stereo tapes off the air.

So there! In the satiric feature "Facts About Hi-Fi," author Jim Wilder was asked to explain the advantages of using 72-ohm rather than 300-ohm wire in an FM antenna. His succinct reply: "No."

20 Years Ago

Can we pick 'em or what? Among the winners of STEREO REVIEW's annual Record of the Year Awards was "Greetings from Asbury Park, N.J.," the debut album of one Bruce Springsteen. As of February 1974, "Greetings" had sold less than 12,000 copies.

In Best of the Month, George Jellinek hailed the new RCA recording of Puccini's Tosca with Leontyne Price ("the best recorded treatment of this opera in twenty years"), and Noel Coppage gave a thumbs-up to "Takin' My Time" by future Grammy winner Bonnie Raitt ("a timeless appeal"). Elsewhere in the review sections, Peter Reilly called an Andrews Sisters reissue "as surreal an experience as seeing an elephant walk down the street.

Bonnie Raitt (pre-Grammy)

in wedgies." Eric Salzman evaluated Janine Dacosta's Musical Heritage set of neglected Weber piano sonatas in baseball terms ("Good field, no hit"). And Lester Bangs, confronted with The Who's latest "rock opera," Quadrophenia, declared it "worth your attention even if you hate both noisy guitars and Verdi."

New products this month included the Superbend speaker system from Boestedt, the Teac Model 360S cassette deck with Dolby B ($360), and the Telephonics TEL-111 electret-condenser headphones, available in both stereo and quad models. In test reports, Julian Hirsch praised the Hitachi SR-5200 receiver's "first-rate performance in almost all domestic listening circumstances" and called the Akai GX-285D open-reel tape deck, the company's first with Dolby B, "truly impressive."

10 Years Ago

Good news for Joey Buttafuoco: In an interview, the conductor and harpsichordist Raymond Leppard described the seventeenth-century composer Jean-Baptiste Lully as "surely the bastard of all time."

New products this month included the Discwasher Zerostat, which removed static from LP's and looked ominously like a Star Trek phaser weapon, the Yamaha CD-XI programmable CD player, which weighed significantly less than the company's first-generation CD players, and the Pyramid Met 11 speaker system with time-aligned and phase-corrected drivers for improved imaging. In test reports, Julian Hirsch called the Kyocera R-851 receiver "unusually muscular and conservatively rated" and said of Dahlquist's DQM-3 speaker, "We have no hesitation in recommending it for use in any moderately priced system."

Like the Beavis and Butt-head album? In Letters to the Editor, reader Richard E. Andrews of Howell, New Jersey, declared himself in favor of the compact disc over the declining LP, but with one potential caveat. "The question," he wrote, "is whether the manufacturers will find some way to trash up the CD."

Steve Simels

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