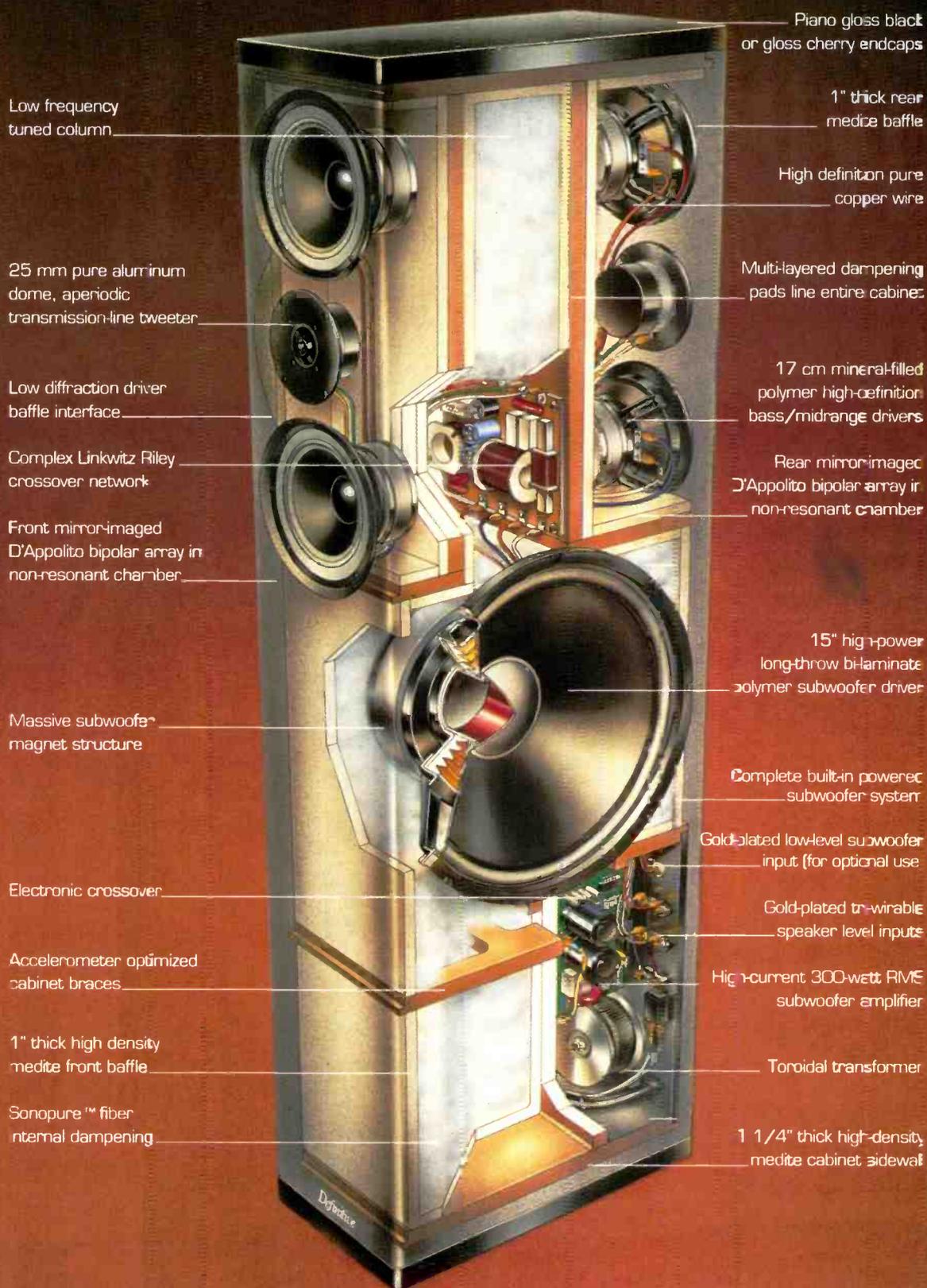


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"Definitive's new BP2000 absolutely kills most more-expensive speakers!"

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—Julian Hirsch, *Stereo Review*

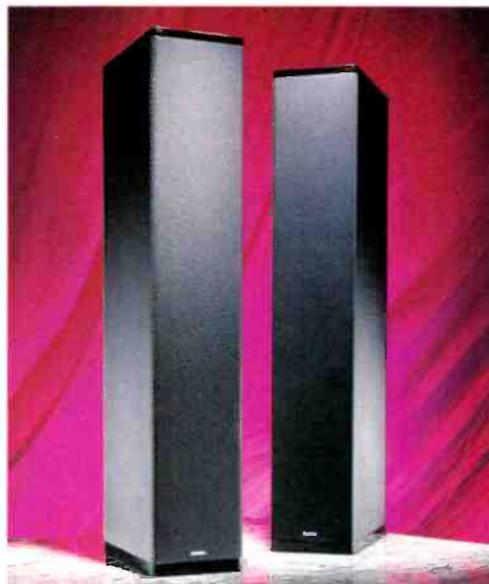
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August 6

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—Sound & Image

V-125





Stereo Review

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February 1996

Among the myriad audio and A/V components in our Equipment Buying Guide (see page 55) are, from top, the Acurus Act 1 surround processor, Parasound P/HP-850 preamp, Kenwood DP-R5070 CD changer, Aiwa AD-S950 cassette deck, Marantz SR-73 A/V receiver, Rotel RB-985 THX power amp, and JBL J820 speaker; foreground, Phase Technology Octave 1.0 subwoofer; and, right, Polk Audio Signature Reference Theater speaker system.

Photograph by Roberto Brosan

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A dozen CD's from the past year we would rather have missed.

46 System Building

Putting together a great audio or home theater system doesn't have to be a complicated affair. BY PETER W. MITCHELL

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Compare features, specs, and prices of audio and A/V components that could have a future in your system!

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132 Best Recordings of the Month

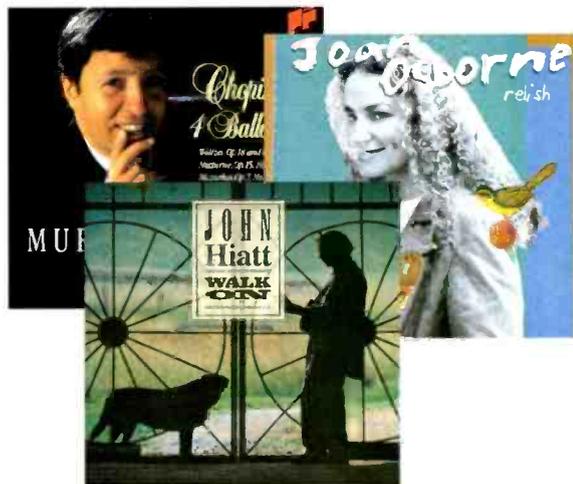
Heather Eatman's "Mascara Falls," William Christie conducts Mozart's Requiem, Tears for Fears' "Raoul and the Kings of Spain," and Martha Argerich plays Rachmaninoff and Tchaikovsky piano concertos



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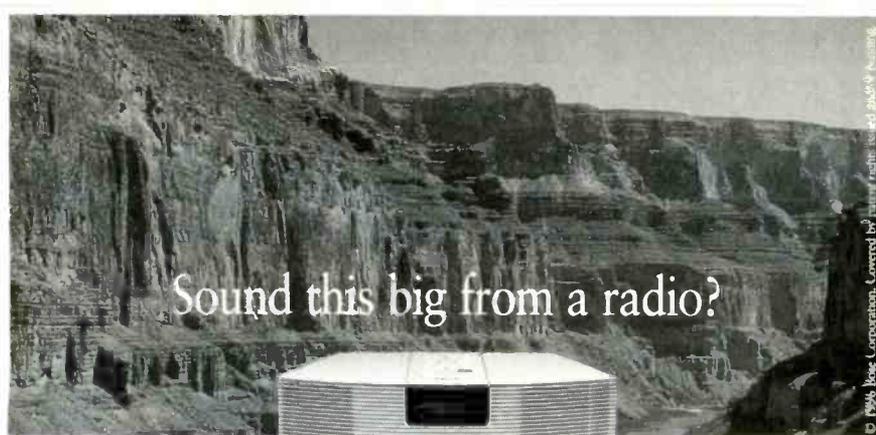
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“Cambridge SoundWorks Home Theater For



For many speaker designers and manufacturers, home theater is a relatively new idea. But the people who work at Cambridge SoundWorks - including our cofounder Henry Kloss (who also founded AR, KLH and Advent) - have been involved with the concept of home theater from the beginning. In 1969 (years before VCRs and cable TV), Henry Kloss founded Advent, the company that introduced the first home theater audio/video systems - complete with big-screen TVs and digital surround sound. We have had an ongoing relationship with the people at Dolby Laboratories, creators of Dolby Surround Sound, since Henry Kloss introduced the first consumer products with Dolby noise

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Because we sell carefully matched and tested home theater speaker systems factory-direct, with no expensive middlemen, you can save hundreds of dollars. We believe the products on these pages represent the country's best values in high performance home theater components. Audio critics, and thousands of satisfied customers, agree.

Stereo Review said

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magnetically shielded so they can be placed near a TV or computer monitor. *Center/Surround IV* is a compact, one-way speaker identical to our *Ensemble® IV* satellite speakers. **\$49.99.** *Center/Surround III* is a small, affordable two-way speaker. **\$79.99.** *Center Channel* is identical to a Cambridge SoundWorks *Ensemble* satellite (but with magnetic shielding). **\$159.99.** *Center Channel Plus* uses an ultra-low, ultra-wide design that is ideal for placement above (or, with optional support stand, below) a TV monitor. **\$229.99.**

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Cambridge SoundWorks makes two “dipole radiator” surround sound speakers. Dolby Laboratories recommends dipole radiator speakers for use as surround speakers. *The Surround* has a very high power handling capacity and is often selected for “high end” surround sound systems. *Audio*, describing a system that included *The Surround* said “In many ways the surround sensation was every bit as good as far more expensive installations.” **\$399.99 pr.** The smaller *The Surround II* is arguably the country's best value in a dipole radiator speaker. **\$249.99 pr.**



Our Center Channel Speakers

reduction over 20 years ago. And now at Cambridge SoundWorks we believe we have set a new price-to-performance

that provide exceptional sound quality at affordable prices.” *Audio* suggested that we “may have the best value in the world.”

Center Channel Speakers

Cambridge SoundWorks manufactures four speakers for use as center channel speakers in Dolby Pro Logic home theater systems. All four are



Our Popcorn

Opens The Way To Killer An Affordable Price.”

Stereo Review

Powered Subwoofers

The original *Powered Subwoofer* by Cambridge SoundWorks consists of a heavy-duty 12" woofer housed in an acoustic-suspension cabinet with a 140-watt amplifier and a built-in electronic crossover. *Stereo Review* said it provides "deep powerful bass...31.5 Hz bass output was obtainable at a room-shaking level... they open the way to having a 'killer' system for an affordable price." **\$699.99.**



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Home Theater Speaker Systems

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is incredibly easy to hook up and to use. It consists of an Aiwa center unit that includes a Dolby Pro Logic receiver, CD changer, dual cassette deck, remote control – and our *Ensemble IV Home Theater* speaker system. It sounds great, fits into any room, and sells for an introductory price of only **\$899.99.**

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Our *Slave Subwoofer* uses the same woofer driver and cabinet, but does not include the amplifier or crossover. It can only be used in conjunction with the *Powered Subwoofer*. **\$299.99.** The new *Powered Subwoofer II* uses a 120-watt amplifier with an 8" woofer. **\$399.99.**

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CIRCLE NO. 6 ON READER SERVICE CARD



Our Featured Home Theater Sound System

LETTERS

Pioneer AC-3 Receiver

I recently purchased a Pioneer VSX-D3S receiver and found David Ranada's test report in December extremely helpful in setting up my system, especially for obtaining proper low-frequency effects output.

I was, however, dismayed to read that he found background noise when using the AC-3 or Pro Logic modes. For the record, my unit exhibits no such noise in any surround mode compared with two-channel stereo — even with my ears inches away from the speakers. Is it possible that he tested a faulty unit?

EDWIN K. BECKER
Woodland Hills, CA

The noise occurred with both early-production samples we had access to. The problem may have been corrected in later units.

Your test of the Pioneer VSX-D3S A/V receiver came at a opportune time, as I recently upgraded my Panasonic K-1000 laserdisc player to AC-3, and I was also planning to upgrade my A/V receiver to AC-3 by purchasing Pioneer's VSX-99. The VSX-99 retails for a bit more than the VSX-D3S, and I was wondering if it, too, has the same problems with the powered subwoofer and the background noise noted in the report on the VSX-D3S.

KENNETH K. COOPER
Anchorage, AK

The VSX-99 is part of Pioneer's Elite line. We can't say how it compares with the VSX-D3X because we haven't tested it.

Tonio K. Redux

YES!! After years of waiting, I was thrilled to see in November "Now on CD" that Tonio K.'s "Life in the Foodchain" had been released on CD by Gadfly. Within moments of that issue's hitting my mailbox, I had ordered my copy of this fantastic recording. I remember reading Steve Simels's review of the LP back in 1979: I rushed out to track it down, and I have literally worn it out. Amazingly — or not so amazingly given Tonio K.'s talent — this music has simply not aged and seems as topical now as ever.

ROB BUSH
Duncan, OK

Citation Preamp

We appreciated David Ranada's test report on our Citation 7.0 A/V preamplifier in December, but we would like to point out that it is part of a complete Citation system with matching speakers and amplifiers. The Dual Drive dipole surround speakers Mr. Ranada mentioned are manufactured by Harman Kardon's Citation division, not by JBL.

We'd also like to mention that our Fosgate Audionics line has been integrated into the Citation line, and the new 6-Axis steering circuit offered in the 7.0 preamp repre-

sents Jim Fosgate's latest contribution to the field of multichannel processing.

CHARLES WOOD
Product Manager, Citation
Hayward, CA

Although the Citation 7.0 is part of a complete system, it is also perfectly usable with components from other manufacturers.

Critical Kudos

I've tried many other magazines but soon became very disenchanted with the negative attitude of their music reviewers, who seemed to be frustrated would-be musicians who took their anger out on every artist they reviewed. This does not seem to be the case with STEREO REVIEW's critics.

You are very fortunate to have Alanna Nash on your reviewing staff. Her positive attitude, avoidance of meaningless verbiage and psychobabble, and use of words to convey meaning and tangible information all help me make my purchase decisions. Kudos also to Parke Puterbaugh, whose work I am beginning to appreciate more and more.

I especially like your "Quick Fixes" — more, please! There is so much good music out there.

E. B. MARTINEZ
Richmond, CA

Waiting for DVD

I am building a home-theater system. For superior video I was planning on getting a laserdisc player until I read about DVD. Early reports stated that DVD would have video playback as good as or better than laserdisc, but I have also read that it will be superior to VHS videotape but inferior to laserdisc. Should I get a laserdisc player, or would I be smart to wait for DVD?

JAMES P. MCKANE IV
Roanoke, VA

The problem with waiting for new technology is that you have to do without in the meantime. In the case of DVD, it will be at least six months before the players reach store shelves, and even then there will be only a limited supply of DVD titles. It will take much longer to get a decent supply of rental discs in the new format. In terms of picture quality, it's too early to say exactly where DVD will fall in relation to laserdisc, but the early demos we have witnessed revealed a picture that was at least on par with laserdisc quality. It's your call.

TV Color Bars

I read with interest Tomlinson Holman's article in November, "10 Tips for TV Shopping," and was particularly intrigued by the sidebar, "Using Color Bars to Improve Picture Quality." I consider myself reasonably intelligent, but a friend and I could not ob-

tain the indicated results with the recommended Kodak Wratten #50 blue filter.

Step 4 of the color-bars "test" calls for "adjusting the hue, tint, or chroma phase control so that the resulting four large blue bars are equally bright and separated by three black bars, with no crosstalk into the dark areas." First, our SMPTE color bars from the THX "Wow" laserdisc differ from those shown in the magazine. In the lower left corner, our bars have a wide blue bar the third from the left; yours is magenta. Second, no matter what we tried, on either his system or mine, we could not get four large blue bars at the top of the chart. And making any of the large blue bars equal in brightness resulted in a normal picture that was obviously not correct. We also couldn't figure out Mr. Holman's Step 5, which calls for "adjusting the color control so that the small patches of blue at the bottoms of the large blue bars match the larger bars in brightness as far as possible."

TONY E. DILORES
Valencia, CA

Kodak told me that the Wratten #50 blue filter is discontinued and no substitute is available. Can another blue filter be used with the SMPTE color bars for adjusting picture quality?

WILLIAM CHAO
Frederick, MD

Our apologies, but somehow we printed the wrong filter identification. The correct filter to use with the color bars is a Kodak Wratten #47B or equivalent. Reference Recordings' test laserdisc, "A Video Standard" (LD-101), includes a suitable filter.

Also, the color-bars chart printed in the magazine was simply intended to suggest what the SMPTE color bars look like. The bars at the bottom of the illustration are not reference colors but an "artist's impression" of the "decoded I and Q signals," which may appear differently on different monitors.

Corrections

The December test report on the NHT SW3P powered subwoofer system erroneously stated that the line outputs from the SA-3 amplifier bypass its high-pass filter. Rather, these outputs go through the filter so that the system's main speakers do not have to reproduce low-bass signals.

November's "Autosound Preview 96" incorrectly stated that the Buick Riviera has 5¼-inch coaxial speakers in the front doors; it has separate 5¼-inch midrange drivers and ¾-inch dome tweeters. □

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

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The Silence Of The Lambs	0805309

NEW RELEASES

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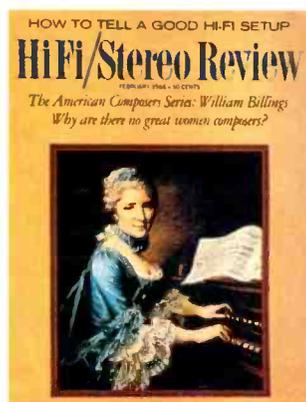
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TIME DELAY



30 YEARS AGO

Nothing comes between me and my vinyl: In his February 1966 Audio Basics column, Hans Fantel observed that "Dust clings to records with the passion of a determined lover."

Feature stories this month included Wiley Hitchcock's ode to the first generation of American composers ("William Billings and the Yankee Tunesmiths"), a roundtable discussion with Acoustic Research honcho Edgar Villchur and Larry Seligson of *Consumer Reports* on the topic "What Is the Measure of a Good Hi-Fi System?," and Leonard Altman's "Musical Composition: Is It For Men Only?," which posited the following: "While this writer



Shure SA-1 headphone amplifier, 1966

could easily name any number of (at least) psychologically bewhiskered woman composers, there would seem to be no prospective Louisa van Beethoven or Pauline Hindemith among them." Meanwhile, in test reports, Hirsch-Houck Laboratories looked at Dual's 1019 automatic turntable ("difficult to fault") and Shure's SA-1 headphone amplifier, whose listening quality was "limited only by the quality of the headphones used."

Good help is hard to find: Of the soundtrack to *Slaughter on Tenth Avenue*, Morgan Ames wrote, "This is not music to clean the house by, unless you have three days."



20 YEARS AGO

Bah! Humbug! In a February 1976 letter to the editor, John R. Waldron of Wexford, Pennsylvania, took exception to our recent critics' roundup, "Ten Performers I Hate," saying that "to publish such an article in the December issue is thoughtless. Has the Christmas spirit in this country depreci-

ated to the point where we express our hatred instead of love during this season?"

Irving Kolodin profiled the great violinist Jascha Heifetz, recipient of STEREO REVIEW's annual Certificate of Merit for "outstanding contributions to the quality of American musical life." Record of the Year Awards for 1975 included Linda Ronstadt's "Heart Like a Wheel," the original Broadway cast recording of *Chicago*, Jefferson Starship's "Red



Rotel RA-1412 integrated amplifier, 1976

Octopus," and Carlos Kleiber's version of Beethoven's Fifth Symphony with the Vienna Philharmonic.

It was a big month for quad in new products: Both the Fidelitone JT-322 phono cartridge and the Heathkit "Modulus" Audio Center were designed to accommodate four channels. Hirsch-Houck Labs tested Tandberg's TCD-310 cassette deck, a three-motor, two-head model capable of decoding Dolby FM broadcasts, and Rotel's RA-1412 integrated amplifier, a 110-watt behemoth that "easily surpassed its significant published specifications."

The Age of Innocence: Reviewing Elton John's "Rock of the Westies," critic Noel Coppage opined that it "should be quite useful to anyone researching just how cynical a performer can get."

Elton John, 1976



10 YEARS AGO

The Certificate of Merit, now named the Mabel Mercer Award, was given to Ray Charles, profiled in the February 1986 issue by Chris Albertson. Record of the Year Awards for 1985 included Sade's "Diamond Life," Talking Heads' "Little Creatures," the Philip Glass



Archer Video Remote Control Extender, 1986

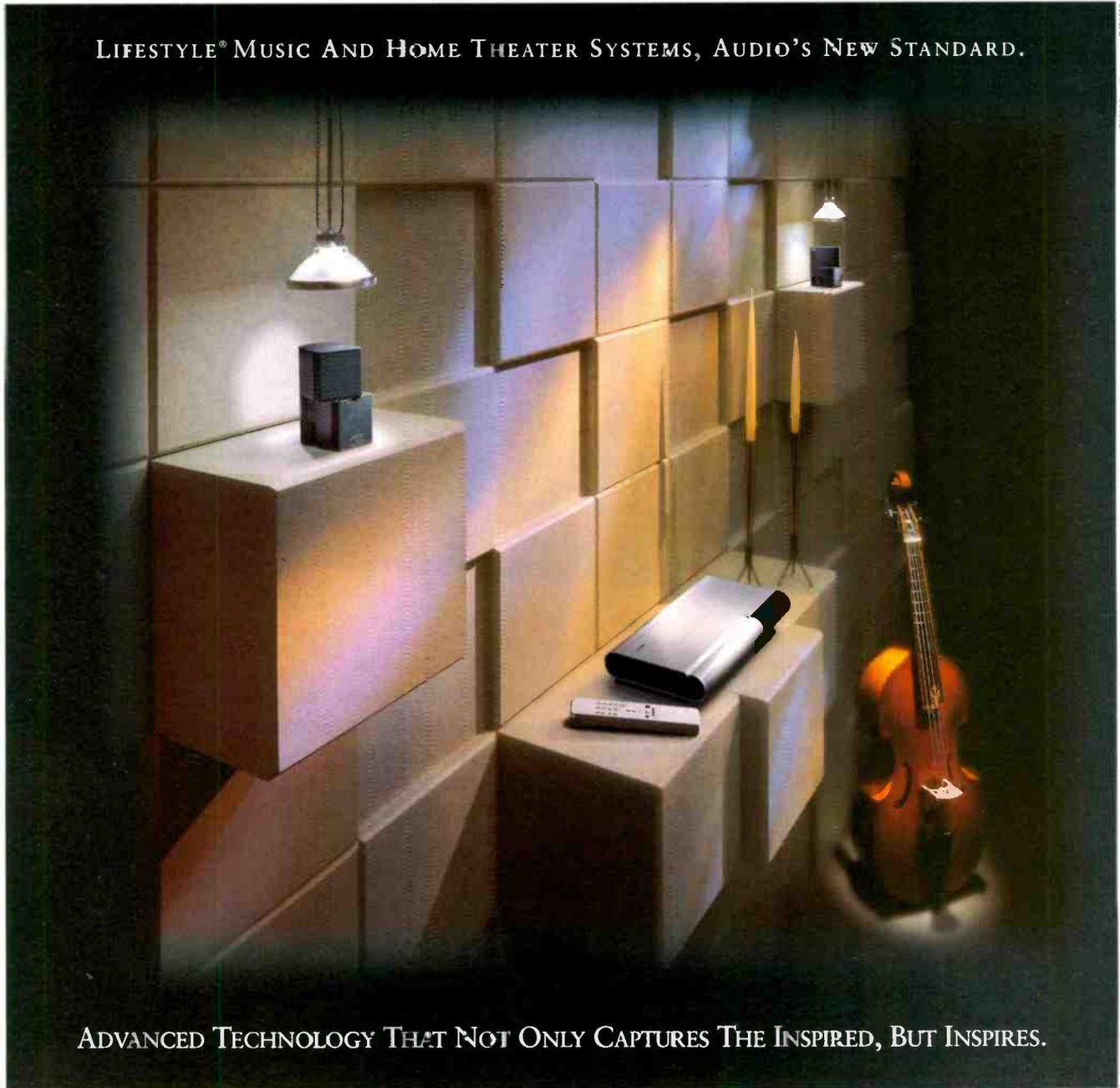
soundtrack for the film *Mishima*, and Sir Colin Davis's recording of Handel's *Messiah* with the Bavarian Radio Chorus and Orchestra.

Among new products was the Archer Video Remote Control Extender from Radio Shack, which enabled operation of remote-controlled VCR's and other video devices from different rooms. And Julian Hirsch tested the Thorens TD 320 turntable, a \$500 unit he said "may well represent the optimum turntable design in terms of value for the money. . . . You can pay more, but can you get more?"

My Guru, Baba Rum Raisin: Reviewing "Canyon," the latest from New Age musician Paul Winter, Mark Peel dismissed the genre as a "quasi-jazz form that is to real jazz what a white-wine cooler is to Wild Turkey." — Steve Simels

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“...this SRS processor is one of life’s experiences that must be heard to be believed.”

Richard Maddox, *Home Theater*, April 95



Music to Your Ears

“...Talking about it seems to exaggerate its capabilities. Yet there is no denying that no matter how simple the SRS process is, it works remarkably well on any audio source, mono or stereo, and on any system from the cheapest boombox to a stereo TV set to high-end Dolby Pro Logic surround systems. And it does it without having to be pre-encoded on the audio material.” Richard Maddox, *Home Theater*, April 1995.

We’re flattered by Richard Maddox’s comments and every day we hear testimonials from users about how they are amazed by this technology. SRS (●)® technology has won numerous accolades and has been granted several patents from various countries. Now through NuReality, the power of SRS 3D sound technology can be conveniently and inexpensively brought into your home with the Vivid 3D Theater.

How it Works

You only have two ears, yet you hear in three dimensions. Patented SRS technology is based on a natural psychoacoustic phenomenon, known as Head Related Transfer Functions or HRTFs, that have been largely ignored by modern sound reproduction technologies. HRTFs allow your brain to localize sound because the spectral characteristics, or frequency response, of the sound varies. These “spatial cues” supplied primarily by the outer ear, or pinna, are

transferred to the brain—enabling you to position sounds very accurately in three-

dimensional space. SRS technology essentially mimics these diffractive effects of the pinna by extracting information from a recording that originally came from the sides and rear. This ambient information gives you a sense of acoustic space. SRS then uses HRTF-based corrections to cause the ear to perceive these sounds in their original spatial relationships. The result is that the sense of realism you perceive from reproduced sound is dramatically enhanced.

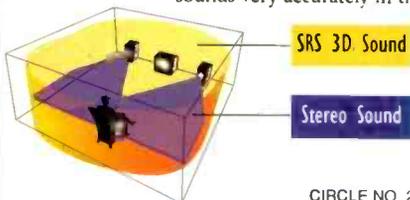
Enhance your System

The Vivid 3D Theater easily connects to your existing system with standard audio cables, which are included. Within minutes you’ll be immersed in dynamic 3D surround sound. Like Richard said, SRS technology works remarkably well on any audio source, mono or stereo, as well as surround sound technologies such as THX® and Dolby Pro Logic®.

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The audio holy grail is to make the speakers sound invisible and to eliminate the sweet spot. We feel we’ve achieved this goal with SRS technology and the Vivid 3D Theater. Call today and discover what NuReality products can do for you. Experience SRS Technology for yourself with our free* Demo CD.

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*This specially recorded CD recreates the experience of 3D sound from any CD player and is available for a \$5.95 shipping and handling charge which is fully credited toward the purchase of a Vivid 3D system. This offer applies only to Vivid 3D products purchased directly from NuReality. Freight charges, duty or VAT are not included for International orders. All rights reserved. NuReality and the NuReality logo are registered trademarks of NuReality. SRS and the SRS logo are registered trademarks of SRS Labs. All product names are trademarks or registered trademarks of their respective holders. © 1995 NuReality, 2907 Dairmler St. Santa Ana, CA 92705 714-442-1080

NEW PRODUCTS



▲ AUDIOLAB

The Z⁴ technology used in the Audiolab Model 8000Q preamp is said to eliminate coupling capacitors from the feedback and signal paths while avoiding the transient noise associated with direct-coupled designs. The 8000Q has six line inputs, three tape outputs, a headphone output, and

a remote control with source, volume, and muting. A front-panel gain control adjusts the output to match power amps and speakers of varying sensitivity. Price: \$1,495. Audiolab, distributed by Artech Electronics, Dept. SR, P.O. Box 1980, Champlain, NY 12919.

• Circle 120 on reader service card

▶ MORDAUNT-SHORT

Mordaunt-Short's Performance 860 speaker's 33 $\frac{3}{4}$ -inch-tall cabinet is made of ResinRock, a material that combines concrete, styrofoam, and rubber. Drivers include two 6 $\frac{1}{2}$ -inch woofers, a 4-inch midrange, and a 1-inch dome tweeter. The low-frequency limit is given as 35 Hz. Price: \$2,500 a pair. Mordaunt-Short, distributed by Audio Plus Services, Dept. SR, P.O. Box 3047, Plattsburgh, NY 12901.

• Circle 121 on reader service card



▲ MB QUART

MB Quart makes it easy to match its Domain speaker line to your room decor: Just choose any of ten custom wood finishes for each speaker's grille/frame assembly, or the top and bottom panels of a center speaker or subwoofer. Eight models are offered, including two-way bookshelf speakers, floor-standing towers,

and, for home theater, a powered subwoofer, a center speaker, and a wall-mountable dipole surround. Price: bookshelf, \$299 to \$899 a pair; center speaker, \$399; subwoofer, \$649. MB Quart, Dept. SR, 25 Walpole Park S., Walpole, MA 02081-2532.

• Circle 122 on reader service card

▼ MISSION

The Mission M-Time is an integrated home theater system that includes a Dolby Pro Logic decoder (upgradable to AC-3), two built-in powered subwoofers rated at 60 watts each, a center speaker, and amplifiers for three front and two surround speakers rated at 100 and 40 watts per

channel, respectively. The top can support a TV with up to a 35-inch screen, and the 28-inch-wide cabinet can hold a VCR and a laserdisc player. Price: \$3,995. Mission Electronics, Dept. SR, 400 Matheson Blvd. E., Unit 31, Mississauga, Ontario L4Z 1N8.

• Circle 123 on reader service card



NEW PRODUCTS



▲ SOUNDSTREAM

The Soundstream Pro P61 car component speaker set combines a 6½-inch mica-filled poly-cone woofer, a 1-inch soft-dome tweeter with a neodymium magnet, and an outboard 24-dB-per-octave crossover with Mylar capacitors and a tweeter-level control. Bandwidth is

given as 50 Hz to 20 kHz, sensitivity as 90 dB, and power-handling as 50 watts continuous, 100 watts peak. Woofer mounting depth is 2¾ inches. Price: \$249. Soundstream Technologies, Dept. SR, 120 Blue Ravine Rd., Folsom, CA 95630.

• Circle 124 on reader service card



▲ CARY AUDIO DESIGN

Cary Audio Design mixes vacuum tubes with modern digital electronics to create the CD-300 CD player. It features dual 20-bit digital-to-analog (D/A) converters and a proprietary circuit that is said to reduce transient distortion and eliminate a possible source of harshness in playback. The

CD-300 is also available with a decoding chip for CD's using High Definition Compatible Digital (HDCD) encoding. Price: \$1,995; \$2,694 with HDCD chip. Cary Audio Design, Dept. SR, 111-A Woodwinds Industrial Court, Cary, NC 27511.

• Circle 125 on reader service card



▲ MERIDIAN

Meridian's Model 518 digital processor, which slips between a digital signal source (a CD player or DAT deck) and an outboard D/A converter, is said to provide jitter reduction, noise-shaping, and selectable digital pre-emphasis. Selectable

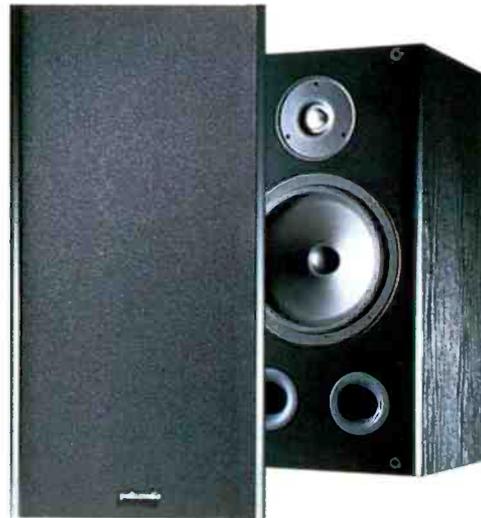
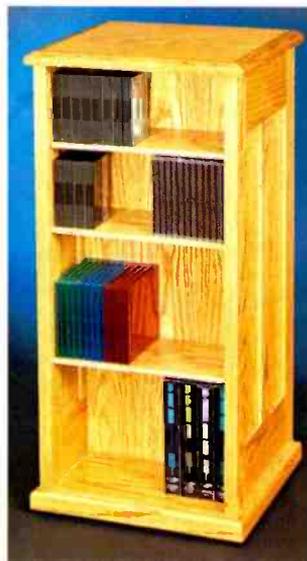
word sizes for the input and output allows matching, say, a 16-bit source with a high-resolution 20- or 24-bit D/A converter. Price: \$1,650. Meridian, Dept. SR, 3800 Camp Creek Pkwy., Bldg. 2400, Suite 112, Atlanta, GA 30331.

• Circle 126 on reader service card

PROLINE ▶

If your CD or tape collection is a monument to chaos, you can get organized with ProLine's AVM-8 oak multimedia storage center. The 29½-inch-tall unit has a swiveling base and adjustable shelves that hold 224 CD's, 66 videotapes, or 256 audio cassettes, or a combination of them. Price: \$150. ProLine, Dept. SR, P.O. Box 27682, Denver, CO 80227-0682.

• Circle 127 on reader service card



POLK AUDIO ▲

Polk's RT7 bookshelf speaker features the company's Acoustic Resonance Control (ARC) port system, two ports of different lengths that are said to be specially tuned to suppress internal cabinet resonances and to improve midrange accuracy. The 19-inch-high cabinet, finished in black ash vinyl, houses a

7½-inch woofer and 1-inch dome tweeter on a low-resonance 1-inch-thick baffle. Magnetic shielding accommodates home-theater use. Frequency response is given as 49 Hz to 25 kHz -3 dB and recommended power as 20 to 150 watts rms. Price: \$450 a pair. Polk Audio, Dept. SR, 5601 Metro Drive, Baltimore, MD 21215.

More Than Just Cable!™

Why hook up your audio system with "just cable?" Try MITerminator™ products from MIT® and hear what you've been missing. Providing better bass, cleaner midrange, more realistic imaging and smoother highs, the MITerminator™ Series sets a new level of performance that cable alone cannot equal.

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NEW PRODUCTS



▲ AIWA

Dolby S noise reduction is a key feature of Aiwa's budget-conscious AD-S750 cassette deck. Others include Dolby B and C noise reduction, Dolby HX Pro headroom-extension circuitry, and Aiwa's own Data System, which automatically sets recording bias and sensitivity for optimum recording on any tape

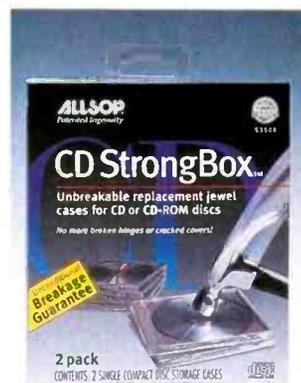
formulation. Feather-touch logic controls, a fluorescent display, twelve-segment level indicators with peak hold, music sensor, and a full-function remote control are also included. Price: \$325. Aiwa America, Dept. SR, 800 Corporate Dr., Mahwah, NJ 07430.

• Circle 128 on reader service card

ALLSOP ▶

CD jewel boxes can crack easily under pressure or if dropped. Allsop's Strong Box uses a blend of tough plastics and a patented, locking hinge for extra strength in the two most vulnerable parts of a jewel box, the cover and hinge. Each Strong Box comes with a lifetime guarantee. Price: \$3.49 a pair. Allsop, Dept. SR, P.O. Box 23, Bellingham, WA 98227-0023.

• Circle 129 on reader service card



▼ INNOVATIVE SOUND SYSTEMS

The Acoustic Response 707 speaker from Innovative Sound Systems is a three-way vented design. The 27-inch-tall cabinet houses a 3-inch tweeter, a 4-inch midrange driver, and a 12-inch polypropylene woofer; the tweeter and midrange have magnetic damping fluid and their own level controls. Bandwidth is given as 60 Hz to 20 kHz and sensitivity as 90 dB. Vinyl finishes include natural oak and black ash. Price: \$749 a pair. Innovative Sound Systems, Dept. SR, 5761 E. La Palma Ave., No. 101, Anaheim, CA 92807.

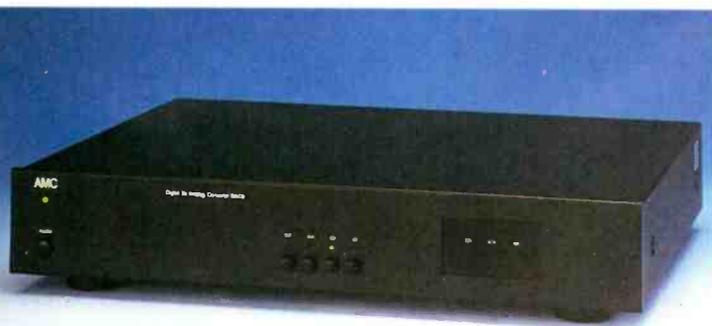
• Circle 132 on reader service card



▲ XLO ELECTRIC

XLO Electric's XLO/CDA in-wall, multiroom, and home-theater interconnect and speaker cables are THX-certified and feature Lucasfilm's color-coding scheme for simplified installation. They also meet THX performance standards in such areas as flexibility and insertion/removal force. According to XLO, the cables attain lower resistance than other brands through the use of high-purity copper. Prices: \$1.47 to \$2.96 per foot, depending on type. XLO Electric, Dept. SR, 9480 Utica Ave., Suite 612, Rancho Cucamonga, CA 91730.

• Circle 131 on reader service card



▲ AMC/WELTRONICS

AMC's DAC 8 D/A converter is said to bring improved sonics to older CD players or laserdisc players with a digital output at an affordable price. Features include four switched digital inputs (each 16 or 18 bits), an EIA standard output, and a tape loop for digital recording. The DAC 8 uses

Philips' latest single-bit converter chip, with automatic sampling-rate detection (32, 44.1, and 48 kHz) and continuous calibration. Price: \$200. AMC, distributed by Weltronics, Dept. SR, P.O. Box 80584, San Marino, CA 91108.

• Circle 130 on reader service card

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If you think the ultimate speaker system would have a subwoofer, you're half right.

The dual-subwoofer *Ensemble*® speaker system by Henry Kloss. \$599⁹⁹ factory-direct.

Ensemble is Cambridge SoundWorks' very best speaker system. It involves no compromises in performance, no cost-saving shortcuts. As a result, its performance stands head-to-head with audiophile tower speakers selling for well over \$1,000 a pair, yet its unique four-piece design literally disappears in your room.

There is no other speaker system like it.

Designed to perform in your home – not in a laboratory.

It has always been true that speaker placement in the listening room has a significant effect on the sound of any speaker system. No matter how a speaker may perform in a laboratory or a specially-designed showroom, at home the acoustics of the listening room significantly affect the sound.

Most positions in a room where you might place a speaker tend to emphasize one portion of the musical range, and tend to de-emphasize some other portion of the musical range. For example if you place a conventional speaker close to a room corner which will enhance the bass response, that location may hinder the upper ranges of music.

Ensemble's unique four-piece design eliminates this dilemma.

Big sound without the big boxes.

Ensemble consists of four separate speaker units; two for each stereo channel. Two

powerful, but ultra-slim subwoofers reproduce the deep bass, while two compact satellite units reproduce the rest of the range.

By separating the low bass from the rest of the musical range, *Ensemble* is able to reproduce just the right amount of energy across the musical spectrum, without turning your listening room into a stereo showroom.

"Crisp, balanced sound, stereo imaging is phenomenally sharp – some of the best I've heard...some of the speakers I'm comparing it to cost \$1900 to \$2800"

High Performance Review

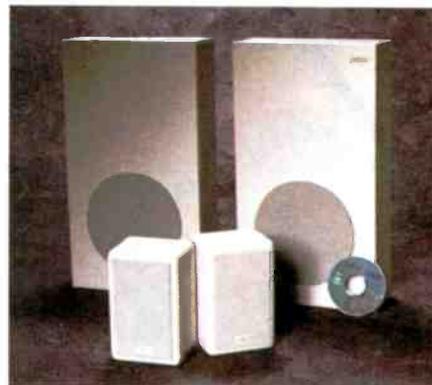
You can place the subwoofers on the floor, up against a wall, or in a corner – all places that allow them to reproduce bass notes efficiently. These locations are also often out-of-sight, which can be a real decorating advantage. The satellite speakers can then be placed out in the room, at ear level, positioned to create a realistic stereo image. They can be hung directly on the wall, placed on shelves, or mounted on stands.

Why two subwoofers?

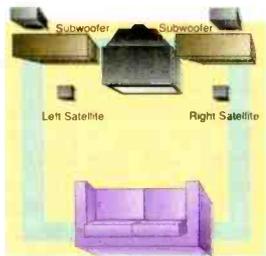
Subwoofer/satellite speaker systems that use one subwoofer can and do sound terrific (in fact, we offer a full range of single-subwoofer systems). But for the ultimate in

breathtaking, accurate sound reproduction, and the most powerful bass performance, you should have two subwoofers. Here's why:

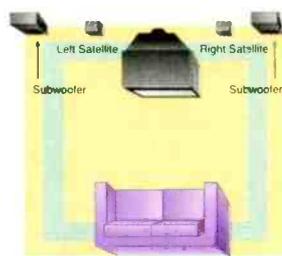
- *Increased sound pressure levels and power handling capability.* Quite simply, *Ensemble's* dual subwoofer system, with its two 8" long-throw woofers, will play louder and take more power than single-subwoofer speaker systems, including our own. This is even more significant if you are using *Ensemble* in a home theater, since authentic low bass sound effects in movies require extra-powerful bass output.



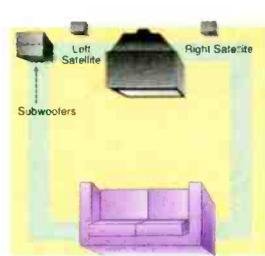
Ensemble is now available with either its original charcoal Nextel finish with black subwoofers, or a new version with white hand-finished satellites and white vinyl subwoofers for no additional charge.



Ensemble's ultra-slim (4 1/2") subwoofers can be put in out-of-the-way places – even behind or under furniture.



Ensemble's dual subwoofers accurately reproduce the stereo bass on some modern digital recordings, adding to imaging realism.



Ensemble's dual subwoofers can be placed together in a corner to achieve very high bass output for reproducing low-frequency movie sound effects with incredible realism.



In larger rooms with big openings into other rooms, Ensemble's dual-subwoofer design assures uniform bass throughout the room.

• *Uniform bass response throughout the listening room.* Depending on room acoustics and speaker placement, a system can produce bass "nulls" and "peaks" in different areas of

Cambridge SoundWorks "may have the best value in the world."

Audio Magazine

a room. Two subwoofers can solve that problem. To quote *Audio* magazine, "At low frequencies, strong and widely spaced room modes are occurring... some locations have a lot of bass while others lack bass. When two subwoofers are placed in the room, better uniformity of bass response is obtained."

• *Ultimate placement flexibility.* It is our experience that room placement is the ultimate key to real-life performance of any given speaker in any given room.

Ensemble offers more placement flexibility than any other speaker we know of. Its subwoofers are only 4 1/2" thick, so you can actually put them in places where no other subwoofer would fit: under furniture, on top of bookshelves or behind draperies. You can also put one on one side of the room, and the other on the opposite side, which turns out to be correct placement in many cases.

• *Two-channel bass on modern recordings.* Some modern recordings, especially two-microphone recordings of full orchestral works, have stereo bass imaging. *Audio* magazine says, "Using two subwoofers provides more realistic bass and takes

advantage of program material with fully stereo bass."

No compromises. No shortcuts.

Don't be fooled by *Ensemble's* price. It's affordable because of our efficient factory-direct sales system.

• The satellites are genuine two-way designs with separate 4" mid-bass/mid-range drivers and 1 3/4" tweeters with integral domes. The satellite cabinets are solidly constructed of resonance-resistant MDF for optimum acoustic performance. Each one is hand-finished in scratch-resistant, suede-like Nextel or durable white paint.

• The speaker drivers used in the satellites and subwoofers are of the highest quality. The 8" long-throw woofer drivers, designed by Henry Kloss and manufactured by Cambridge SoundWorks, use a unique, integrated heat sink for increased power handling capacity.

• Each satellite and subwoofer contains the precise response-tailoring crossover circuitry it requires. This allows you to choose from several different ways to wire the entire system.

• Both the satellites and subwoofers use gold-plated five-way connecting posts.

• Durable, acoustically transparent metal grilles protect the speaker drivers, instead of the inexpensive cloth grilles used by many systems.

• Last but not least, the entire *Ensemble* system has been painstakingly fine-tuned (or "voiced") by Henry Kloss for proper octave-to-octave tonal balance. Because it

does not give undue emphasis to any one octave of music, *Ensemble* has a rich, natural, accurate sound normally associated with the best (and most expensive) of conventional speakers under laboratory conditions.

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Stereo Review Magazine

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CIRCLE NO. 6 ON READER SERVICE CARD

Are "tower" speakers better?

A great many people presume that very large, very expensive "tower" speakers are inherently better than subwoofer/satellite speakers. Nothing could be further from the truth. If you were to take apart a high quality tower speaker and *Ensemble*, you'd see both use premium quality drivers, crossovers and cabinets. The physical volume of the cabinets

enclosing each speaker driver is carefully matched to the demands of that driver. With *Ensemble* you get all the quality components and precise engineering of premium tower speakers – built into four smaller cabinets instead of two large ones. Separate cabinets give you room placement flexibility to get optimum performance in your listening room.



AUDIO Q & A

IAN G. MASTERS

Sticky CD's

Q *I have a recurring problem with compact discs that's caused me to discard about twenty of them over the years. These discs have developed a sort of "brick wall" — they play to a certain point, and then the music sticks without advancing. I've included one of these discs for your examination; it goes to 1:27 in the second track and stays there. Why does this happen?*

WILLIAM A. STOLZ
Mays Landing, NJ

A Occasionally it does happen that incompatibilities occur between certain discs and players, and the sort of misbehavior you describe can be the result. With the disc you sent me, however, the cause is much more straightforward. A careful examination revealed two parallel scratches about a millimeter apart, a short way into the recording. They were on the label side, so you may not have noticed them, but they were deep enough to have penetrated the alumi-

num layer. This became apparent when I held the disc up to a window — I could see daylight through the scratches.

To confirm that these were indeed causing your problem, I let the disc stop at 1:27 and then just touched the search control to push the laser past the obstacle to see if it would react the same way to the second scratch. Sure enough, the music came to a halt about a minute later. The rest of the disc played normally. For the record, I played the disc in a portable, a six-disc magazine changer, a laserdisc combi-player, and a professional machine; it stopped dead in the first three and hiccupped on the fourth but resumed playing.

This is an example of the worst kind of damage that can happen to a CD. First, the scratch is on the label side, where there's only a thin skin of lacquer protecting the reflective aluminum layer that backs up the pitted, clear-plastic information layer. Thus, it is easily damaged. And with the lacquer surface broken, there's a risk that enough of

the aluminum will eventually oxidize to make the disc totally unplayable.

Second, a scratch that runs parallel to the data track is far more disruptive than one that crosses it at right angles (from the disc's center to its edge). Even fairly major transverse interruptions are easily dealt with by a CD player's error-correction circuits, but scratches such as those on your disc obliterate the data stream for much longer than the correction circuits can handle.

The bad news is that this sort of damage can usually be caused only by something coming into contact with the disc's surface as it spins. There may be something inside your player causing the problem. The fact that you have had to dispose of twenty discs suggests that's the case. I'd recommend a trip to the shop before you ruin more discs.

Tweakable Speakers

Q *Is there a speaker on the market, or in the works, that contains an electronic crossover so that the user can adjust the level of each driver to gain the best sound quality, rather than having to move the speaker around the listening room? Would this be feasible?*

BARRINGTON CORNWALL
Brockton, MA

A Speakers with level controls for the various drivers are not unknown, and bi-amplified systems, which use an external electronic crossover and separate amplifiers

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for the tweeter and woofer, usually give you that sort of control. But matching a speaker to a room's acoustics has very little to do with the relative levels of the drivers and everything to do with the distance and angles of the speaker to the adjacent surfaces and to the main listening position. You can only adjust those by moving the speaker around to find the optimum position.

Screechy Tapes

Q I have a number of open-reel tapes, some of which are twenty years old. When I try to play them, they quickly develop a mechanical screech. All I want to do at this point is dub the tapes to another medium, but the noise is too loud even for that. I've tried rewinding the tape and cleaning where it comes into contact with the machine, but those measures don't help. What would you advise?

MAURICE P. PELANNE
Lancaster, PA

A You're hearing a form of "scrape flutter" in which the tape momentarily sticks, frees itself, sticks again, and so forth. Scrape flutter is a sign that some of the tape's natural lubrication has been lost and is notoriously difficult to get rid of once it starts. You may have to resign yourself to trashing those tapes, but before you do, there are some things you can try. Make sure that every surface the tape touches is absolutely clean; you may have to clean your recorder after each playing if the tape is shedding oxide. If the recorder holds the tape against the playback head by means of a felt pressure pad, use a toothpick or pin to fluff up the felt so that the tape will move over it more smoothly. If that doesn't work, slip a thin layer of soft flannel between the pressure pad and the tape; you can hold it loosely in place with a bit of Scotch tape. If none of that works, try playing the tapes on a different machine. If the noise is absent, borrow that machine to make your copies.

Room of Hard Knocks

Q The acoustics of my listening room are causing me problems. The room has no bookshelves or overstuffed couches and has marble floors, and I would like to keep it that way. Would it help reduce the reverberations if I installed sound-absorbing materials on the ceiling and maybe threw in an area rug? Would that be better than having the whole floor carpeted?

BERNARD ONGCOL
Dubai, United Arab Emirates

A I can't imagine recommending that anybody carpet over a marble floor, but I have to admit that yours sounds like one of the most difficult of all possible acoustic environments. It must sound like an echo chamber.

The more you can tame the reflections the better. By all means treat the ceiling, and put down some rugs if they won't be too obtrusive, but remember that most absorbent materials can only sop up sounds at high frequencies. In your Middle Eastern climate, it may be practical to have lots of openings

to the outdoors, which should reduce the reflecting area. There are also bass absorbers that could help reduce standing waves, which are undoubtedly a factor in your situation. The installation of these is best left to professionals, who bring to the task not only experience but the ability to measure the results of their room treatments.

A few companies whose products you might want to consider are Illbruck (Sonex Division, 3800 Washington Ave. N., Minneapolis, MN 55412) and Tectum (P.O. Box

3002, Newark, OH 43055-3002) for acoustic panels, and RPG Diffusor Systems (651-C Commerce Dr., Upper Marlboro, MD 20772) and Acoustic Sciences (P.O. Box 1198, Eugene, OR 97440) for low-frequency diffusors and absorbers.

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

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CIRCLE NO. 10 ON READER SERVICE CARD



TECHNICAL TALK

JULIAN HIRSCH

Loudspeaker Measurements: Fact or Fiction?

The performance of most electronic audio components can be measured in a meaningful way, so that a prospective buyer who has not necessarily heard them in a familiar environment, or even seen them, can evaluate their potential performance relative to competitive products. Measurements of amplifier and tuner performance are standardized and generally repeatable, and, as a practical matter, virtually every new amplifier or tuner (every one from a reputable manufacturer, that is) is almost certain to deliver satisfactory performance as long as it is compatible with associated components in a system, especially with the loudspeakers.

Of course, not all amplifiers (or other components of the signal chain) are *alike* in their performance, either subjectively or measurably. Nevertheless — and this will be hotly disputed by many, especially their manufacturers — it is my firm opinion that in respect to the final audible result, these components are not the most critical part of a music system.

That honor belongs to the loudspeaker, which is by a wide margin the major factor influencing the sonic character of any music system — excluding, of course, the equally important factor of the program source, usually a recording, whose role will have to be accepted as a fixed parameter in this discussion.

As all readers of *STEREO REVIEW* probably appreciate, the *performance* of a loudspeaker, as distinguished from its *sound*, can be measured. I consider that its “sound” exists only in the ears and mind of the listener, and, judging by the variety of speakers on the market, that is clearly beyond the bounds of objective judgment.

When we enter the world of loudspeakers, the rules of the (measurement) game change dramatically. For one thing, the steady-state output of a speaker is different at every point in the room. For simplicity, let's limit ourselves to a single signal. The multiple frequency components more typical of loudspeaker output are likely to be influenced in varying and even less predictable degrees by the room boundaries.

In testing most electronic components, a single input signal ideally results in a single corresponding output signal (distortions inevitably appear as low-level components at different frequencies). But how can we measure the infinite number of outputs from a real speaker in a real room, whose totality must finally impinge on a listener's eardrums and be perceived as sound?

Well, of course, we can't! Nevertheless, each of the numerous measurements that *can* be made affords some insight into the nature of the speaker being evaluated. Over the last forty-odd years, I have evolved a practical procedure that represents a compromise between an ideal goal and the harsh reality of the situation. It gives me part of what I am looking for:

**There are virtually no
meaningful test standards
for speakers comparable
to those we have
for electronic components.**

frequency-response curve in a room that has been used for more than 600 speaker tests, a rough measurement of the speaker's horizontal dispersion (the degree to which its output fills a 90-degree angle in front of the speaker), and its sensitivity (the sound-pressure level it produces at a distance of 1 meter with a standard input of 2.83 volts, corresponding to 1 watt into an 8-ohm resistance). I also measure the distortion of the woofer (bass driver) as a function of frequency, at a drive level corresponding to a 90-dB sound-pressure level (from the complete system) in the middle frequency range. This often provides a clue to the system's *useful* low-frequency limit.

Although a speaker's “frequency response” is different at every location, direction and distance, in addition to being influenced by the acoustic treatment of the room, I make an attempt to determine

a speaker's frequency response under my own more or less controlled (and admittedly nonstandard) conditions.

I install the stereo pair at the front of the room, about 8 feet apart and 3 feet in front of the wall. The microphone (a Bruel & Kjaer 4133) is located near the other end of the room, on the axis of the left speaker. The driving signal (from 20 kHz to 20 Hz, in seventy steps) is derived from our Audio Precision System One, which also processes the microphone output and generates a rather jagged response curve. The procedure is repeated for the right speaker, and the two sets of data are averaged by the test system and plotted as a single room-response curve.

This curve is then corrected above 10 kHz to compensate for the known (and previously measured) absorption of those frequencies by the room boundaries and furnishings. Its final shape, especially at upper middle and high frequencies, is often surprisingly close to the manufacturer's own test data (which we always request but unfortunately don't always receive) on the test samples supplied to us.

Since there are virtually no meaningful performance test standards for speakers comparable to those promulgated for electronic components by the IEEE, EIA, and other technical groups (nor will there ever be, in my opinion), I had to create my own, and experience has confirmed its validity — to the extent that *any* speaker frequency-response measurement can be said to be valid.

Further confusing the problem, a host of performance specifications and purely subjective claims are supplied by speaker designers and manufacturers. These range from virtually nothing but size, weight, and price to detailed descriptions of the components and the design philosophy behind them. Many such claims are valid and can be confirmed by a suitable demonstration. Others have a taste of snake oil and should be viewed with skepticism. My view is that many qualities claimed for some products (and this goes well beyond the world of loudspeakers) are related more to salesmanship than to hard fact. Enthusiasm is not necessarily a bad thing, though, especially in the case of speakers, where external factors can have a tremendous effect on performance. A strong belief in the claimed performance of a product may be equivalent to the actual existence of an effect that is, in the final analysis, totally subjective!

Summing up, we have a situation where the end result — a perceived sound quality, normally different for every listener, that defies fully objective measurement — may be hotly debated by untold thousands of audio enthusiasts. But in the end, what really counts is what brings pleasure to the person who buys the product. What sounds good to you *is* good — for you! □



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product against which other amplifiers can be measured. If an amp of equal or greater price isn't at least as good as the HCA-2200", it doesn't cut it."

It's clear that Mr. Stone has discovered the virtues of our amplifier. And while we're pleased he found the process so enjoyable, we aren't surprised. It's all part of our design philosophy, whose essence he captures nicely when he says, *"...a middle-class audiophile like myself no longer has to take out a second mortgage on his house to afford a musically satisfying amplifier."*

“...A BENCHMARK PRODUCT AGAINST WHICH OTHER AMPLIFIERS CAN BE MEASURED.”

— STEVEN STONE, *STEREOPHILE*, VOL. 17 NO. 3, MARCH 1994

But what did surprise us, as well as flatter us, was being thrown into the ring with \$12,000 monoblock behemoths. The result of this apparently absurd comparison? Not carnage, but rather: *"...the Parasound HCA-2200" gives them all a run for the money, and even beats 'em in flexibility and price."* He continues, *"...a pair of HCA-2200"s performed with Apogee full-ranges on a par with a pair of Boulder 250 AEs and four VTL Deluxe 300 amps. Dynamic impact and attack were excellent...Compared to the VTL300, the HCA-2200" had a greater sense of extension..."*

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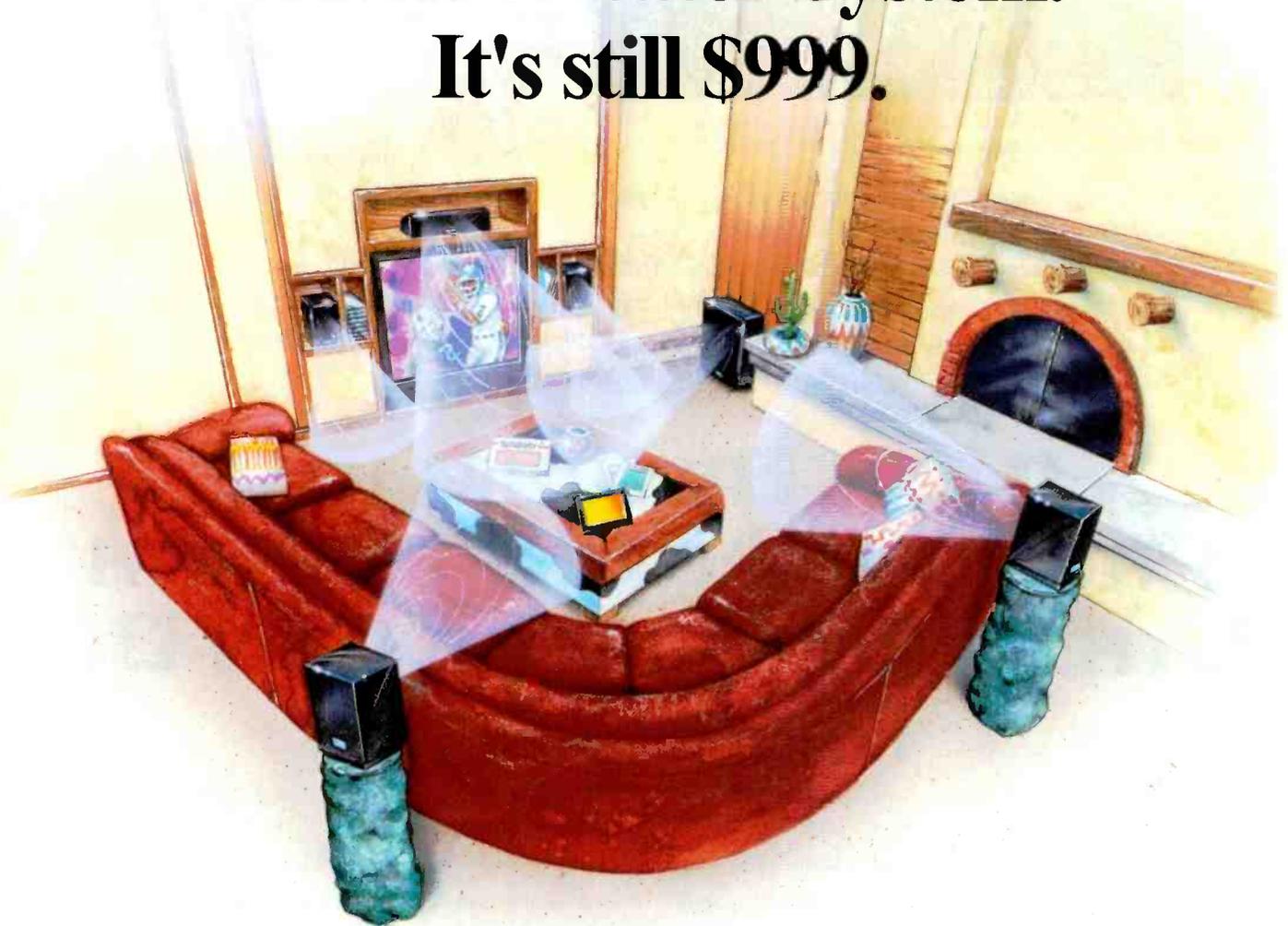


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TEST REPORTS

LOOK P. LEUNG



Yamaha RX-V2090 Receiver and DDP-1 AC-3 Decoder

DAVID RANADA • TECHNICAL EDITOR

Yamaha's RX-V2090 is only the second A/V receiver to provide access to Dolby AC-3 decoding, the state-of-the-art digital surround-sound technology. But the approach used here differs greatly from that employed in the world's first AC-3 receiver, the Pioneer VSX-D3S (reviewed in December). Yamaha's designers have isolated all AC-3 functions in a companion box that is available separately. That box, the DDP-1, contains circuitry to demodulate an AC-3 carrier signal (at this point available only from certain very recent laserdisc players), an AC-3 decoder circuit that derives six channels of digital audio data from the AC-3 signal, digital-to-analog conversion for each channel, and "bass management" circuitry to send the lowest frequencies to various DDP-1 outputs. Although the DDP-1 has enough control capability for independent opera-

tion with other components, the RX-V2090 has a set of rear-panel inputs specifically intended to receive its outputs, which are standard analog signals.

Even without the DDP-1, the RX-V2090 is Yamaha's top A/V receiver. As such it contains the most deluxe embodiment of Yamaha's acclaimed multichannel digital sound-field processing and the highest output power ratings in the company's receiver line, 100 watts a channel for the main front

DIMENSIONS

Receiver: 17 1/4 inches wide, 6 3/4 inches high, 18 1/2 inches deep
Decoder: 17 1/4 inches wide, 4 7/8 inches high, 13 3/4 inches deep

WEIGHT: receiver, 39 1/4 pounds; decoder, 13 1/2 pounds

PRICE: receiver, \$1,499; decoder, \$599

MANUFACTURER: Yamaha, Dept. SR, P.O. Box 6660, Buena Park, CA 90622-6660

and center speakers and 35 watts to each of four surround/auxiliary outputs, as well as the standard complement of high-end receiver features. Those include a tuner with forty presets, a programmable remote control, on-screen display, and multiroom capability with a small, separate remote.

When it comes to surround processing the RX-V2090 provides ten different modes, five of which are intended for enhancement of the audio accompanying a video presentation: standard Dolby Pro Logic, Pro Logic Enhanced, 70mm Movie Theater, TV Theater, and Sports. The other five modes are intended primarily for enhancement of music-only programs: Stadium, Rock Concert, Jazz Club, Church, and Concert Hall. All the modes except Dolby Pro Logic generate multiple delayed signals (artificial echoes or reflections) that are sent in suitable combinations, timings, and levels to the front and surround speakers (all but the subwoofer) to create a multichannel ambient sound field that mimics that of the specified real-world performance location. Switching in the DDP-1 AC-3 decoder turns off the receiver's sound-field functions: AC-3 is delivered only in a straight five-channel (plus subwoofer) mode with no echoes.

TEST REPORTS

The receiver can power as many as seven speakers, with connectors for front left, right, and center speakers, two surrounds, and two auxiliary front speakers. The auxiliaries, which need not be large or expensive, are used by the sound-field processing and should be placed as recommended: further apart than the main front speakers, facing slightly inward, and about 6 feet above the floor (the first point is most important).

If you don't have seven speakers — the equivalent of a standard home-theater system plus the front auxiliaries — you can fold the auxiliary front reflections into the main left and right front speakers via a rear-panel switch. I would not recommend this option, however, since it is essential to the creation of a proper stereo image that any artificial front reflections come from different directions than the sound from the main left and right speakers. I'd rather give up

the auxiliary front signals altogether than mix them in with the main stereo channels. For much program material, in fact, a pair of dipole surround speakers on the sides of the room will provide ample spatial enhancement.

All the speakers are connected to an array of binding posts on the receiver's rear panel. Only the main left, right, and center speakers have connectors that accept single or dual banana plugs as well as stripped wire. Curiously, the spacing between the connectors for the surrounds (labeled "rear") and the front auxiliary speakers prevents them from accepting dual banana plugs.

Rear-panel connections are provided for three A/V components (two VCR's and a laserdisc player), a TV monitor, four audio components (two tape decks, a CD player, and a turntable with a moving-magnet cartridge). The A/V and monitor connections include both composite-video and S-video jacks. There is also a set of inputs for the DDP-1 outputs and a

set of pre-out/main-in connectors, normally joined by jumpers, which are crucial to optimum AC-3 operation.

Other rear-panel facilities include line-level outputs for the center, surround, auxiliary front, and subwoofer signals, one unswitched and two switched AC outlets, an FM-antenna F-connector, push connectors for the supplied AM loop antenna, stereo line-level audio outputs and a composite-video output for feeding a system in a second room, and a set of connectors for infrared-repeater accessories.

Most of the front-panel controls are pushbuttons, including selectors for the tuner presets (five banks of eight stations), the input source, and sound-field processing, as well as most of the controls for setting speaker balance in the surround modes. A control to activate the test tone is available only on the remote. Behind the flip-down front-panel door are a bass-boost button, a tone-control bypass switch, bass, treble, and balance knobs, a re-

MEASUREMENTS

RX-V2090 TUNER SECTION

All data for FM only except frequency response.

SENSITIVITY (50-dB quieting)
mono/stereo 15/36 dBf

NOISE (at 65 dBf)
mono/stereo -79.5/-71 dB

DISTORTION (THD+N at 65 dBf)
mono 0.072%
stereo (mostly pilot leakage) 0.12%

CAPTURE RATIO (at 65 dBf) 1.5 dB

AM REJECTION 70 dB

SELECTIVITY
alternate-channel 88 dB
adjacent-channel (see text) N/A

HUM -70 dB

PILOT-CARRIER LEAKAGE -70 dB

CHANNEL SEPARATION
100 Hz 38 dB
1 kHz 45 dB
10 kHz 39 dB

FREQUENCY RESPONSE
FM 20 Hz to 15 kHz +1.2, -0.3 dB
AM 40 Hz to 4 kHz +1, -6 dB

RX-V2090 AMPLIFIER SECTION

All data for two-channel stereo operation.

OUTPUT AT CLIPPING (at 1 kHz)
8/4 ohms 120/193 watts

CLIPPING HEADROOM (re rated output)
8 ohms 0.8 dB

DYNAMIC POWER
8/4 ohms 138/230 watts

DYNAMIC HEADROOM (re rated output)
8 ohms 1.4 dB

DISTORTION AT RATED POWER
(100 watts, 8 ohms, 1 kHz) 0.007%

SENSITIVITY (for 1-watt output into 8 ohms)
CD/phono 16/0.26 mV

NOISE (re 1 watt, A-wtd)
CD/phono -82.5/-79.5 dB

RIAA PHONO-EQUALIZATION ERROR
30 Hz to 15 kHz +1, -2.5 dB

FREQUENCY RESPONSE (with tone controls centered)
20 Hz to 20 kHz +0, -0.6 dB

TONE-CONTROL RANGE
100 Hz and 10 kHz ±8 dB

BASS EXTENSION
maximum boost 5.5 dB at 50 Hz

DDP-1 AC-3 PERFORMANCE

REFERENCE OUTPUT LEVEL
(1 kHz, -20 dBFS^{*})
Left front 176.5 mV

OUTPUT LEVEL MATCH (other primary channels)
maximum deviation 0.17 dB

MAXIMUM SUBWOOFER-OUTPUT LEVEL
(all channels 30 Hz, 0 dBFS, all bass through subwoofer output) 9.11 V

FREQUENCY RESPONSE (see text)

NOISE (re reference output level, A-wtd)
left, right -87.9 dB
center -88.5 dB
left, right surround -85.9 dB

DISTORTION (at reference output level)
left, right 0.064%
center 0.063%
left, right surround 0.059%

* decibels referred to digital full scale, the maximum signal level encodable into a digital audio medium

CHANNEL SEPARATION

(re output level at 0 dBFS, 1 kHz, left surround out, right surround driven)
best 123.6 dB
worst 84.3 dB

RX-V2090 DOLBY PRO LOGIC PERFORMANCE

FREQUENCY RESPONSE
left, right 20 Hz to 20 kHz +0.05, -0.92 dB
center 20 Hz to 20 kHz +0.03, -1.23 dB
surround 20 Hz to 6.5 kHz +0.12, -3 dB

OUTPUT AT CLIPPING (1 kHz, 8 ohms, channels driven individually, 114 volts AC line)
front left, center, and right 110 watts
surround 41 watts

NOISE (re 1-watt output, A-wtd)
left, right -74.2 dB
center -80.2 dB
surround -63.3 dB

DISTORTION (THD+N, 1 kHz, 1-watt output)
left, right 0.033%
center 0.32%
surround 0.14%

SURROUND-DECODER INPUT-OVERLOAD MARGINS (at 1 kHz)
left, right (re 2-volt input) 1.48 dB
center (re 1.414-volt input) +4.1 dB
surround (re 1.414-volt input) +1.4 dB

SURROUND-CHANNEL NOISE-REDUCTION CALIBRATION ERROR
re Dolby level (247.5 mV) 0 dB

CHANNEL SEPARATION (100 Hz to 7 kHz)
left out, right driven >50 dB
left out, center driven >50 dB
left out, surround driven >34 dB
center out, left driven >52 dB
center out, surround driven >51 dB
surround out, left driven >53 dB
surround out, center driven >47 dB

coding-source selector, and another complete A/V input for temporary hookup of a camcorder or video game.

The front-panel display is unusually useful, clearly showing in words or abbreviations the selected source, the selected sound-field processing, the tuner preset number, and the station frequency. Individual indicators show important switch settings such as speaker selection or activation of a tape-monitor loop. During the surround-sound level-balancing process, the individual channel levels are indicated by numbers. The on-screen display, which comes on whenever any receiver control is pressed, is almost completely redundant with that on the front panel and, thank goodness, unnecessary to operate any of the RX-V2090's functions. But the on-screen display is also impossible to disable completely, which could become an annoyance if you make adjustments during a movie.

The larger, programmable remote, with its too-regular array of mostly same-size buttons, is just okay in terms of usability. Most of the receiver-oriented controls are located in the bottom half of the handset, with the input selectors running up the right side. The easy accessibility of the surround-sound channel-balance buttons is good considering how important they are in getting the best out of the receiver in surround operation.

Compared with the RX-V2090, the DDP-1 outboard AC-3 decoder is very simple. There are six fixed line-level outputs (main left/right, center, surround left/right, and subwoofer) and three AC-3 inputs (an RF input for a laserdisc player's AC-3 output and coaxial and optical digital inputs). Although the coaxial and optical connectors appear to be compatible with the standard SPDIF digital outputs on laserdisc and CD players, they are not. Instead, they are intended for yet-to-be-issued AC-3 source products (such as set-top cable/satellite/fiber decoder boxes or digital videodisc players). The DDP-1 is the first AC-3 product we have tested with this very important input versatility. There is a single unswitched AC convenience outlet.

The DDP-1 is controlled only by a set of front-panel switches and a small display. The switches let you select the input, make fine adjustments to the overall output level and channel balances, turn on and adjust dynamic-range compression for late-night view-



ing, and adjust the center- and surround-channel delays. The importance of the delay adjustments is poorly explained in the DDP-1 manual even though the setting of the center delay can make a striking sonic difference with some AC-3-encoded programs. (Ranada's center-delay rule of thumb: Starting from 0 milliseconds, increase the center delay by 1 millisecond for every foot that the prime listening position is closer to the center speaker than to the left or right main speaker. Set the delay to zero if the center is farther away than the mains.)

By far the most important controls of the DDP-1 involve bass management, which is how the low bass from an AC-3-encoded program is divided among the decoder outputs and, ultimately, the speakers in a home-theater system. AC-3 bass management is a complex subject that we cannot fully cover here. Suffice it to say that the DDP-1 will insert an appropriately low and steep high-pass filter (with a crossover frequency of approximately 90 Hz and a rolloff of 12 dB per octave) into the output of any channel if the speaker "size" control for that channel is set to "small." The filter removes the bass from the affected channel and sends it either to the main left/right front outputs or to the subwoofer output, depending on the setting of the LFE/Bass Out control. As the name of that control implies, the contents of the LFE (low-frequency effects) AC-3 channel, which can carry prodigious amounts of low bass (below 120 Hz), can also be sent either to the main outputs or to the DDP-1's subwoofer output.

Proper use of the bass-management controls is absolutely vital to obtaining the best results when playing AC-3-encoded material; the setup procedures in the DDP-1 manual should be strictly followed in this regard. Unless you are *sure* that your surround and center speakers are capable of reproducing — or at least withstanding — high levels of very low bass without distortion, select "small" as the speaker size for those channels. Most "home theater" speakers, including pricey Home THX models, will require the "small" setting. Better safe than sonically sorry. Also, when using the DDP-1 with the RX-V2090, set the LFE/Bass Out control to "main." All these recommendations assume that you also have a subwoofer.

On the test bench the RX-V2090 receiver proved to be a thoroughly competent performer for its price/power class. Its power ratings were all exceeded; particularly impressive was the near doubling of output power in stereo mode when driving 4-ohm loads. The flatness of the frequency response when the tone controls were activated but at their detented center positions was unusual in light of the seemingly deliberate nonflat responses we've seen with other recent receivers. The RIAA response had a greater error than we are used to seeing, but that is important only to the dwindling number of LP enthusiasts. Measurement difficulties prevented us from getting a reliable reading of adjacent-channel selectivity for the FM section.

In Dolby Pro Logic operation, the most interesting numbers were for separation and surround-channel distortion, both better than average. The Pro Logic surround-channel noise could have been better — it was audible in a quiet room when playing surround-encoded music CD's. (When the RX-V2090 and DDP-1 are used together, Dolby Pro Logic decoding is always performed by special Yamaha circuits in the RX-V2090, even though the AC-3 decoder circuits in the DDP-1 are in principle capable of performing this operation, too.) Surround-channel noise levels in the various sound-field modes were slightly better or slightly worse than Pro Logic. In general the video-oriented modes were worse and the music-oriented modes were better (Concert Hall measured a very good 71.6 dB, for example).

Thanks to the timely arrival of a copy of the first AC-3 test laserdisc from Dolby Labs, we were able to

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make our first-ever measurements of an AC-3 decoder with the DDP-1. Since the disc is intended for manufacturers' use in system design, in some cases the test signals would not yield results as accurate as, say, the test tones we use for evaluating CD players. For example, the swept tone used for frequency-response measurement was too brief in duration for our test equipment to lock in, and the best measurement we could get was around 20 Hz to around 16 kHz ± 0.5 dB.

What's fascinating is that the same numerically good result occurred in each of the primary AC-3 channels, illustrating the equality of performance among channels that is one of the hallmarks of the AC-3 process. This is very much unlike Pro Logic, in which the surround channel is usually distinctly inferior to the front channels. Even more stunning examples of AC-3's superiority — at least with test tones — are provided by our measurements of channel separation, which at worst was some 30 dB *better* than with Pro Logic, and distortion, which was always far below audibility. The clincher is AC-3's improvement in signal-to-noise ratio (S/N), which ranged from an audibly better 8.3 dB in the center channel to a whopping 22-dB advantage in the AC-3 surround channels. These numbers help explain why AC-3-encoded programs always sound much more spectacular than the same programs with Pro Logic.

And they certainly did in our listening tests, most of which were conducted using a good upper-midprice home-theater speaker system that included a powered subwoofer. Use of the subwoofer relieved the RX-V2090 from the burden of supplying the amplification for the LFE signal, which is responsible for much of the sense of sonic power an AC-3 soundtrack can produce. With such a setup, I never sensed that the receiver was running out of power, even on the surround channels and even at high volume playing such demo material as the saucer crash from *Star Trek: Generations* or the pyramid landing from *Stargate*. Although far less exciting sonically, the receiver's Pro Logic performance was very good, which is fortunate since for some time most program material and program sources will require Pro Logic rather than AC-3 decoding.

I had the same reaction to the RX-

V2090's video-oriented sound-field processing modes that I usually have: They make for spectacular showroom demonstrations, but at home they may eventually sound gimmicky and overly spacious. The added reflections can be distinctly detrimental to the intelligibility of soundtrack dialogue. The music-oriented modes are another matter, especially with acoustical music such as classical and some jazz. Using a seven-speaker setup, including the front auxiliaries, with the effects level turned down slightly (the factory settings all sounded exaggerated), the listening room seemed to be transformed into another acoustical space altogether — precisely Yamaha's intention. By their nature, the music modes less univer-

**AC-3-encoded programs
always sound much more
spectacular than the same
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sally improve pop music recordings, many of which cannot stand the added echoes without a loss of intimacy.

All these results depend on the use of a suitable speaker system with the RX-V2090/DDP-1 combination. The choice and setup of speakers are more critical here than with a typical A/V receiver mainly because the RX-V2090 has only five DDP-1 inputs (main left/right, center, and surround left/right). *That's right, the receiver has no subwoofer input!*

Obviously you can't feed the subwoofer output of the DDP-1 into the RX-V2090. Less obviously, the RX-V2090's subwoofer output is not usable either, for two reasons. First, if you connect and set up the receiver and decoder as recommended in their manuals, there is no way to prevent the low bass in AC-3-encoded programs from reaching the main left/right speakers, which in many systems will not be able to handle it (indeed, bass overload occurred with the smallish main speakers in the budget-price home-theater speaker system we initially used to audition the RX-V2090). Second, if you use the receiver's subwoofer output, you'll get *two* doses of AC-3 low bass, one from the main speakers and the other from the subwoofer. At the very least, using the manual-specified hookup may lead to

changes in bass balance when you switch between AC-3 and other playback modes.

Fortunately, there *is* a hookup method that gets everything to come out right. By "everything" I mean that there will be proper bass balance in AC-3, Pro Logic, conventional stereo, and digital sound-field surround operation, and ultraloud AC-3 or other deep-bass signals won't reach speakers not designed to reproduce them. It's astounding that the manuals don't go into any of this.

For the record, then, what you need is a home-theater speaker system that includes at least one powered subwoofer with an internal crossover that has both line-level inputs *and* line-level high-pass-filtered loopback outputs. Fortunately, many mid- to high-end powered subs (both standalone models and those included in home-theater speaker systems) fulfill these requirements. Depending on the speakers you already own, just adding a suitable powered subwoofer might suffice. Hook up the DDP-1's five main outputs to the RX-V2090 as described in the manuals and connect the five (or seven) primary speakers (all but the subwoofer) in the standard fashion. Then, and here's the important part, hook up the subwoofer *using the RX-V2090's pre-out/main-in connections*. Specifically, pull out the rear-panel jumpers connecting the receiver's left and right pre-out and main-in jacks, run a stereo cable from the pre-out jacks to the inputs of the powered subwoofer (or to two separate powered subwoofers, one per stereo channel). With another stereo cable, connect the high-pass outputs of the subwoofer crossover(s) back to the RX-V2090's main-in jacks. Set the DDP-1's controls for "small" surround (rear), "small" center, and "large" main speakers and the LFE output for "main." These DDP-1 settings are the unit's factory presets. Adjust the subwoofer level as best you can.

Yamaha will undoubtedly be introducing second-generation AC-3 products that will (or should) avoid some of these hookup restrictions, which stem from the placement of the AC-3 bass-management circuitry in the DDP-1 instead of in the receiver where it belongs. But right now, if you have a suitable home-theater speaker system and you want Dolby AC-3 playback, the Yamaha RX-V2090/DDP-1 combination is a very good way to go. □

TEST REPORTS



Infinity Compositions Prelude Speaker

JULIAN HIRSCH • HIRSCH-HOUCK LABORATORIES

The Infinity Compositions loud-speaker system was developed to meet the most critical requirements of home theater as well as conventional music systems. It consists of a group of speakers, each designed for a specific role. The heart of the Compositions group is its main-channel speaker, the Prelude. In a full Compositions home-theater installation, a pair of Preludes would be accompanied by two Quadrapole surround speakers and the matched center-channel speaker. Although as a

group they complement each other and were designed to create a unified soundstage in a deluxe home theater, the various components of a Compositions system are available separately.

DIMENSIONS: 54 $\frac{1}{8}$ inches high, 7 $\frac{5}{8}$ inches deep (19 $\frac{1}{8}$ inches at base), 7 $\frac{5}{8}$ inches wide

WEIGHT: 78 pounds

PRICE: \$3,300 a pair

MANUFACTURER: Infinity, Dept. SR, 20630 Nordhof St., Chatsworth, CA 91311

This report focuses on the Prelude speakers as they would be used in a conventional stereo music system. The Prelude is a unique speaker with a distinctive appearance. In the shipping carton, it appears to be rather large and heavy (shipping weight is 98 pounds each!). But out of their boxes and viewed from the front, the speakers are slender black columns, about 54 inches high, 7 $\frac{1}{2}$ inches wide, and 7 $\frac{1}{2}$ inches deep. The bottom 16 inches serves as a heavy base that extends some 20 inches to the rear and effectively stabilizes the speaker. Small extensions at the bottom of the base, which can be fitted with spikes, minimize the possibility of accidentally tipping the speaker over.

But there is much more to the Prelude than meets the eye. Removing the black grille from the column reveals a vertical array of six cone drivers symmetrically arranged above and below a 1-inch soft-dome tweeter with a powerful neodymium magnet. The tweeter dome radiates through a horn-like depression in the enclosure surface — Infinity calls it an “elliptical waveguide” — that shapes the driver’s angular coverage. Flanking the tweeter are a pair of 4-inch polypropylene-cone upper-midrange drivers that operate from 350 Hz to 3 kHz.

The next group of drivers, placed above and below the higher-frequency units, are four 4-inch long-throw cone woofers that handle the lower midrange, from 110 to 350 Hz. Small openings adjacent to these drivers indicate that they operate as a ported system (the other drivers are not affected by the presence of the ports).

Finally, the base of the system is much more than a stabilizing structure. It contains a 12-inch long-throw subwoofer operating in a volume of less than 1 cubic foot. A built-in amplifier, whose output is rated in the manufacturer’s literature as 100 watts in one place and more than 150 watts in another, drives the subwoofer at frequencies between 110 and 25 Hz (the rated –6-dB response point).

The Prelude speakers are specifically designated as left and right units, with the subwoofers radiating toward each other. The exterior of the enclosure, made of a molded poly-fiber that is extremely rigid and nonresonant, is finished in dark gray, with removable black grilles. The rear of the base section contains only a pair of multiway binding posts, spaced to accept dual banana-plug connectors.

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The line cord for the built-in subwoofer amplifier emerges from the bottom of the base, where there are also several switches. A rocker switch controls the power to the subwoofer. Normally it is left on so that a signal input can automatically activate the subwoofer amplifier, changing the pilot light's color from red to green. A few minutes after the cessation of program input, the amplifier automatically reverts to standby status, and the light changes back to red. A small slide switch sets the bass level, relative to the higher frequencies, in three steps. Another activates the subwoofer amplifier's automatic shut-off system, and a third changes the system's grounding scheme.

The Infinity Prelude is obviously a complex and unconventional speaker system that does not conveniently lend itself to many of the standardized test procedures used to evaluate loudspeaker performance. On the other hand, its listening quality is so distinctive that it does lend itself to a basically subjective approach. We used both, as circumstances allowed or required.

The system's impedance curve was relatively uniform over the audible range, with a minimum of 6 ohms (the rated value) at 1 kHz. It remained between 6 and 8 ohms from 200 Hz all the way out to 20 kHz, with a peak of 13 ohms at 150 Hz and a steady rise at lower frequencies to 28 ohms at 20 Hz.

Our room-response measurement was made at a distance of about 12 feet from the left speaker, with the two speakers about 7 feet apart. They were driven, one at a time, from 20 Hz to 20 kHz by our Audio Precision System One measurement system through an external power amplifier, and the response curves were plotted on the same coordinates. The left and right measurements were averaged to form a single curve, which was corrected above 10 kHz for the known room-response characteristic.

The corrected room-response curve was flat within ± 5 dB from 40 Hz to 19 kHz, one of the widest and smoothest frequency responses we have measured from a loudspeaker under essentially similar conditions. Listening left no doubt that the outputs of the eight drivers were seamlessly creating the audible result. Everything we heard was consistent with the measured data.

Other measurements confirmed the Prelude's superior acoustic perfor-

mance. The tweeter's close-miked frequency response, for example, was within 1 dB from 1 to 18 kHz. The other drivers were similarly outstanding. A quasi-anechoic MLS response measurement of the entire speaker at a 2-meter distance was within ± 3 dB from 300 Hz to 19 kHz. A close-miked measurement of the subwoofer response showed ± 3 dB variation from about 25 to 130 Hz, an impressive figure from a 12-inch driver in only about a cubic foot of volume.

The coherent waveform generated by the column of drivers appears to be largely responsible for the Prelude's outstanding listening quality. The speakers tended to "disappear" acoustically despite their physical size. Whether we listened at a distance of 2 feet or 15 feet, there were no *audible* cues to the size or shape of the speakers. The music was simply "there" — a quality that should be one of the goals of every serious speaker designer.

Listening to the Prelude system with a wide variety of program material

There were no audible cues to the size or shape of the Infinity Prelude speakers — the music was simply "there."

confirmed its neutrality and imaging capabilities. The soundstage was created with impressive stability. From any point in the room, it remained in the front of the room and was as "real" as the recording itself permitted.

The manufacturer rates the sensitivity of the Prelude as 96 dB, an unusually high figure. Our measurement of 95 dB was well within the bounds of normal measurement accuracy and confirms the exceptional sensitivity of these speakers. In practical terms, the Prelude can produce a given sound-pressure level with only a fourth as much input power from the main system amplifier as most speakers need.

I can only imagine how the Prelude would perform in a top-grade home theater system. Fortunately, I do not have to use my imagination to appreciate its exceptional qualities in a good music system. This is a speaker whose performance is as striking as its appearance. □

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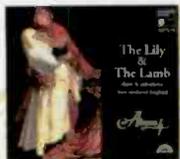
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TEST REPORTS



JOOP P. LEIJNS

Sony MZ-R3 Portable MiniDisc Recorder

DAVID RANADA • TECHNICAL EDITOR

The portability and durability of the MD format, the ease with which it lets you make digital copies of CD's, and, yes, even its unjustly maligned sound quality combine to make MD superior in sound and convenience to the venerable analog cassette it was to replace. Nonetheless, in the two years MD has been available, the hardware prices have still not fallen much. Sony's \$650 MZ-R3 portable is no exception.

In some ways the MZ-R3 actually behaves like an analog cassette deck. Stop playback at any point, and when you press play again the music will start where you left off. Start recording without cueing to a "blank" segment of a disc, and you'll record over whatever is on the disc at that point — distinctly different behavior from that of previous Sony MiniDisc recorders, which automatically seek out a blank segment.

In other ways the MZ-R3 is unlike both analog cassette decks and digital audio tape (DAT) machines. For instance, it allows you to make a double-time recording in mono, up to 148 minutes with a "74 minute" MD. Dur-

ing recording, track markers are entered automatically, as they pass by if you're dubbing a CD or DAT through the digital input or after any 2-second silence if you're using the analog input. The array of top-panel controls allows you to change the playback sequence of tracks, to add track markers in playback and to erase track markers, selected tracks, or the whole disc. There are three CD-like repeat modes and a DAT-like display of time information as well as a built-in date/time clock. Finally, unlike other recorders, the MZ-R3 allows you to label a homemade recording and every track on it. Letters, numbers and punctuation marks are selected with the top-panel rotary dial and the finished label scrolls by on the LCD readout whenever the

DIMENSIONS: 4 $\frac{3}{8}$ inches wide, 1 $\frac{3}{16}$ inches thick, 3 $\frac{1}{4}$ inches deep

WEIGHT: about 13 ounces with disc, internal batteries, and remote-control earphone cord

PRICE: \$650

MANUFACTURER: Sony Corp., Dept. SR, One Sony Drive, Park Ridge, NJ 07656

disc is played, as do labels on commercially prerecorded MD's.

There are a few audio-oriented features. The supplied earbud-type headphones attach via a cord-mounted remote-control assembly containing a volume control and a nearly complete set of disc-drive controls. The remote also has a button for marking tracks while recording, a switch that locks all controls at their current settings (to prevent inadvertent operation from in-pocket jostling), and a switch for the automatic volume-limiter system (AVLS), which prevents excessive headphone levels. All controls but the AVLS switch are duplicated on the recorder itself.

Other controls on the main unit include a two-button headphone volume control and a headphone-only Bass Boost switch with positions labeled Max, Mid, and Norm (which is supposed to cancel the effect). Analog-input recording normally uses the MZ-R3's automatic recording-level adjustment system, but you can also set the level manually by a complex process using the transport keys. You cannot manually adjust recording level while a recording is in progress!

All signal inputs and outputs to the MZ-R3 are supplied through stereo mini-phone jacks, the standard jack for personal-portable headphones, and the MZ-R3 headphone output will also drive other headphones besides the supplied set. There are also a stereo microphone input, a fixed-level analog output, and a combination analog/optical-digital input that uses a common mini-phone/RCA-plug adaptor cable (supplied) for connection to analog sources. The same input jack is used for direct digital recording, but only with a special digital audio fiber-optic cable (not supplied). A standard Toslink optical cable won't work. Appropriate Sony cables to record from a Toslink output (POC-MZ1) or a Sony source with the same connector (POC-MZ2) cost \$40 each.

MZ-R3's officially distributed in the U.S. have a modular AC adaptor. The adaptor can charge an optional internal BP-DM20 nickel/metal-hydride battery pack (\$30), which is rated for 2 hours of continuous recording or 3 hours of continuous playback. An external battery, the LIP-12 (\$60), is rated for 2 $\frac{1}{2}$ hours of recording or 4 hours of playback, but its separate charger, the ACP-MZ60A (\$150), is rather expensive.

If those prices are too high, a new

TEST REPORTS

pair of standard alkaline AA cells (\$1 or less) will power 2 hours of recording or 4 hours of playback. Although the manual doesn't mention them, I also used a pair of rechargeable high-capacity nickel-cadmium AA cells (Radio Shack No. 23-149), which gave about 80 minutes of recording or 2 hours of playback.

We did our bench testing strictly with AC power and noted very little leakage of power-line hum into the recorder. Other conventional audio measurements (such as frequency response, signal-to-noise ratio, and distortion) produced fine-looking numbers using the line output for both playback and digital-record/playback operation. All of the MZ-R3's measurements surpassed the performance of high-end analog cassette portables.

The MZ-R3's automatic level-control system produced slightly elevated distortion levels, so we used manual level setting for the analog-input record/playback measurements. But we also found that if you record typical music played on a typical CD player through the MZ-R3's analog input, the signal will undergo very little manipulation by the automatic level control. A direct digital connection is always preferable for dubbing CD's, however. Not only does the audio sound cleaner, but the CD track markers are entered more accurately.

The headphone output with the Bass Boost set at Norm had a very slightly depressed output above 1 kHz. At the Max and Mid settings, the Bass Boost did enormously boost the bass and, correspondingly, reduce the maximum volume setting for undistorted playback. Treble was also boosted at both Bass Boost settings.

Although I am fond of the MD system, for serious live or master recordings Sony's \$700 TCD-D7 portable DAT recorder has it all over the MZ-R3. For only \$50 more the TCD-D7 gives you full, professional-quality, uncompressed 16-bit analog-to-digital conversion along with complete and convenient control and display of recording levels and facilities for pure-digital input and output (essential for any high-quality external editing). In contrast, in the one live-recording session where I used the MZ-R3 (as a back-up for the TCD-D7), I found it clumsy because of the manual level-setting procedure and uninformative recording-level display.

But as a portable playback device, the MZ-R3 triumphs over the TCD-D7

and all the analog portables I've used. It's smaller and lighter than the DAT unit, fitting in an inside-jacket pocket without tearing through the bottom. It takes half as many AA cells, which last slightly longer, and its cueing is faster and more accurate.

Sonically, the MZ-R3 scored heavily over the best analog cassette recorders I've heard, with no wow or flutter (don't consider jogging with it, though — it'll skip), lower noise and distortion, and, obviously, wider dynamic range. Only an analog cassette recorded and played using Dolby S noise reduction would come close in sonic performance, but Dolby S isn't currently available in any personal portable.

The sound quality of the MiniDisc system has received a bum rap from many audio pundits. It can actually stand comparison with non-noise-reduced professional open-reel analog recording! While there are unquestionably better digital-audio data-reduction systems than the MD's ATRAC, the sound of MiniDisc when used as a real-world personal audio medium is excellent. And as a quasi-archival medium for preserving deteriorating LP's, the MD is sonically more than ade-

quate and provides cueing facilities superior to those of any tape medium.

Given the MZ-R3 recorder's fine basic sound quality, Sony is doing itself a disservice by supplying a set of headphones that can charitably be described as poor. For most of my listening tests I used the ultra-accurate, noise-isolating, and somewhat pricey Etymotic Research ER-4S earphones, though I had to forfeit use of the handy headphone-cord controls.

Price is where I have the most difficulty with the MZ-R3. If I were seeking first-class sound quality for live recording, I'd spring for the extra \$50 and get the TCD-D7 DAT machine. Likewise, if I wanted the best playback-only sound quality and were willing to put up with carrying a substantially more bulky player and discs, I'd go with an inexpensive portable CD player. But there's no question that the MZ-R3 provides better sound quality than any analog-cassette portable, and its long-play mono capability is just the thing for recording business meetings and the like. So if you happen to need the specific combination of features that the MZ-R3 gives you, it may be the ticket. □

MEASUREMENTS

Unless otherwise specified, all measurements are of the line-level output.

PLAYBACK

Measurements made with Sony TGYS 1 test disc.

REFERENCE OUTPUT LEVEL
(1 kHz, 0 dBFS*) 758 mV

FREQUENCY RESPONSE (re output level at 1 kHz) 20 Hz to 20 kHz, ± 0.47 dB

DE-EMPHASIS ERROR
(worst case) +0.14 dB at 16 kHz

SIGNAL-TO-NOISE RATIO
(re reference output level, A-wtd) 88.6 dB

DYNAMIC RANGE 87.9 dB

DISTORTION (THD+N at 0 dBFS*) <0.08% from 20 Hz to 18 kHz

LINEARITY ERROR (at -90 dBFS*) -2.7 dB

RECORD/PLAYBACK, DIGITAL INPUT

FREQUENCY RESPONSE
..... 20 Hz to 20 kHz, +0.5, -0.48 dB

SIGNAL-TO-NOISE RATIO
(re reference output level, A-wtd) 87.1 dB

DISTORTION (THD+N at 0 dBFS*) <0.095% from 20 Hz to 18 kHz

LINEARITY ERROR (at -90 dBFS*) -0.14 dB

RECORD/PLAYBACK, ANALOG LINE-LEVEL INPUT

All measurements made with the automatic level control off.

MAXIMUM INPUT LEVEL (1 kHz) 1.88 V

MAXIMUM OUTPUT LEVEL 683 mV

FREQUENCY RESPONSE (max. input level) 20 Hz to 20 kHz +0.51, -1.49 dB

SIGNAL-TO-NOISE RATIO
(re max. output level, A-wtd) 83.7 dB

DISTORTION (THD+N at max. input level) <0.095% from 20 Hz to 20 kHz

LINEARITY ERROR (at -90 dBFS*) +0.4 dB

MICROPHONE-INPUT FREQUENCY RESPONSE 20 Hz to 20 kHz +0.42, -0.11 dB

HEADPHONE OUTPUT

Measurements made using a 50-ohm load in record mode through the digital input.

MAXIMUM OUTPUT LEVEL (1 kHz) 623 mV

FREQUENCY RESPONSE (with Norm Bass Boost) 20 Hz to 20 kHz, +0.05 -0.5 dB

BASS BOOST RESPONSE
(decibels re 1-kHz level)

Mid setting +16 at 25 Hz, +6 at 112 Hz, +5 at 18 kHz

Max setting +19 at 32 Hz, +6 at 185 Hz, +5 at 18 kHz

* decibels referred to digital full scale, the maximum level encodable into a digital audio medium

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TEST REPORTS



Phase Technology Octave 1.0 Powered Subwoofer

JULIAN HIRSCH • HIRSCH-HOUCK LABORATORIES

A subwoofer, as the name implies, is a loudspeaker designed to extend a music system's frequency response below the range of its normal bass driver, or woofer. Sometimes a subwoofer may be a part of the basic speaker system, but usually it's an addition to an existing system. Some subwoofers are designed to be compatible with specific full-range speakers, generally from the same manufacturer. When connected in parallel with the system's woofers, they can provide a balanced bass extension without further adjustment.

The powered subwoofer is designed to enhance the low-bass response of many different systems, not necessarily from the same manufacturer. It's driven by a special amplifier whose characteristics complement it. Although the amplifier can be separate, it's usually located within the subwoofer cabinet.

A subwoofer typically covers a limited range of frequencies, usually below 100 Hz (although some are de-

signed to go as high as 200 Hz). The lower limit may be anywhere from 50 Hz to as low as 20 Hz or less, but we wouldn't consider anything with a limit above, say, 40 Hz to be a *true* subwoofer.

The new Octave 1.0 from Phase Technology is a versatile powered subwoofer whose numerous features equip it for use in a variety of systems. A single 15-inch driver operates in a sealed enclosure that also contains a 240-watt amplifier and an electronic crossover switchable to 60, 80, or 100 Hz. The crossover circuit provides 24-

DIMENSIONS: 20¾ inches high, 18 inches wide, 18 inches deep

WEIGHT: 69 pounds

FINISH: Black sides and grille, removable glossy black top plate (mahogany laminate optional at extra cost)

PRICE: \$949; \$999 with mahogany top plate

MANUFACTURER: Phase Technology, Dept. SR, 6400 Youngerman Circle, Jacksonville, FL 32244

dB-per-octave slopes for both the low-pass and high-pass outputs.

The rear of the Octave 1.0 contains, in addition to the four output transistors and their heat sinks, a number of connectors and controls. The rocker power switch can be left on at all times, since a sensor will automatically turn on the amplifier when a signal is received and shut it off after 8 to 10 minutes of silence. The amplifier is protected against damage from overloading by a line fuse and a soft-clipping circuit that unobtrusively limits the power output. A thermal-protection circuit also shuts down the unit if it is continuously overdriven.

All the subwoofer controls and connectors, including a three-position crossover-frequency selector, a continuous level control, and a polarity switch (0 and 180 degrees) are located on the Octave 1.0's rear panel. Two phono jacks accept low-level signals from a preamplifier or the line-level subwoofer outputs of a receiver or surround-sound decoder.

After passing through the Octave 1.0's filters, which channel the lowest frequencies to the subwoofer amplifier, the remaining portion of the program can be routed back to the main system's amplifier line inputs through a second pair of phono jacks. Alternatively, the speaker-level signals from the output of the main system's power amplifier can be routed to the main speakers through a set of multiway binding-post connectors on the Octave 1.0; the connectors accept wire, lugs, or banana plugs (single or dual).

The Octave 1.0 can be used alone or with another subwoofer in a surround-sound system. Its separate left- and right-channel line-level inputs and outputs allow the phase and amplitude integrity of the various signals of a surround system to be maintained through the signal path even if there are two separate subwoofer channels.

Our response measurements of the Octave 1.0 were made with close microphone spacing (in the plane of the front of the cabinet) to essentially eliminate any room effects. The frequency-response curves showed a maximum output between 55 and 60 Hz for all settings of the crossover control. The high-frequency-rolloff portion of the curve shifted downward in both frequency and level as the crossover switch setting was reduced.

With the 100-Hz crossover setting, the maximum output occurred just above 60 Hz, dropping by 6 dB at 40

and 90 Hz. With the 80-Hz setting, the maximum output point remained at 60 Hz, but the -6-dB frequencies were 36 and 95 Hz. Finally, with the 60-Hz setting, which we used for our listening tests, there was a broad maximum from 50 to 60 Hz, and response dropped to -6 dB at 25 and 75 Hz. This sort of characteristic is typical of powered subwoofers, although it may surprise many people who expect their subwoofer to have an ideal (flat-topped) band-pass filter response. In the world of loudspeakers, nothing is ideal!

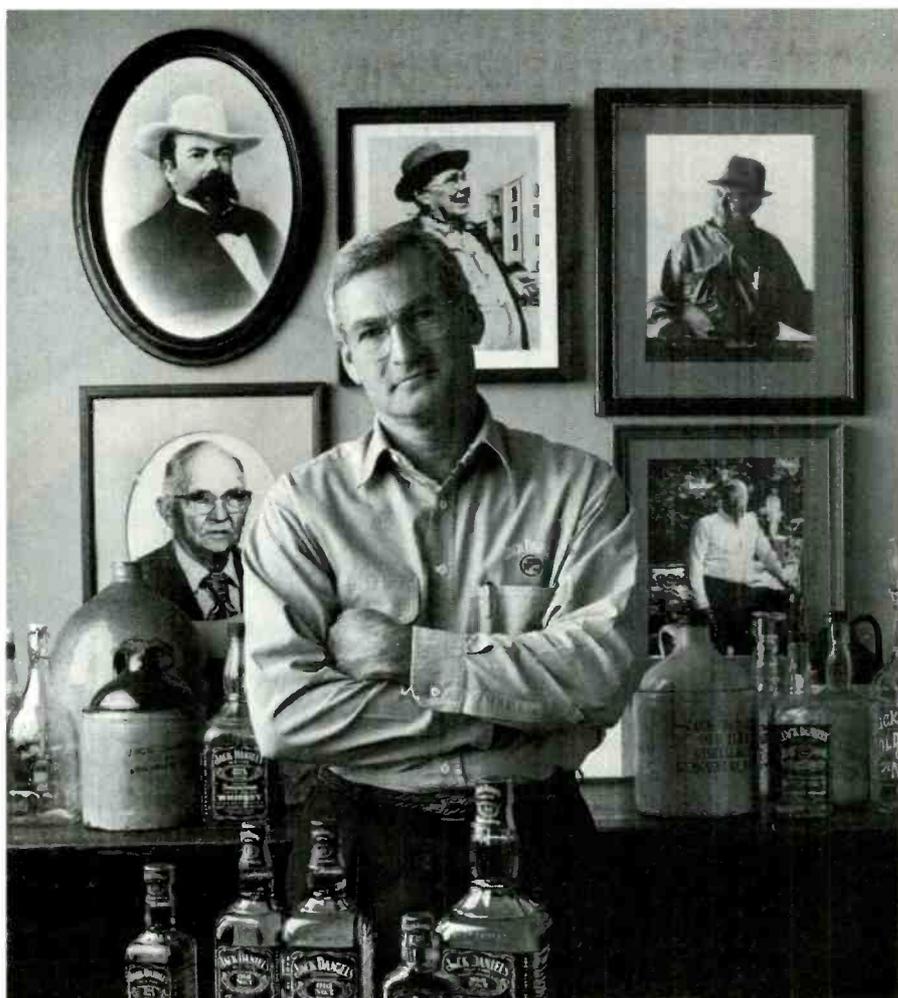
We measured the distortion of the acoustic output at a drive level that generated a 90-dB sound-pressure level (SPL) at 60 Hz, 1 meter from the speaker. Total harmonic distortion was a very low 0.3 percent at 60 Hz and increased slightly at higher frequencies, leveling off at 0.8 percent up to 100 Hz. Below 60 Hz, where cone excursion becomes considerably greater, the distortion rose; it measured 9 percent at 40 Hz and leveled off at about 20 percent from 30 Hz down to 25 Hz.

It must be emphasized that speaker distortion is very different in magnitude (and in its audible subjective effects) from what we measure from amplifiers. The best illustration of that comes from listening (not only to this unit but to other high-quality subwoofers).

The Octave 1.0 effortlessly produced the floor-shaking, skin-tingling effect characteristic of high-level low-frequency sound. With most good main speakers, the 60-Hz crossover is probably the best; at that setting the subwoofer augments the lowest octaves without introducing undesirable boom or heaviness. It easily held its own in side-by-side comparisons with my own favorite Brand X subwoofer (sorry, its identity is classified).

Subwoofers are, by nature, bulky and conspicuous. In most homes, their visibility is a drawback — not all family members consider a big box, let alone a pair of them, to be a decorative accessory. Although the Octave 1.0 is large and not easily concealed, it is about as attractive as a (roughly) 18-inch cube can be. Our test unit, with its optional woodgrain (polished mahogany) top plate, certainly presented a handsome appearance.

The bottom line is that the Octave 1.0 is one of the better values in a versatile, high-performance powered subwoofer. Although much of its contribution is felt rather than heard, that is a basic property of a *true* subwoofer. □



Clockwise from top left, that's Jack Daniel, Jess Mottow, Lem Motley, Frank Bobc and Jess Gamble. (Jimmy's in the middle).

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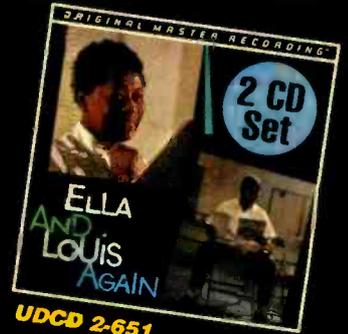
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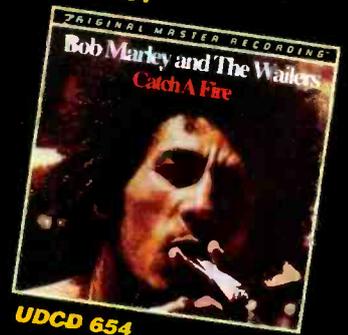
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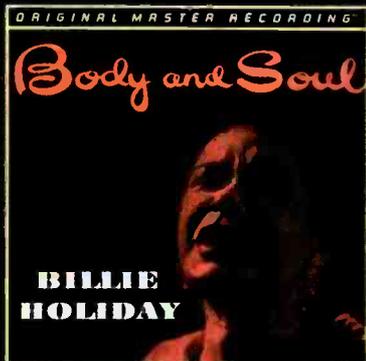
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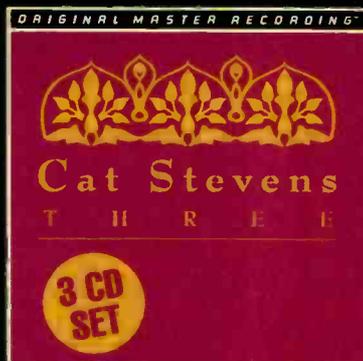
NATURE'S ENCORE



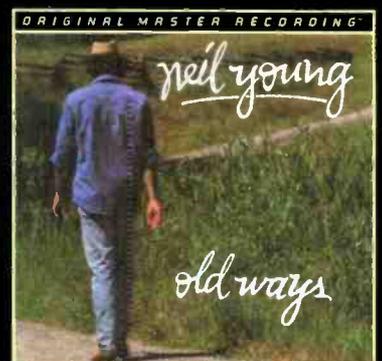
UDCD 656



NEW RELEASE UDCD 658



NEW RELEASE UDCD 3-661



NEW RELEASE UDCD 663

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CIRCLE NO. 23 ON READER SERVICE CARD



RECORD OF THE YEAR AWARDS 1995

Well, ladies and gentlemen, it's February — not the cruelest month, perhaps, but close enough. You know what it augurs: Presidents' Day, the fifth anniversary (how time flies) of Milli Vanilli's Best New Artist Grammy, and, most important, STEREO REVIEW's Record of the Year Awards.

In a tradition now venerable enough that it could purchase beer legally in any state in the country, our editors and critics have chosen what they consider the top twelve pop and classical recordings of the past year. The honorees are showcased on the next two pages, along with an additional twenty-four recordings of special merit, hot contenders all. As usual, the winners — on record labels large and small — were chosen on the basis of musical interest, performance quality, and sonic excellence. This year we are also pleased to give a

Special Achievement Award to a major jazz reissue, the epochal eight-CD Miles Davis set, "The Complete Live at the Plugged Nickel, 1965" on Columbia/Legacy.

The past year may have brought us bruising battles over the Federal budget, *Waterworld*, and the alarming prospect of 150 new TV shows exactly like *Friends*, but it also brought us a lot of superb recorded music — and that made it, as the Chairman of the Board would say, a very good year. We hope you concur.

— Robert Ripps and Steve Simels



AL GREY
Centerpiece

TELARC JAZZ. "One of the finest jazz albums in a long time."



FLOYD
Susannah

Cheryl Studer, Jerry Hadley, Samuel Ramey, others; Lyons Opera Chorus and Orchestra, Kent Nagano conducting. VIRGIN. "A major step forward for American opera."



JOAN OSBORNE
Relish

BLUE GORILLA/MERCURY. "A highly resourceful singer who isn't afraid to take risks."

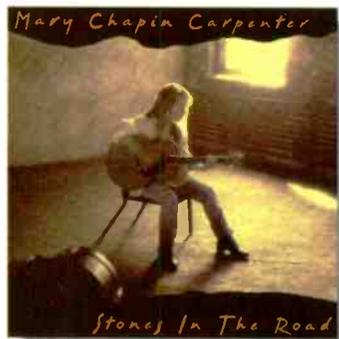


BRYN TERFEL

**The Vagabond — English Songs
by Vaughan Williams,
Finzi, Butterworth, and Ireland**

Bryn Terfel (baritone); Malcolm Martineau (piano). DEUTSCHE GRAMMOPHON.

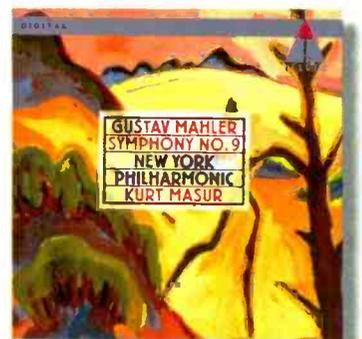
"Terfel's genius lies in the astonishing freshness of his communication."



MARY CHAPIN CARPENTER

Stones in the Road

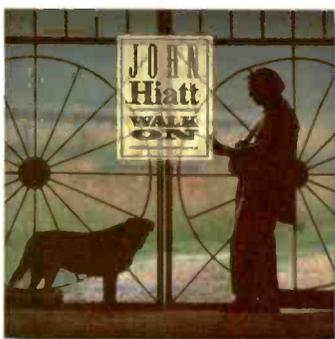
COLUMBIA. "With this album, Carpenter is master of her fate."



MAHLER

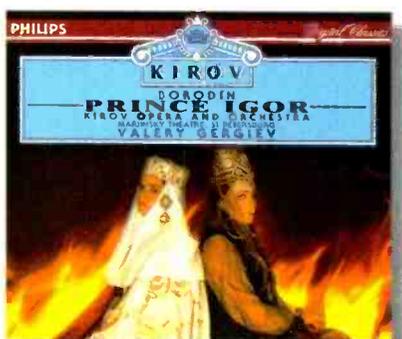
Symphony No. 9

New York Philharmonic, Kurt Masur conducting. TELDEC. "Neither the New York Philharmonic nor the Mahler Ninth has ever sounded better in a recording."



JOHN HIATT
Walk On

CAPITOL. "Filled with Hiatt's cockeyed, sweet-and-sour wisdom."



BORODIN
Prince Igor

Galina Gorchakova, Olga Borodina, Mikhail Kit, Gegam Grigorian, others; Kirov Opera Chorus and Orchestra, Valery Gergiev conducting. PHILIPS. "The music never sounded grander or more glorious."



RANDY NEWMAN
Faust

WARNER BROS. "Gives new meaning to the term 'Devil's Music.'"



CHOPIN
The Four Ballades; Two Waltzes;
Nocturne in F Major; Three Mazurkas;
Two Etudes
 Murray Perahia (piano). SONY.
 "... this pianist's finest hour in any recorded
 repertory so far."



NEIL YOUNG
Mirror Ball
 REPRISE. "A desperate kind of grandeur."



RACHMANINOFF
Piano Concerto No. 3
TCHAIKOVSKY
Piano Concerto No. 1
 Martha Argerich: Berlin Radio Symphony,
 Riccardo Chailly conducting;
 Bavarian Radio Symphony. Kirill Kondrashin
 conducting. PHILIPS. "How the sparks fly!
 How those big tunes sing!"

RECORDINGS OF SPECIAL MERIT

ADAMS
Chamber Symphony;
Grand Pianola Music.
 London Sinfonietta, John Adams cond.
 NONESUCH.

ASS PONYS
Electric Rock Music. A&M.

BACH
Suites for Unaccompanied Cello.
 Mstislav Rostropovich. EMI.

CECILIA BARTOLI
Mozart Portraits.
 Vienna Chamber Orchestra, Gyorgy Fischer
 cond. LONDON.

BRAHMS
Piano Trios.
 Vladimir Ashkenazy (piano), Itzhak Perlman
 (violin), Lynn Harrell (cello). EMI.

JUNIOR BROWN
Junior High. MCA/CURB.

CHARPENTIER
Medée.
 Lorraine Hunt, Mark Padmore,
 Bernard Deletré, Monique Zanetti,
 Jean-Marc Salzmann; Les Arts Florissants,
 William Christie cond. ERATO.

EMMYLOU HARRIS
Wrecking Ball. ASYLUM.

P J HARVEY
To Bring You My Love. ISLAND.

GUY KLUCZESEK
Transylvanian Softwear.
 JOHN MARKS.

MAHLER
Symphony No. 8
("Symphony of a Thousand").
 Soloists; Chorus: Berlin Philharmonic,
 Claudio Abbado cond.
 DEUTSCHE GRAMMOPHON.

BUD POWELL
The Complete Bud Powell on Verve.
 VERVE.

JOSHUA REDMAN
Spirit of the Moment. WARNER BROS.

ROSSINI
Tancredi.
 Ewa Podles, Sumi Jo, Stanford Olsen, others;
 Capella Brugensis; Brugense Collegium
 Instrumentale, Alberto Zedda cond. NAXOS.

SCARLATTI
Sonatas.
 John Browning (piano). MUSICMASTERS.

SCHREKER
Die Gezeichneten.
 Soloists; German Symphony Orchestra, Berlin,
 Lothar Zagrosek cond. LONDON.

SCHUBERT
Schwanengesang; other songs.
 Wolfgang Holzmair (baritone); Imogen Cooper
 (piano). PHILIPS.

SING HOLLIES IN REVERSE.
 EGGBERT.

SMASHING PUMPKINS
Mellon Collie and the Infinite Sadness.
 VIRGIN.

THROWING MUSES
University. SIRE.

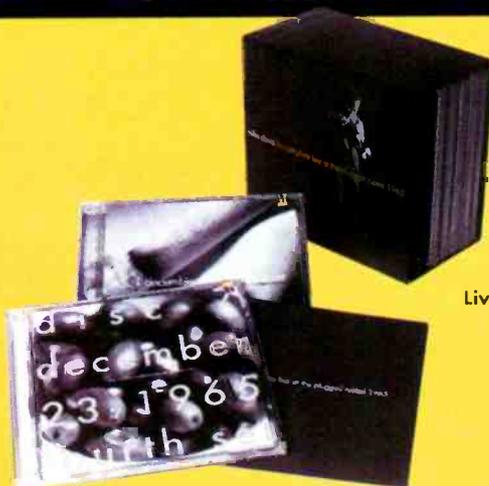
JENNIFER TRYNNIN
Cockamamie. WARNER BROS.

DAWN UPSHAW
I Wish It So. NONESUCH.

THE VELVET UNDERGROUND
Peel Slowly and See. POLYDOR.

BRIAN WILSON
I Just Wasn't Made for These Times.
 MCA.

SPECIAL ACHIEVEMENT



MILES DAVIS
The Complete
Live at the Plugged Nickel, 1965.
 COLUMBIA/LEGACY.

YANG



■ BY PETER W. MITCHELL

SYSTEM BUILDING

A single-purpose product usually has a name describing its basic function — a radio, a tape player. Actually, the nomenclature is simplified for convenience: A “radio” contains a tuner to receive broadcasts, a speaker to reproduce the selected sound, and an amplifier to drive the speaker.

In our living rooms we take a different approach. We explicitly speak of assembling a “system” of dedicated products to perform various specialized functions. The variety of those choices may seem overwhelming at first — signal sources (AM/FM tuner, digital radio tuner, video tuner, CD player, laserdisc player, turntable, audio cassette deck, videotape player, satellite receiver), recording devices (tape recorder, DAT recorder, Mini-Disc recorder, VCR), devices to select and process the signal (preamplifier, tuner/preamp, equalizer, digital-to-analog converter, Dolby Pro Logic surround processor, Dolby Surround AC-3 Digital decoder, THX controller), power amplifiers with one to six channels, speakers small and large, subwoofers, and devices to affect the acoustics of your room.

Looking at this list of choices may give you the impression that putting together a first-rate system is a complicated affair. In practice, though, it's not. Those choices are just that: options that are available to you. A complete stereo system may contain as few as three stereo components, or as many as twenty — your choice.

And if you are intimidated by a

Putting together a great audio or home theater system doesn't have to be a complicated affair.

dizzying array of unfamiliar brand names, keep in mind that manufacturers in this industry maintain an intense level of competition. Few products are unique, and whenever one manufacturer develops a genuinely better-performing product, competitors will quickly develop versions of their own that perform nearly as well — or perhaps even better. When you compare equipment as a shopper, you'll often find that differences in performance are relatively slight, but differences in ergonomics (the way a product interacts with its user) dramatically affect your enjoyment in using it. Are the displays clear? Do the controls behave logically, or do you get the impression that you'd need a pilot's license to operate the system?

Whether you are making some improvements to a basic two-speaker stereo system or building an entire home theater from scratch, the following guidelines should help you sort out your shopping choices. But your final choices should be based on your own hands-on experiences.

AUDIO SOURCES

Radio. In terms of daily playing time, radio is the most-used program

source in many households. Whether the heart of your system is an AM/FM stereo receiver or an audio/video receiver, or you use a separate AM/FM tuner, few systems exclude broadcast radio. But if you're not happy with the reception of your favorite stations, a tuner with better sensitivity specifications may not be the answer. Usually the best solution is an outdoor antenna, installed as high up as possible, preferably on a rotating mount so that its aiming can be fine-tuned for best reception of each station in turn.

If your home is wired to your local cable-TV system, you may have an even better solution available to you: digital radio. Many cable systems offer a subscription to one of two nationwide systems of digital cable radio (Music Choice or Digital Music Express) as an adjunct to their regular TV services. The Music Choice service is also distributed via DirecTV for the Digital Satellite System (DSS) available from RCA, Sony, and others.

Your monthly subscription fee includes a digital tuner through which you can receive more than thirty channels of continuous, near-CD-quality music around the clock — free of DJ chatter and commercials. For home-

SYSTEM BUILDING



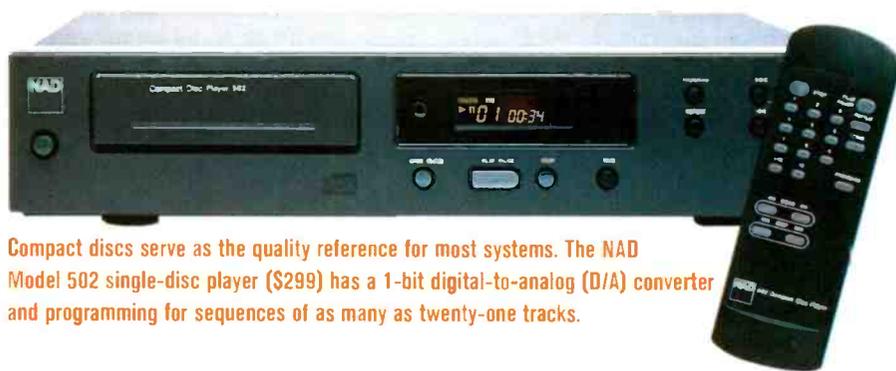
Today's analog cassette decks offer good value. Marantz's dual-well SD-545 (\$350) boasts Dolby B, C, and HX Pro as well as full-logic electronic control. Normal and high-speed dubbing is provided, along with a synchro-record function for compatible CD players.

theater enthusiasts the best news is that in many systems the digital radio service includes the sound of premium cable channels (HBO, Showtime, and so on), whose near-laserdisc-quality sound decodes nicely into clear Pro Logic surround, free of the hum that often plagues Dolby Surround in MTS stereo TV broadcasts.

Disc. You may still be fond of your old LP's or cassette tapes, but for most people the CD is the reference standard for sound quality, providing noiseless playback — and instant access to desired tracks. The first question you will encounter when you shop for CD players is the choice between a single-disc player and a multi-disc changer. (Changers outsell single-disc players by a substantial margin.)

The majority of changers are “carousel” models in which three to six CD's revolve in a large tray, providing a near-ideal combination of operating convenience and sound quality. A few changers store an entire jukebox of discs (fifty to one hundred), and these models can also store artist names or individual track titles, which can simplify the process of programming a sequence of pop songs or classical selections for hours of listening.

Audiophiles continue to prefer single-disc players, often at very high prices, because of their dedication to higher-quality parts and potentially superior sound. Audible differences between CD players can certainly be shown to exist, but you must decide for yourself whether the differences



Compact discs serve as the quality reference for most systems. The NAD Model 502 single-disc player (\$299) has a 1-bit digital-to-analog (D/A) converter and programming for sequences of as many as twenty-one tracks.



The most popular type of CD player is the multidisc changer. Onkyo's DX-C606 (\$489) is a six-disc carousel with dual 1-bit D/A converters, forty-track programming, and random and repeat play modes. You can change up to three of the CD's while another is playing.

occur consistently with many different CD's and whether any improvement is large enough to justify the higher price. Might you gain more satisfaction by investing the extra money in superior speakers or a subwoofer? Listen carefully to good demonstrations in a store, or take home a high-price player for a brief home trial, and decide for yourself.

HOME THEATER SOURCES

Videotape. Despite expert advice, for most people the main A/V program source after network and cable TV is the rented videocassette. It's particularly difficult to argue against the convenience of renting a movie for only 89¢ a night, or of picking up a tape or two while you're shopping at a supermarket or at a video store just a block away from home.

Most rental tapes are recorded in VHS Hi-Fi sound, though they may not be so labeled. If the label indicates Dolby Surround it amounts to the same thing, because in the world of VHS, “Hi-Fi” means both “stereo” and high-quality sound, and Dolby Surround requires stereo. So when you go shopping for a video player, be sure to get a VHS Hi-Fi machine; it costs only \$50 to \$100 more than a basic non-Hi-Fi deck.

Disc. For the ultimate in audio and video quality, graduate to laserdisc — especially if a video shop near you rents them (many now do). The advantages of laserdisc over VHS are similar to the dramatic benefits of CD over LP: wear-free play, instant access to desired tracks, excellent sound and picture quality, and the possibility of elaborate special effects such as freeze-frame and slow-motion (depending on your player's features).

The laserdisc's status as a leading-edge format is illustrated by the Home THX program, which certifies the technical quality of many discs, and by the fact that 5.1-channel digital movie sound (“.1” refers to a sixth channel that handles only low frequencies) first became available to the home theater via laserdiscs with Dolby AC-3 coding. And when studios decide to release a special “director's cut” of a movie, containing scenes that were left out of the theatrical release, they usually do it first on laserdisc.

If you're having difficulty deciding whether to buy a laserdisc player, ask yourself: Do I also need to buy a new CD player? If you do, the decision is

easier: Buy a "combi-player," one of the many new laserdisc players that are also designed to play CD's, perhaps functioning as a carousel CD changer. And if you buy a combi-player that also has a dedicated output jack for AC-3 signals, you've covered all the bases.

Satellite TV. All forms of satellite TV can provide superb picture and sound. Whether you own your own 10-foot dish on a motorized mount to cruise the full range of satellites along the Clarke belt, or rent a smaller dish to receive the Primestar satellite service, or use an even smaller dish to receive the 100-plus channels available via the Digital Satellite System, you can expect consistently good sound and pictures.

AUDIO RECORDING

Analog. Today's analog cassette decks offer remarkably good value, especially if you mostly play prerecorded tapes. When you buy a new tape deck, the first thing you should do is play a tape with some sustained tones on it (slow piano chords or a slow melody played on a clarinet or flute). If the notes sound steady, fine. If the pitch wobbles or sounds like underwater gargling, exchange the deck for one without a wow-and-flutter problem. When making new recordings, the main issue is matching the



Sony's CDP-CX153 CD jukebox (\$600) provides instant access to any of one hundred discs. Users can assign a thirteen-character name to each one and classify the disc by music category or as part of a custom grouping.



Until the digital videodisc (DVD) becomes a reality, laserdiscs offer the best picture quality for movie playback. Yamaha's CDV-W901 laserdisc player (\$899) has an output for Dolby Surround AC-3 Digital soundtracks. The deck can also spin audio CD's.

recorder's internal calibrations to the specific tape's sensitivity and bias requirements. If the maker recommends a specific brand and grade of tape, try it. Or try several, but when you find a brand and grade that makes an accurate copy of a recording, keep using it.

The best (and most costly) recorders solve that problem by automatically recording a brief sequence of test tones at the beginning of each tape and fine-tuning the recorder's bias and equalization settings for that tape.

Among the various Dolby noise-re-

DVD AND THE LASERDISC

The decision whether to buy a laserdisc (LD) player just became a whole lot harder. On one hand, nearly every new movie title is released simultaneously in LD and VHS versions, often in multiple LD editions (pan/scan, wide-screen, etc). So if you love to collect movies, that's easy to do with LD and will continue to be so for several years.

On the other hand, an entirely new format, the digital videodisc (DVD), is scheduled to make its debut late this year. The DVD promises 2.2 hours of playing time from a CD-size disc, with discrete 5.1-channel home-theater sound and picture quality that may equal or outperform that of laserdiscs. Manufacturers are pursuing aggressive marketing strategies — one goal is a \$500 player right from the start — to make the DVD vastly more popular than the laserdisc. Of course, the new format will take a few years to get established; during the early years there will be thousands more titles available as LD's than as DVD's. But eventually the DVD catalog will catch up to and pass the LD list, probably at lower prices.

If you are already excited about the excellent sound and

picture of laserdisc, and if you expect to buy or rent dozens of discs over the next three years or so, then an LD player could be a good investment at this time. But if you are likely to buy or rent only a handful of discs in the near future, it might be wiser to wait for DVD.

The DVD is a brand-new format. Engineers in Tokyo were still fine-tuning the details as this article was being written. One thing is certain: DVD technology will rely on the advanced MPEG-2 system of digital video data compression to squeeze a full-length movie, with a detailed studio-quality picture, into the confines of the CD-size disc.

Caution: Another small-disc video format, called Video CD, is already on the market. It uses the less sophisticated MPEG-1 system of digital compression to record only 70 minutes of VHS-quality video per disc, so a full-length movie has to be spread over two discs. Don't get the two systems confused. The DVD, when it arrives next fall, will be positioned as the movie format of the future. The Video CD is intended mainly for use with multimedia computers, though a few set-top Video CD players are also available now.

— P.W.M.

SYSTEM BUILDING



Some high-end A/V receivers offer THX certification; the surround processor and amplifier in such models meet specs set by Lucasfilm to optimize home theater performance. The SA-TX10 THX receiver from Technics (\$1,000) delivers 120 watts to each of its five channels.



The new Dolby AC-3 format provides six discrete channels of digital audio. Among the gear that you need to enjoy its benefits is an AC-3 decoder like the one built into Pioneer's Elite VSX-99 receiver (\$2,100), which can also play standard Dolby Surround soundtracks.



A separate preamplifier and power amplifier may offer more flexibility for future upgrading than an A/V receiver, and they may deliver better performance as well. The Luxman C-383 (\$995) is an audiophile-grade preamp that includes video-switching capabilities.



Denon's AVP-8000 (\$3,500) combines three components: an FM tuner that receives Radio Data System (RDS) text, an A/V preamplifier with digital signal processing, and a Dolby AC-3/Pro Logic surround-sound decoder.

duction circuits, Dolby B is the closest to universal and should normally be used. Dolby C will provide more quieting if the tape is played on the same machine, but it may introduce compatibility problems if the recording is played on a different machine. Dolby S, the newest system, is the best of all and can help make analog tapes nearly as clear and noise-free as a CD.

Digital. There are four types of digital recorders, each incompatible with the others. Consider these only for making your own recordings; pre-recorded media in these formats are scarce. *DCC (Digital Compact Cassette)* is capable of excellent sound, but the format may soon become obsolete. *MD (MiniDisc)* is the most fun to work with, because of its remarkably flexible editing, but decks and blank discs are costly. A few pre-recorded MD's are available in record stores. *DAT (Digital Audio Tape)* is the safest investment, since recording studios use it, and the sound quality can be topnotch. *CD-R (CD-Recordable)* is capable of great sound, but recordings can't be edited or erased. Solution: First assemble and edit your recording on DAT or MD, then make CD-R dubs that people can play on their CD players.

HOME THEATER RECORDING

According to a traditional rule of consumer marketing, consumers resist buying a new format until prices drop below \$500. Good news: Super-VHS VCR's, which have been popular in Japan for years, are now priced under \$500. If you're only renting tapes from a video shop, don't bother. But if you want to time-shift broadcasts (record now and watch later), particularly to resolve programming conflicts, S-VHS is the only way to go, because your recordings will contain nearly all of the details in the original broadcast picture. Any S-VHS deck also has VHS Hi-Fi sound, so it accurately preserves the Dolby Surround information in the original signal.

CONTROL AND PROCESSING

Every system must have controls — to select a different input signal, to adjust volume and balance, to choose the correct delay time in a Dolby Surround processor, and so on. Audiophiles prefer the fewest possible number of controls, on the theory that every element in a circuit can affect

the sound quality in a subtle way. But a typical A/V receiver has a plethora of displays, knobs, and buttons.

In a home theater, especially, pay attention to the possible need for expansion as technology evolves. If you are shopping for an A/V receiver in which the Pro Logic decoder is wired directly to the five output channels, what happens next year if you buy a DVD (digital videodisc) player? Does your receiver have input connections and switching to handle the DVD's 5.1 discrete channels? If not, perhaps the wiser course would be to choose separates — a surround processor and a six-channel amplifier that can be used with different sources in the future.

If your receiver or surround processor was designed to be operated mainly by remote control, try it out. If you are comparing similar products, pay attention to each system's remote handset. Are they equally clear and logical in their operation? Are basic functions like adjusting volume quick and easy to do? Or are the buttons confusingly alike in size and color?

Another significant source of potential confusion is the on-screen menu of organized instructions that many A/V receivers and surround processors add to the video signal. Before you commit to buying a receiver or processor, run through the on-screen menus and control displays in the store and see whether they make logical sense to you. You might be happier in the long run with a model whose menu system is less obtrusive or one that doesn't require you to go through six menus just to nudge up the bass.

AMPLIFIERS

Whether in a two-speaker stereo set-up or a 5.1-channel home theater, each speaker channel must be driven by an amplifier. We normally say that an amplifier produces "watts" to drive a speaker. But watts are the electrical product of voltage and current, and the actual relationship between voltage and current varies from moment to moment according to the effective impedance of the speaker.

Impedance, in turn, varies from moment to moment according to the frequencies in the music. Often a speaker's effective impedance falls below its nominal value, particularly during moments of maximum volume or bass. Thus, the "interface" between an amplifier and the speaker that it is driving is a complex one.

An amplifier is often called on to



The Yamaha DSP-A780 (\$899) is a home-theater-ready integrated amplifier with five channels, a digital signal processor (with Cinema DSP-enhanced Dolby Pro Logic modes), and an on-screen display. Power output is rated at 65 watts per channel in front, 25 watts each for the surrounds.

IN HOME THEATER, PAY ATTENTION TO THE POSSIBLE NEED FOR EXPANSION.



Dynaco's Stereo 400 Series II two-channel power amplifier (\$999), shown atop the Stereo 200 and the Stereo 100 (\$595 and \$425), has a switch to optimize current for low-impedance loads. The three amps are rated to deliver 200, 100, and 50 watts per channel, respectively.



Mated with a powered subwoofer, a five-channel amplifier provides all the juice you need for a full-fledged home theater. The Adcom GFA-6000 (\$850) can deliver 100 watts each to the three front speakers — left, center, and right — and 60 watts to each of two surround speakers.

SYSTEM BUILDING



A full-range floor-standing tower, like the 35-inch-tall VR-30 from Boston Acoustics (\$800 a pair), is just one speaker option.



KEF's budget home-theater speaker system includes the Model 30B powered subwoofer (\$700), the Model 60S satellite (\$320 a pair), and the Model 80C center speaker (\$200).



Subwoofers are popular in home-theater systems. M&K's V-75 (\$625) mates a 12-inch driver and a 75-watt amp with a crossover.

deliver much more current on musical peaks than you might expect from the speaker's rated impedance. A little-known aspect of the THX certification process for amplifiers is a series of tests that determine the amplifier's ability to provide such peaks of high current when demanded by the speaker. So even if you are not assembling a home theater, you may find that a THX-certified amplifier does a particularly effective job of driving "difficult" speaker loads.

How much power do you really need? That depends most of all on how loud you want to play the music. If you like to listen at moderate levels — a maximum sound-pressure level (SPL) of, say, 90 dB — you might need just a few watts. But if you want to hear the music "twice as loud," that might involve a 10-dB increase in SPL, which would involve a *tenfold* increase in power.

Power requirements also vary widely according to speaker sensitivity, which is usually rated by measuring the speaker's output at a standard drive level. If one speaker produces 90-dB SPL with a 1-watt input, but another speaker produces only 83 dB with 1 watt (measured at the same distance), the 7-dB difference means that the second speaker needs *five times as many watts* to produce the same sound



The Acoustic Research 208V speaker (\$300 a pair) stands just 10½ inches tall and is magnetically shielded for use near a TV.

level. As a general rule, it's best to shop for speakers with a sensitivity rating in the high 80's or low 90's.

Power requirements also change with differences in technology. In home theater the traditional rule has been that the three front speakers require about the same power, while the surround speakers can get along with as little as a tenth to a quarter as much.

That's okay for Dolby Pro Logic. But if you're going to upgrade to the digital 5.1 era with Dolby Surround AC-3 decoding, the rules change. The discrete AC-3 surround channels can carry full bass power as well as extended highs. If you use your AC-3 decoder's bass-management option to keep all bass in the subwoofer (or subwoofers), that's where you'll still need maximum power. But if you allocate full bass to the surround channels, you'll need to allocate more power to them as well.

SPEAKERS

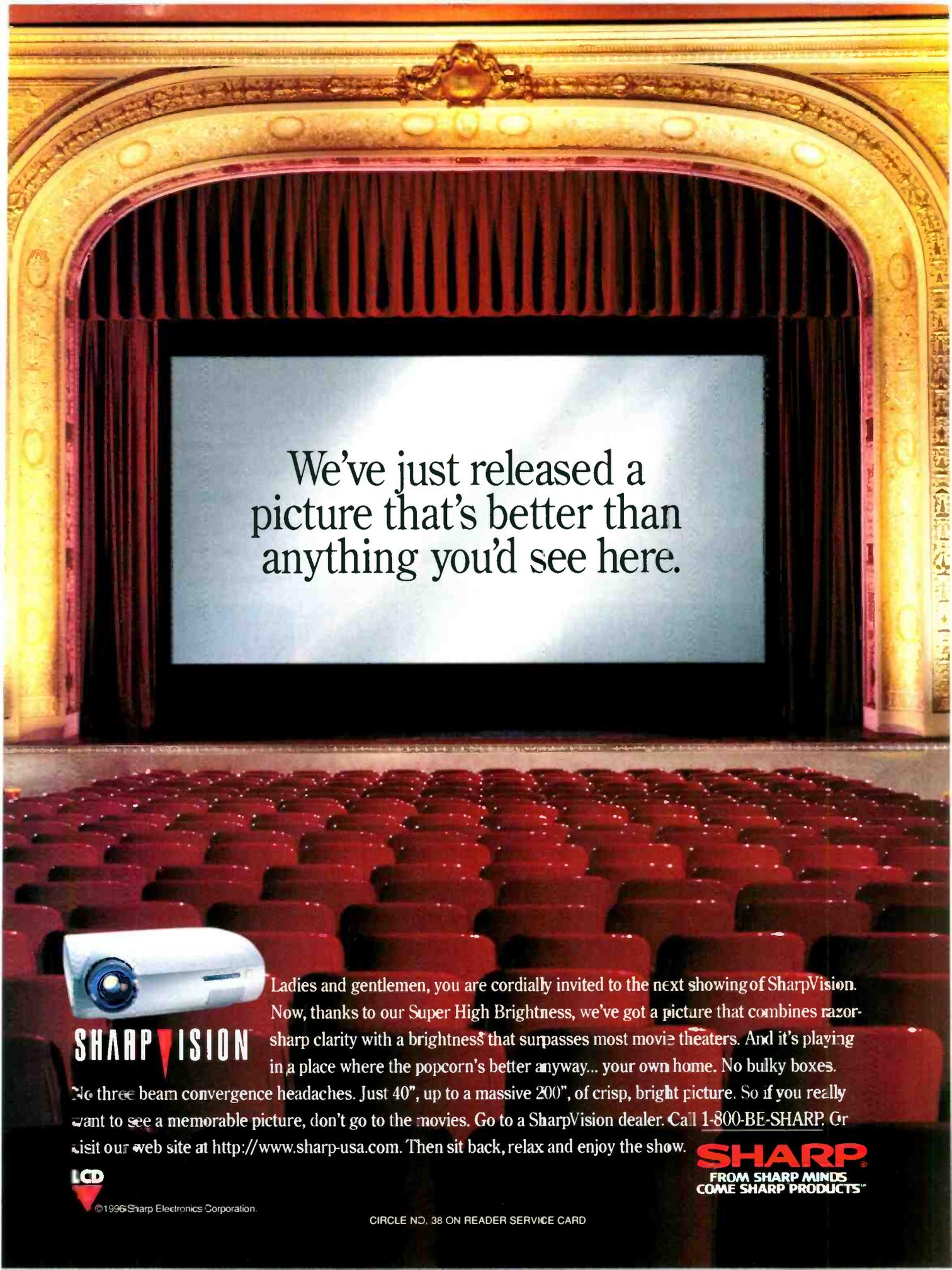
The challenge of selecting superior speakers is really the subject of a full-length article. So in the space remaining I can only hint at a few strategies.

Choose affordable speakers that sound like high-priced ones. Visit your dealer on a quiet day, and have him play some good CD's through the best speakers in the store. Then challenge him to play them through less expensive speakers that have the same basic clarity and smoothness of sound.

Do the walk-around test. Play a male vocal, perhaps a folk singer, in mono through one speaker. Walk around the speaker, and notice how much its sound changes in character. If you find a speaker whose sound changes very little from the front to the sides, you have a winner.

Match the stereo pair. Place the two speakers of a stereo pair side by side, out in the room away from walls. Put on a CD, switch the amplifier to mono, and rotate the balance control rapidly from one side to the other, so that you are hearing the sound first from one speaker, then from the other. (Ignore the heavier sound when both speakers are playing; concentrate on the sound at the two extremes of the balance control.) Ideally, a stereo pair of speakers should sound identical. If the sound changes when you turn the balance from one to the other, they are not a matched pair. Do this test again on the actual pair you take home.

In a home theater setup, do the same test to see if the center speaker is well matched with the front left and right and to see if the surround speakers have the same timbre (tonal character) as the front left/right pair. Note especially whether the surround speakers change character when they're mounted on the side walls. They may need to be free-standing, away from the walls, in order to maintain a proper timbre match with the front channels. □

A photograph of a theater stage. A large screen is centered on the stage, displaying the text "We've just released a picture that's better than anything you'd see here." The screen is flanked by red curtains. The theater seats, also red, are visible in the foreground, receding into the distance.

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A D V A N C E D H O M E T H E A T E R

 **PIONEER**
The Art of Entertainment

If you've been bustling around town looking for the hottest stereo and home theater gear, it's time to let your fingers do the walking. STEREO REVIEW's 1996 Equipment Buying Guide is packed with the information you need to help narrow your shopping list.

In the following pages, you'll see representative components in all the big audio-related categories. There are listings for CD players and changers, CD/laserdisc combi-players, and cassette, DCC, DAT, and MiniDisc recorders. You can read about the latest receivers, tuners, preamplifiers, integrated amps, power amps, and surround-sound processors. And, of course, you'll find speakers in every shape and size, from tiny bookshelf cubes to floor-standing behemoths. While we don't have the space here to list every component from every manufacturer, this sampling includes well over 1,500 products from more than 150 companies. (Please note that the absence of a particular model in no way reflects on its quality.)

The descriptions here are based on information provided by the manufacturers themselves and include pertinent features, technical specifications, and suggested retail prices (actual selling prices may vary). To get further details on any model, contact the manufacturer (there's a convenient directory of addresses and phone numbers at the end of this guide) or visit an authorized dealer. But before you go out, this is the place to dig in. Happy hunting!

CD Players, Home Recording Equipment, Tuners, Receivers, Speakers, Blank Media, Amplifiers, Surround Processors



PHOTO BY ROBERTO BROSAN

1996 EQUIPMENT BUYING GUIDE

ACURUS

ACD11 CD Player

1-bit D/A converter. Features glass optics to focus laser; chassis suspended on air cushion; steel form chassis. Coaxial digital output. Random/repeat play; defeatable display lighting; programmable remote control. 19-in front panel optional. FR 5-20,000 Hz ± 0.3 dB; THD 0.005%; dynamic range 92 dB; S/N 100 dBA; ch sep 88 dB. 17 x 5 x 11 in; 20 lb.....\$899

ADCOM

GCD-700 5-Disc CD Changer

Dual 20-bit Burr-Brown ladder-type D/A converters, 5-disc carousel. Features dual-transformer power supply; Class A analog output circuitry. Fixed- and variable-level RCA outputs; coaxial digital output. Selectable digital-domain phase reverse; remote control. FR 20-20,000 Hz ± 0.5 dB; THD 0.005%; S/N 100 dBA. 17 x 4 1/4 x 16 1/4 in; 15 lb.....\$700

AIWA

DX-C100M 100-Disc CD Changer

Dual 1-bit D/A converters. Fiber-optic digital output; AUX input. 99-track programming; direct track/disc access; random play; 4 repeat modes; 20-track music calendar; remote control. 8 1/4 x 13 1/4 x 14 1/2 in; 14.1 lb.....\$650

AMC

CD6 CD Player

1-bit D/A conversion. Features metal-oxide resistors; Philips transport and laser assembly. Coaxial and fiber-optic digital outputs. Remote control.....\$599

ARCAM

Delta 270 CD Player

Hybrid multiple/18-bit PCM69 Burr-Brown D/A converter. Philips CDM-9 single-beam mechanism; direct coupling of D/A converter from output stages. 2 coaxial digital outputs. Upgradable D/A converter and output circuit board; repeat; skip; 20-track programming; defeatable display; remote control with level control for Arcam amplifiers. FR 10-20,000 Hz ± 0.5 dB; S/N 103 dB; dynamic range 96 dB.....\$1,600

Alpha 5+ CD Player

Dual 16-bit D/A converters. Features Philips CDM-9 single-beam mechanism. Coaxial digital output. Upgradable D/A-converter board; track search; 3 search speeds; 20-track programming; defeatable display; direct track access; random play; intro scan; repeat; remote control with level control for Arcam amplifiers. FR 20-20,000 Hz ± 0.5 dB; S/N 105 dB; dynamic range 96 dB\$899

Alpha 6. As above, with 20-bit digital filter and D/A converter on plug-in board\$1,200

Alpha One CD Player

Multiple-level Delta-Sigma D/A converter. Features Sony CD mechanism; separately powered master clock and audio output stages. Coaxial digital output. Random play; repeat; intro scan; 22-track programming; remote control\$599

AUDIO ALCHEMY

DDS III CD Player

1-bit D/A conversion. Features Sony-based engine; concentric-chassis design to isolate mechanism and controller mechanically and electrical-

ly; digital tracking servo; 18-bit D/A-converter resolution; detachable AC cord with integrated line filtering. Analog outputs; buffered digital output. Remote control\$699

AUDIO RESEARCH

CD1 CD Player

Features Philips CDM-12.1 drive; 3-beam laser pickup; servo/control and signal-data microprocessors; electronic digital-jitter elimination; regulated power supply. AT&T ST glass fiber-optic, BNC coaxial, AES/EBU XLR, and Toslink digital outputs; balanced-XLR and unbalanced-RCA fixed-level analog outputs. Track skip/scan; random play; repeat; vacuum-fluorescent display; remote control. FR 0.1-20,000 Hz ± 0.2 dB; S/N 95 dBA; ch sep 94 dB at 1,000 Hz. 2-yr warranty. 19 x 5 1/4 x 11 1/4 in; 16 lb\$2,995

BANG & OLUFSEN

Beogram CD7000 CD Player

Dual 16-bit D/A converters. Integrates with Beosystem 7000. Features digital Bessel/elliptical analog filter. Track-time, elapsed-playing-time, remaining-time, and track-number displays. FR 3-20,000 Hz ± 0.3 dB; S/N 110 dB. 16 1/2 x 3 x 12 3/4 in; 18.4 lb.....\$1,250

BOSE

Lifestyle 20 CD Music System

Complete system includes Lifestyle Music Center containing 6-disc CD changer and AM/FM tuner; Acoustimass bass module with amp rated 100 W (subwoofer) + 50 W x 2 (satellites) and two magnetically shielded Jewel Cube satellites, each comprising two attached, rotating single-driver cubes. Music Center features Dynamic EQ; two-zone operation; 30 AM/FM presets; Video 1 and 2. Tape. Auxiliary inputs: brushed aluminum finish; 2 3/8 x 15 1/2 x 8 inches (hwd). Satellites in black or white; 2 1/4 x 4 1/2 x 3 1/4 in. Subwoofer black; 14 x 23 3/8 x 7 1/2 in.....\$2,500

CALIFORNIA AUDIO LABS

Icon MkII CD Player

18-bit hand-trimmed D/A conversion. Features digital-servo control; discrete FET analog stage. Coaxial digital output. Remote control. Fiber-optic digital output optional. FR 10-20,000 Hz ± 0.2 dB; THD 0.002%; S/N 102 dB; dynamic range 105 dB; ch sep 91 dB\$995

DX-10 5-Disc CD Changer

20-bit D/A conversion. 5-disc carousel. HDCD compatible. Features discrete analog stage. Coaxial digital output. Track programming; remote control. 18 lb\$995

DX-1 CD Player

1-bit Delta-Sigma D/A conversion. Digital-servo transport; discrete FET analog stage. Coaxial digital output. Remote control. FR 10-20,000 Hz ± 0.2 dB; THD 0.007%; S/N 91 dB; dynamic range 90 dB; ch sep 86 dB\$595

CARVER

SD/A-360 5-Disc CD Changer

Dual 1-bit D/A converters. 3-beam laser pickup. Fiber-optic digital output. Tape edit; 3 random-play and 4 repeat modes; 30-track programming; removable rack handles; remote control. FR 20-20,000 Hz ± 0.5 dB; THD 0.004%; S/N 100 dB. 17 x 4 x 16 3/4 in; 15 lb\$599

CREEK

CD42 CD Player

1-bit Delta-Sigma D/A converter. Features 3-beam linear laser and loader assemblies; separate power supplies for transport and D/A-converter sections; grain-oriented steel transformer with separate windings; digital control circuitry; modular upgradable design. AES/EBU digital output. Gold-plated analog RCA outputs. Pause; track skip; backlit LCD; remote control. FR 4-20,000 Hz ± 0.5 dB; THD 0.03% at 0 dB; S/N 90 dB; dynamic range 100 dB; ch sep 100 dB at 1,000 Hz. 16 3/8 x 3 3/8 x 11 3/4 in; 9 lb.....\$1,095



Carver SD/A-360 changer

DENON

DCD-S10 CD Player

Four 20-bit D/A converters. Features Alpha processor for 20-bit resolution; linear slide motor; motor-driven volume control. Coaxial and fiber-optic digital inputs and outputs; balanced and unbalanced analog outputs. Remote with volume control.....\$1,600

DCD-3000 CD Player

Four 20-bit D/A converters. Features Alpha processor for 20-bit resolution; linear slide motor; center-mount transport; motor-driven volume control. Coaxial and fiber-optic digital inputs and outputs; balanced-XLR and unbalanced-RCA outputs. Peak search; tape edit; programmable fade in/out; random play; repeat; index search; 20-track programming; display with 3 brightness settings; remote with volume control.....\$1,400

DCD-1015 CD Player

Two 20-bit D/A converters. Features Alpha processor for 20-bit resolution; center-mount transport. Coaxial and fiber-optic digital outputs. $\pm 12\%$ digital pitch control in 0.1% steps; peak search; tape edit; programmable fade in/out; random play; repeat; index search; 20-track programming; display with 3 brightness settings; remote with volume control.....\$550

DCD-815 CD Player

Two 18-bit D/A converters. Features zero-cross-distortion elimination; noise shaping. Coaxial digital output. $\pm 12\%$ pitch control; A/B repeat; synchro play with compatible cassette decks; tape edit; repeat; 20-track programming; 12-step digital attenuator in 1.5-dB steps; direct track access; 20-track music calendar; defeatable display; remote control\$330

DCD-615. Above without digital output. pitch control. or A/B repeat\$250

CD Changers

The following, except DN-1200F/C, feature the ability to change four discs while one plays.

DN-1200F/C 200-Disc CD Changer

Dual 20-bit D/A converters. two 100-disc trays. Comprises DN-1200F 200-disc changer and DN-1200C controller. Features 20-bit digital filter; zero-cross-distortion elimination; switchable RS-232C/RS-422A computer-control inter-



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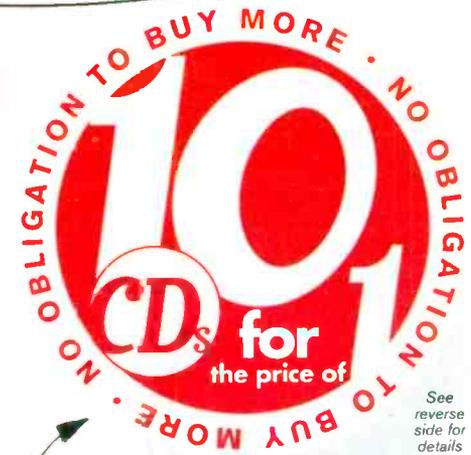
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Tori Amos <i>Under The Pink</i> (Atlantic)	47•3207
"Angus" <i>Orig. Sndtrk.</i> (Reprise)	13•4882
Beastie Boys <i>Ill Communication</i> (Capitol) ▲	48•4808
Better Than Ezra <i>Deluxe</i> (Swell/Elektra)	12•2960
Bjork <i>Post</i> (Elektra)	13•2043
The Cranberries <i>No Need To Argue</i> (Island)	11•0478
Deep Blue Something <i>Home</i> (Interscope)	13•7273
"Empire Records" <i>Orig. Sndtrk.</i> (A&M)	13•4932
Goo Goo Dolls <i>A Boy Named Goo</i> (Warner Bros.)	12•1178
The Jayhawks <i>Tomorrow The Green Grass</i> (American)	11•8695
Ziggy Marley &... <i>Free Like We Want 2 B</i> (Elektra)	13•3736
Meat Puppets <i>No Joke</i> (London)	13•9493
Morrissey <i>Southpaw Grammar</i> (Reprise)	13•9337
Liz Phair <i>Whip-Smart</i> (Motodot/Atlantic)	10•2657
Phish <i>Live</i> (Elektra)	13•1607/39•1607
Red Hot Chili Peppers <i>Blood Sugar Sex Magik</i> (Warner Bros.) ▲	42•8367
R.E.M. <i>Monster</i> (Warner Bros.)	10•3929
Roots <i>When I Wake</i> (Mercury)	10•3606
Various <i>Encore: A Tribute To Led Zeppelin</i> (Atlantic)	12•1434
Violent Femmes <i>Add It Up</i> (1981-93) (Reprise/Slash)	46•6656

BLAST FROM THE PRESENT

Bryan Adams <i>So Far So Good</i> (A&M)	46•7738
"Batman Forever" <i>Orig. Sndtrk.</i> (Atlantic)	13•0765
The Black Crowes <i>America</i> (American)	11•1369
Blessid Union Of Souls <i>Home</i> (EMI)	12•2549
Blues Traveler <i>Four</i> (A&M)	1C•2699
Eric Clapton <i>MTV Unplugged</i> (Reprise/Duck)	44•6187
Sheryl Crow <i>Tuesday Night Music Club</i> (A&M)	47•6531
Del Amitri <i>Twisted</i> (A&M)	13•0733
Enya <i>The Celts</i> (Reprise)	1C•1618
Melissa Etheridge <i>Yes I Am</i> (Island)	46•6763
Fleetwood Mac <i>Time</i> (Warner Bros.)	13•9451
Dan Fogelberg/Tim Weisberg <i>No Resemblance Whatsoever</i> (Giant)	13•9253
Gin Blossoms <i>New Miserable Experience</i> (A&M)	46•3737
Bruce Hornsby & The Range <i>The Way It Is</i> (RCA)	12•5096
Chris Isaak <i>Forever Blue</i> (Reprise)	13•0203
The Jerky Boys 2 (Select) ▲	1C•7979
Elton John <i>Made In England</i> (Rocket/Island)	12•2184
Rickie Lee Jones <i>Naked</i> (Songs) (Reprise)	13•9329
Edwin McCain <i>Honor Among Thieves</i> (Jova/Atlantic)	13•5285
Sarah McLachlan <i>Fumbling Towards Ecstasy</i> (Arista)	47•3389
John Mellencamp <i>Dance Naked</i> (Mercury)	48•5755
Joan Osborne <i>Relish</i> (Mercury)	12•6110
Tom Petty <i>Wildflowers</i> (Warner Bros.)	11•0155
Bonnie Raitt <i>Longing In Their Hearts</i> (Capitol)	47•7505
The Rembrandts <i>LP</i> (eastwest)	12•2408
A. Sandler <i>They're All Gonna Laugh...</i> (Warner Bros.) ▲	12•1749
Seal (1994) (Sire/Warner Bros.)	4E•4741
Rod Stewart <i>A Spanner In The Works</i> (Warner Bros.)	13•1342
Sting <i>Fields Of Gold</i> (A&M)	11•3555
10,000 Maniacs <i>MTV Unplugged</i> (Elektra)	46•9775
U2 <i>The Joshua Tree</i> (Island)	35•4449
Various <i>ESPN Presents Jack Jams, Vol. 1</i> (Tommy Boy)	14•0186
Various <i>The Unplugged Collection, Vol. 1</i> (Warner Bros.)	11•0874
Neil Young <i>Mirror Ball</i> (Epic) ▲	12•1359



See reverse side for details

MUSIC TO BE PIERCED BY

Blind Melon <i>Soup</i> (Capitol)	13•4866
Bush <i>Sixteen Stone</i> (Trauma Records)	11•8885
Collective Soul (Atlantic)	12•2192
Dream Theater <i>A Change Of Seasons</i> (eastwest)	13•5855
Filter <i>Short Bus</i> (Reprise)	12•5997
Megadeth <i>Hidden Treasures</i> (Capitol)	13•3959
Vince Neil <i>Carved In Stone</i> (Warner Bros.)	13•4619
NIN <i>The Downward Spiral</i> (TVT/Interscope) ▲	47•6739
Jimmy Page & Robert Plant <i>No Quarter</i> (Atlantic)	10•8977
Primus <i>Tales From The Punchbowl</i> (Interscope) ▲	12•7852
Rush <i>Chronicles</i> (Mercury)	42•3780/39•3785
Scorpions <i>Best Of Rockers 'N' Ballads</i> (Mercury)	42•3590
Stone Temple Pilots <i>Purple</i> (Atlantic)	46•5963
Toadies <i>Rubberneck</i> (Interscope)	10•2491

POP — POP — POP MUSIC

Ace Of Base <i>The Sign</i> (Arista)	46•8108
All-4-One <i>And The Music Speaks</i> (Atlantic)	12•7845
"The Bodyguard" <i>Orig. Sndtrk.</i> (Arista)	44•8159
Phil Collins <i>Serious Hits... Live</i> (Atlantic)	44•8944
Exposé <i>Greatest Hits</i> (Arista)	13•9147
Amy Grant <i>House Of Love</i> (A&M)	10•1667
Madonna <i>Bedtime Stories</i> (Maverick/Sire/Warner)	11•0429
Bette Midler <i>Batte Of Roses</i> (Atlantic)	13•2191
Aaron Neville <i>The Tattooed Heart</i> (A&M)	12•5948
Martin Page <i>In The House Of Stone And Light</i> (Mercury)	11•9180
Reel McCoy <i>Another Night</i> (Arista)	11•3662
Michael W. Smith <i>I'll Lead You Home</i> (Reunion)	13•4361
Take That <i>Nobody Else</i> (Arista)	13•5806

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AC/DC *Ballbreaker* (eastwest) ▲
13•5830



k.d. lang *All You Can Eat* (Warner Bros.) 13•9519



Pretenders *Isle Of View* (Warner Bros.) 13•9592



Ace of Base *The Bridge* (Arista) 13•9113



Candlebox *Lucy* (Maverick/Sire/Warner) 13•9212

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Friends (Music From The TV Series) Orig. Sndtrk. (Reprise/Sire) 13•9279	Alison Krauss Now That I've Found You (Rounder) 12•0345
Alanis Morissette Jagged Little Pill (Maverick/Reprise) ▲ 13•1623	Bon Jovi These Days (Mercury) 13•0104

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The Allman Brothers Band A Decade Of Hits 1969-79 (Polydor)	43•0439
America Greatest Hits (Warner Bros.)	29•1385
The Beach Boys Greatest Hits (Capitol)	12•2903
Blondie The Best Of... (Chrysalis)	31•1811
Carpenters The Singles 1969-73 (A&M)	23•6885
Chicago® Greatest Hits 1982-89 (Reprise)	40•1166
Eric Clapton The Cream Of Eric Clapton (Polydor)	12•1665
Elvis Costello & The Attractions The Very Best Of... (Rykodisc)	11•8968
Creedence Clearwater Revival Chronicle—20 Greatest Hits (Fantasy)	30•8049
The Doobies Best Of... (Warner Bros.)	29•1278
The Doors The Best Of... (Elektra)	35•7616/39•7612
Eagles Hotel California (Asylum)	28•6948
Eurythmics Greatest Hits (Arista)	14•0160
Fleetwood Max Greatest Hits (Warner Bros.)	37•5782
Foreigner Records (Atlantic)	31•8055
Grateful Dead American Beauty (Warner Bros.)	35•8895
Jimi Hendrix Band Of Gypsies (Capitol)	12•2598
INXS The Very Best Of... (Atlantic)	11•1351
Elton John Greatest Hits (Polydor)	47•1011
John Lennon Collection (Capitol)	40•5308
Bob Marley & The Wailers Legend (Full Gong/Island)	33•7857
Paul McCartney All The Best (Capitol)	45•9776
The Steve Miller Band Grt. Hits 1974-78 (Capitol)	29•0171
The Police Every Breath You Take, The Classics (A&M)	13•9675
Elvis Presley The Number One Hits (RCA)	12•5591
Lou Reed Walk On The Wild Side (RCA)	12•5351
The Righteous Brothers The Very Best Of... (Mercury)	42•3772
Smithereens Blown To Smithereens—Best Of... (Capitol)	12•2895
Squeeze Singles: 45's And Under (A&M)	13•6762
Styx Greatest Hits: Time Stands Still (A&M)	13•6721
James Taylor Greatest Hits (Warner Bros.)	29•1302
Van Halen 1984 (Warner Bros.)	32•4582
Village People The Best Of... (Casablanca)	47•8131
Neil Young Decade (Reprise)	12•9254/39•9253
Zappa Strictly Commercial: Best Of... (Rykodisc)	13•4452
ZZ Top Greatest Hits (Warner Bros.)	43•8010

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Brooks & Dunn Waitin' On Sundown (Arista)	10•2277
Jeff Foxworthy Games Rednecks Play (Warner Bros.)	13•3322
Faith Hill It Matters To Me (Warner Bros.)	13•4908
The Judds The Essential Series (RCA)	13•7026
Sammy Kershaw The Hits Chapter 1 (Mercury)	13•6796
Tracy Lawrence Live & Unplugged (Atlantic)	13•6630
Little Texas Greatest Hits (Warner Bros.)	13•6838
Martina McBride Wild Angels (RCA)	13•9071
John Michael Montgomery John Michael (Atlantic)	12•1467
Travis Tritt Greatest Hits—From The Beginning (Warner Bros.)	13•6812
Shania Twain The Woman In Me (Mercury)	11•9768
Clay Walker Hypnotize The Moon (Giant)	13•9626

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URBAN GROOVES

Anita Baker Rhythm Of Love (Elektra)	10•1121
Boyz II Men II (Motown)	10•2681
Brandy (Atlantic)	11•0502
Toni Braxton (LaFace)	46•4362
D'Angelo Brown Sugar (EMI)	13•1714
En Vogue Funky Divas (eastwest)	43•5750
Faith Evans (Bad Boy/Arista)	13•4676
Fourplay Elair (Warner Bros.)	13•4890
Kenny G Breathless (Arista)	44•8142
Marvin Gaye Greatest Hits (Motown)	36•7565
M.C. Hammer M.C. Hammer V Inside Out (Giant)	13•4916
Montell Jordan This Is How We Do It (PMP/RAL/Island)	12•3091
Monica Miss Thang (Rowdy/Arista)	13•0914
PM Dawn Jesus Wept (See Street/Island)	13•9428
Raekwon Only Built 4 Cuban Linx (RCA/Loud Records) ▲	13•7141
Diana Ross Take Me Higher (Motown)	13•9709
Salt-N-Pepa Very Necessary (Next Plateau/London)	46•7837
"The Show" Orig. Sndtrk. (Def Jam) ▲	13•4791
Snoop Doggy Dogg Doggystyle (Interscope/Death Row) ▲	46•5955
TLC CrazySexyCool (LaFace)	11•0650
Barry White The Icon Is Love (A&M)	11•1286
Vanessa Williams The Sweetest Days (Wing)	11•4256

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face with 9-pin D-sub connectors. Balanced-AES/EBU and unbalanced-RCA outputs. Ability to create and label custom programs; memory for six 100-track programs; memory for CD grouping with naming; multiple DN-1200F control; random play; repeat; alphanumeric display; remote control. FR 2-20,000 Hz; THD 0.0025%; S/N 110 dB; dynamic range 100 dB; ch sep 105 dB. Changer 17 1/8 x 9 1/4 x 18 3/8 in. Controller 17 1/8 x 3 1/4 x 10 5/8 in\$4,000

DCM-560 5-Disc CD Changer

Two 20-bit D/A converters, 5-disc carousel. Features Alpha processor for 20-bit resolution; D/A converters hand tuned to eliminate zero-cross errors; motor-driven volume control; vibration-resistant chassis. Coaxial digital output. Bidirectional carousel rotation; favorite-track memory for 100 discs; synchro play with compatible cassette decks; 3 random-play modes; 5 repeat modes; 20-track programming; direct track access from front panel or remote; remote control.....\$650

DCM-460. Above without motor-driven volume control or chassis vibration resistance.....\$450



Denon DCM-560 changer

DCM-340 5-Disc CD Changer

Two 18-bit D/A converters, 5-disc carousel. Bidirectional carousel rotation; 3 random-play modes; 5 repeat modes; 20-track programming; direct track access from remote; remote control.....\$300

Combi-Players

LA-3500 Combi-Player

20-bit D/A converter. Plays CD's and laserdiscs. Features 8-bit digital field memory for still images; 3-line-correlation digital Y/C separation; digital time-base correction; brushless direct-drive motor; digital servo processor; glass lens laser. Dual-side play\$2,200

LA-2300 Combi-Player

Plays CD's and laserdiscs. Features independent CD-playback tray; CD-direct switch to disable video circuitry. Dolby Surround AC-3 RF output; S-video output; fiber-optic digital output. On-screen displays\$700

DUAL

CD5150 CD Player

16-bit D/A converter. 20-track programming; remote control.....\$555

CD1070 CD Player

Dual 18-bit D/A converters. 16-track programming; remote control\$345

DYNACO

CDV-1 Tube CD Player

Philips 1-bit Bitstream D/A conversion. Features two 6DJ8 vacuum tubes in output stage; Philips loading and 3-beam-pickup mechanisms. Variable output level. 1-yr warranty. FR

20-20,000 Hz ± 0.5 dB; THD 0.01%; S/N 96 dB; dynamic range 90 dB; ch sep 85 dB at 1,000 Hz. 17 1/2 x 3 3/8 x 13 in; 17 lb.....\$699

FISHER

The following changers can be controlled through the remote supplied with any Fisher receiver.

Studio 60 DAC-6015 60-Disc CD Changer

Dual 1-bit D/A converters. 60-disc bidirectional vertical carousel. Features two bowed rollers to carry disc into mechanism that touches a disc only on its edges; 3-beam laser pickup. Toslink fiber-optic digital output; headphone jack with volume control. 60 user-programmable categories; 7 preset categories; 48-track programming; intro scan; all-disc/one-disc/category random play; 5 repeat modes; fluorescent display; remote control with shuttle. THD 0.03% at 1,000 Hz; S/N 100 dB; dynamic range 90 dB; ch sep 80 dB at 1,000 Hz. 1-yr parts-and-labor warranty. 16 1/2 x 7 1/4 x 17 1/2 in; 17.8 lb\$500

Studio 24 DAC-2415 24-Disc CD Changer

1-bit D/A conversion, bidirectional 24-disc vertical carousel. 7 factory and 24 user-definable disc categories; 48-track programming; intro scan; repeat; 2 random-play modes; scrolling 8-character alphanumeric display; remote control. 16 1/2 x 7 1/4 x 15 1/8 in; 15.4 lb.....\$350

DAC-503 5-Disc CD Changer

1-bit D/A conversion, front-loading 5-disc carousel. Tape edit; fader; 32-track programming; intro scan; random play; repeat; remote control.....\$250

GOLDSTAR

FH-R20R 5-Disc CD Changer

Dual D/A converters. 5-disc carousel. Ability to change 4 discs while one disc plays; 32-track programming; random play; 4 repeat modes; remote control. 14 lb\$230

HARMAN KARDON

FL8450 5-Disc CD Changer

Bitstream D/A converter, front-loading 5-disc carousel. Features 20-bit digital filter; fiber-optic digital output. Ability to change 4 discs while one plays; 3 repeat modes; 32-track programming; intro scan; music calendar; random play; remote control\$399

FL8300 5-Disc CD Changer

Bitstream D/A converter, front-loading 5-disc carousel. Ability to change 4 discs while one disc plays; 3 repeat modes; 32-track programming; random play; intro scan; music calendar; remote control\$329

HD 710 CD Player

Bitstream D/A converter. Features 20-bit digital filter; low negative feedback output stage; digital output. 3 repeat modes; programmable and random play; intro scan; music calendar; headphone level control; remote control. Dynamic range 95 dB; ch sep 95 dB\$299

JVC

The following feature a 1-year carry-in service-and-parts warranty.

XLMC301 101-Disc CD Changer

1-bit PEM D/A conversion, 100-disc transport, single-disc controller. Features 4th-order noise

shaping; daisy-chain connection for play and control of two XLMCMI add-on transports; 10 user files; delete file; remote disc-title index and search; 300-disc random play; 4 repeat modes; direct access; resume function; delete play; 32-track programming; intro scan; 300-disc title memory; continuous play; 20-track music calendar; fluorescent display; CompuLink remote-control compatibility; remote control with LCD. THD 0.002%; S/N 107 dB; dynamic range 99 dB\$1,000

XLMS5D 7-Disc CD Changer

1-bit PEM D/A conversion. 6-disc magazine, single-disc tray. Features 4th-order noise shaping; optical digital output. 32-track programming; auto/manual search; jog dial for input of up to 192 titles; disc/title search; 4 repeat modes; front-panel direct disc access; 7-disc continuous play; 20-track program chart; fluorescent display; headphone output with volume control; CompuLink remote-control. THD 0.002%; S/N 108 dB; dynamic range 99 dB\$400

XL417TN 7-Disc CD Changer

1-bit PEM D/A conversion, 6-disc magazine, single-disc tray. Features 4th-order noise shaping; independent suspension system; servo system; 32-track programming; auto/manual search; auto power-on/off eject; 4 repeat modes; intro scan; 48-disc title memory; title-input jog dial; front-panel direct disc access; resume function; continuous play; fluorescent display; CompuLink remote control. THD 0.002%; S/N 107 dB; dynamic range 99 dB\$320

XLFI15TN 5-Disc CD Changer

1-bit PEM D/A conversion, front-loading 5-disc carousel. Features 4th-order noise shaping; independent suspension system; servo system; disc-stabilizing clamper. Headphone jack with volume control. Ability to change 4 discs while one disc plays; auto/manual search; front-panel direct disc access; continuous play; random play; 4 repeat modes; 32-track programming; fluorescent display; CompuLink remote-control compatibility.....\$270

XLV261TN CD Player

1-bit PEM D/A conversion. Features 4th-order noise shaping; independent suspension system; servo system; disc-stabilizing clamper. Headphone jack with volume control. Front-panel direct track access; 4 repeat modes; auto and programmed edit functions; auto power-on/off eject; 32-track programming; auto/manual search; 15-track music calendar; CompuLink remote-control compatibility; remote control with direct access.\$220

KENWOOD

DP-J2070 100-Disc Changer

Dual 1-bit D/A converters, two 50-disc vertical-load trays. Features switchable 16-megabyte buffer for continuous play; 3rd-order noise shaping. Computer keyboard input for creating title and artist disc-name file; first-letter disc-name search; 7 factory and 3 user music-type files; 30-track best-selection memory from any combination of discs; interface with DP-R6070 CD changer; 32-track programming; 3 random-play modes; 20-track music calendar; 12-character dot-matrix display; remote control. Video CD adaptor optional\$650

DP-J1070 100-Disc Changer

Dual 1-bit D/A converters, two 50-disc vertical-load trays. Features 3rd-order noise shaping.

Ability to change discs in one 50-disc tray while disc in second tray plays; interfaces with DP-R6070 CD changer; 3 random-play modes; one-touch recording with compatible cassette decks; ability to link up to 3 units; time edit; 32-track programming; 20-track music calendar; remote control\$450

DP-R6070 5-Disc CD Changer

Dual 1-bit D/A converters, 5-disc carousel. Plays CD's and CD+G's. Features 3rd-order noise shaping. Gold-plated headphone jack with volume control. Ability to change 4 discs while one disc plays; 100-disc program memory; one-touch record with compatible cassette decks; random play; 32-track programming; audible track search; timer play; 20-track music calendar; remote control\$300
DP-R5070. As above, but does not play CD+G's\$230
DP-R4070. As DP-R5070, without 100-disc program memory\$220

DP-M5570 7-Disc CD Changer

Dual 1-bit D/A converters, 6-disc magazine, single-disc tray. Features 3rd-order noise shaping. Ability to change magazine or disc in single tray while other plays; one-touch record with compatible cassette decks; high-speed CD-to-tape dubbing; direct track access; 20-track programming; audible track search; timer play; 20-track music calendar; remote control\$250

L I N N

Karik CD Player

1-bit Delta-Sigma D/A conversion. Features servo transport control; screened circuitry; replaceable laser pickup. 2 RCA output pairs; BNC and fiber-optic digital outputs; remote-control jack for switching of other Linn products or multiroom use; diagnostic output. Software upgrading\$3,595

Mimik CD Player

1-bit Delta-Sigma D/A conversion. Features replaceable laser pickup. 2 RCA output pairs; BNC digital output; remote-control jack for switching of other Linn products or multiroom use\$1,595

L U X M A N

D-500XS CD Player

16-bit resistance-ladder-type D/A conversion. Features top loading; CDM-3 pickup mounted on swing arm; 5 independent power supplies; anti-resonance/antivibration design with aluminum top panel and wooden side panels; separate mechanical, electronic, electric, and signal-handling sections; motor-driven volume control. Fixed- and variable-level outputs. FR 5-20,000 Hz ± 0.5 dB; THD 0.004% at 1,000 Hz; S/N 105 dB; dynamic range 103 dB; ch sep 114 dB\$7,000
D-500. As above, 18-bit D/A converter. Volume control not motor driven. Features coaxial digital output. Dynamic range 102 dB; ch sep 110 dB\$5,000

D-373 CD Player

18-bit resistance-ladder-type D/A converter. Features motor-driven volume control; line-phase sensor; Star circuitry. Fiber-optic digital output; system bus connection. Digital fade out; tape edit; 24-track programming; synchro play with compatible cassette decks; random play; repeat; auto scan; 20-track music calendar; timer play; fluorescent display with 3 brightness levels; remote control. FR 5-20,000 Hz ± 1 dB;

THD 0.006% at 1,000 Hz; S/N 105 dB; dynamic range 97 dB; ch sep 100 dB. Black or champagne\$795

D-322 CD Player

18-bit D/A converter. Features floating pickup suspension; metal chassis and front panel; Star circuitry. 20-track programming; auto edit/space; random play; repeat; remote control. FR 5-20,000 Hz ± 1 dB; THD 0.003% at 1,000 Hz; S/N 105 dB; dynamic range 100 dB; ch sep 103 dB. 17½ x 4 x 11 in; 8.6 lb\$449

M A G N A V O X

CDC74517 5-Disc CD Changer

1-bit Bitstream D/A converter, 5-disc carousel. Features motor-driven drawer. Ability to change 3 discs while one disc plays; 30-track programming; tape edit; auto space; cue and review; intro scan; random play; repeat; remote control. FR 20-20,000 Hz; THD 0.02%; S/N 84 dB; dynamic range 86 dB; ch sep 65 dB. 17¼ x 4¼ x 15 in; 13.9 lb\$200

M A R A N T Z

CD-23 CD Player

4 Philips differential Bitstream D/A converters. Features 20-bit digital filter; Philips CDM-9 single-beam laser mechanism; 3rd-order noise shaping; Philips SAA-7310 decoder; solid alloy front panel and chassis casing. Analog outputs; coaxial digital output. Track scan; repeat; index play; remote control. FR 20-20,000 Hz ± 0.1 dB unbalanced; THD 0.00135%; S/N 108 dB; dynamic range 96 dB; ch sep 100 dB. 9¾ x 5½ x 11 in; 13½ lb\$2,500

CD-17 CD Player

Dual differential 1-bit Bitstream D/A converters. Features CDM-12.1 3-beam holographic mechanism; Philips integrated digital servo controller with demodulator/decoder. Analog outputs; Toslink fiber-optic and coaxial digital outputs. Track scan; repeat; index play; display dimmer; tape edit; peak search; remote control. FR 5-20,000 Hz ± 0.2 dB; THD 0.002%; S/N 104 dB; dynamic range 97 dB; ch sep 98 dB. 18 x 3¼ x 12 in; 13 lb\$1,200

LV-520 Combi-Player

1-bit Bitstream D/A conversion. Plays CD's and laserdiscs. Features CD-direct mode with separate CD tray in center of laserdisc drawer; 3-line Y/C separator with digital time-base corrector. Dolby Surround AC-3 RF output; 1 S-video and 2 composite-video outputs; 2 audio-outputs pairs. Dual-side play; 6-speed variable forward/reverse; last-position video memory with preceding-video scan; 7 repeat modes; theater mode defeating on-screen displays; override of laserdisc stop codes; defeatable fluorescent display; remote control with shuttle. FR 20-20,000 Hz ± 0.1 dB; THD 0.002%; S/N 114 dB; dynamic range 98 dB. 17 x 5½ x 17½ in; 18 lb\$800

LV-510 Combi-Player

1-bit Bitstream D/A conversion. Plays CD's and laserdiscs. Features separate CD tray in center of laserdisc drawer; digital time-base corrector; color drop-out compensator; digital 3-line comb filter; 3-beam laser pickup. S-video output. Dual-side laserdisc play; clear CAV/CLV scan; color scan; random play; 24-chapter/track programming; repeat; last-position memory; tape edit; intro chapter/track scan; variable output level; remote control with shut-

tle. FR 20-20,000 Hz ± 0.1 dB; THD 0.002%; S/N 114 dB; dynamic range 98 dB. 17 x 5½ x 17¼ in\$800

CD-63 Mk II CD Player

Dual 1-bit Delta-Sigma Bitstream D/A converters. Features CDM-12 laser mechanism with 3-beam laser and photo-diode pickup; proprietary analog-stage op amp combining discrete output circuit in integrated package; 4th-order noise shaping; digital de-emphasis and muting; digital drive servo; main power transformer with OFC copper primary and secondary windings. Gold-plated analog output; coaxial and fiber-optic digital outputs. Tape edit; peak search; 30-track programming; display with dimmer; remote with volume control. FR 5-20,000 Hz ± 0.5 dB; THD 0.0025%; S/N 104 dB; dynamic range 96 dB; ch sep 102 dB. 16½ x 4 x 12 in\$400

Slim Series CD-1020 CD Player

1-bit Delta-Sigma Bitstream D/A conversion. One of three Slim Series components featuring compact chassis and hinged titanium front panels that conceal all controls. Features 4th-order noise shaping. Analog and Toslink-digital outputs. Normal/delete track programming; tape edit with fading; auto peak-level search; track scan; 3 repeat modes; random play; remote control. Can also be operated by system remote supplied with SR-1020 receiver. FR 5-20,000 Hz; THD 0.005%; S/N 102 dB; dynamic range 96 dB; ch sep 100 dB. 16½ x 3 x 12¼ in; 9 lb\$400

CC-65 5-Disc CD Changer

1-bit Bitstream D/A conversion, 5-disc carousel. CDM-12 laser mechanism; 2nd-order noise shaping. Coaxial digital output; analog output. Ability to change 3 discs while one plays; 32-track programming; random play; repeat; peak search; tape edit; variable output level; remote control. FR 5-20,000 Hz ± 0.5 dB; THD 0.0025%; S/N 110 dB; dynamic range 96 dB; ch sep 100 dB. 17¾ x 4¼ x 15 in\$399
CC-65SE. As above, with upgraded analog output section, higher-grade capacitors, and solid metal bottom plate added to chassis foundation\$500

CC-45 5-Disc CD Changer

1-bit Bitstream D/A conversion, 5-disc carousel. Features CDM-12 laser mechanism; 2nd-order noise shaping. Coaxial digital output. Ability to change 3 discs while one disc plays; 32-track programming; random play; repeat; tape edit; peak search; variable output level; remote control. FR 5-20,000 Hz ± 0.5 dB; THD 0.0025%; S/N 106 dB; dynamic range 96 dB; ch sep 100 dB. 17¾ x 4¼ x 15 in\$300

CD-46 CD Player

16-bit D/A conversion. Features Philips CDM-12.1 holographic 3-beam transport mechanism; decoder/error correction; noise shaping; Philips digital servo control; 30-track programming. Headphone jack. Remote level control; digital peak search; random play; 2 repeat modes; music scan; fader; remote control. FR 10-20,000 Hz ± 0.5 dB; THD 0.004%; S/N 100 dB; dynamic range 94 dB; ch sep 92 dB. 17¼ x 3½ x 11 in; 7 lb\$250

M A R K L E V I N S O N

No. 39 CD Player

20-bit D/A conversion. HDCD compatible. Features all-metal drawer mechanism. Variable balanced and unbalanced analog outputs; digital input and output. Remote control\$6,500

McINTOSH

MLD7020 Combi-Player

Dual 1-bit Bitsream D/A converters. Plays CD's and laserdiscs. Features digital noise reduction; digital video processing. Dual-side play; remote control\$3,200

MCD7009 CD Player

Two 1-bit dual-differential Bitsream D/A converters. Features 20-bit digital filter; vibration-free rigid disc clamping; CD-size die-cast-aluminum disc turntable. Remote control\$2,750

MCD7008 7-Disc CD Changer

8x oversampling, Dual 20-bit D/A converters, 7-disc MusicBank internal magazine. 50-track programming; remote control. FR 5-20,000 Hz ± 0.3 dB. 17 1/2 x 5 3/8 x 17 3/4 in; 25 lb.....\$2,200

MELOS

CD-T Bit Tube CD Player

Features 2-channel design with one for drive and one for analog section\$1,895

MERIDIAN

Model 508 CD Player

Features precision reclocked digital outputs for reduced jitter. 1 SPDIF-coaxial and 1 fiber-optic digital outputs; unbalanced and balanced-XLR analog outputs. Pause; 8-character alphanumeric display; remote control. 12 5/8 x 3 1/2 x 13 in\$2,495

Model 506 CD Player

1 coaxial-SPDIF digital output; 1 EIAJ fiber-optic digital output; 1 unbalanced analog output. Pause; 8-character alphanumeric display; remote control. 12 5/8 x 3 1/2 x 13 in\$1,495

NAD

Model 517 5-Disc CD Changer

1-bit D/A converter, 5-disc carousel. Features multiple-stage filtering; all-DC-coupled output stage. Coaxial digital output; digital output for upgrading. Ability to change 2 discs while one disc plays; random play; remote direct track/disc access; 32-track programming; tape edit; remote control. FR 5-20,000 Hz ± 0.5 dB; THD 0.003%; dynamic range 98 dB. 17 3/8 x 4 1/4 x 15 3/4 in; 15 lb\$599

Model 513 3-Disc CD Changer

1-bit MASH D/A converter, 3-disc carousel. Features balanced filtering; linear-phase digital filter; 5-pole active analog filter. Ability to change 2 discs while one disc plays; random play; 3 repeat modes; 32-track programming; remote direct access; tape edit function; remote control. FR 10-20,000 Hz ± 0.5 dB; THD 0.003%; S/N 105 dBA; dynamic range 96 dB; ch sep 95 dB at 1,000 Hz. 17 1/2 x 3 7/8 x 13 3/8 in; 15.2 lb.....\$399



NAD Model 513 changer

Model 502 CD Player

1-bit MASH D/A converter. Features DC coupling. Digital output; NAD-Link multiroom jacks. 21-track programming; direct track access; remote control. S/N 105 dB; dynamic range 98 dB; ch sep 100 dB at 1,000 Hz. 16 1/2 x 3 3/8 x 11 5/8 in; 13.3 lb\$299

NAIM

NA-CDS CD Player

Philips 16-bit D/A conversion. Top-loading design featuring separate transport and power supply. Remote control. FR 10-18,000 Hz ± 0.1 dB; S/N 0.1%\$7,000

NA-CDI CD Player

Philips 16-bit D/A conversion. Features top loading. Remote control\$3,850

NA-CD3 CD Player

Features front loading. Remote control....\$1,850

NAKAMICHI

The following changers incorporate Nakamichi's patented MusicBank 7-disc internal stocking mechanism.

Dragon CD 7-Disc CD Changer

20-bit D/A converter. Features air-tight chassis; floating 3-D viscous suspension; physical separation of transport, D/A converter, and power supply/controller; extruded-aluminum main chassis suspended on each side from wood blocks. Gold-plated coaxial-digital and analog outputs. Remote control\$9,700

MB-1s 7-Disc CD Changer

Dual hand-selected 20-bit D/A converters. Features change to adjacent disc in 2.1 seconds; 18-dB/oct Bessel analog low-pass filter. Gold-plated analog outputs; coaxial digital output; headphone jack with volume control; system remote jack. Direct access; 50-track programming; random play; repeat; track, remaining-time, and total-time displays; music calendar; system remote-control compatibility. FR 5-20,000 Hz ± 0.5 dB; THD 0.0035% at 1,000 Hz; S/N 100 dBA; dynamic range and ch sep 100 dB. 17 x 3 7/8 x 10 5/8 in\$800

MB-2s. As above, dual hand-selected 18-bit D/A converters. THD 0.004% at 1,000 Hz; S/N 96 dBA; dynamic range 92 dB; ch sep 90 dB.....\$600

MB-3s 7-Disc CD Changer

Dual 18-bit D/A converters. Features change to adjacent disc in 2.1 seconds; 18-dB/oct Bessel analog low-pass filter. Direct access; 50-track programming; random play; repeat; track, remaining-time, and total-time displays; music calendar; system remote-control compatibility; remote control. FR 5-20,000 Hz ± 0.5 dB; THD 0.006% at 1,000 Hz; S/N 96 dBA; dynamic range and ch sep 90 dB. 17 x 3 7/8 x 10 5/8 in.....\$500

MB-4s 7-Disc CD Changer

Dual 16-bit D/A converters. Features change-over time to adjacent disc of 2.1 seconds; 18-dB/oct Bessel analog low-pass filter. Direct disc access; 50-track programming; random play; repeat; music calendar; track and total-time displays; system remote-control compatibility; remote control. FR 10-20,000 Hz ± 0.5 dB; THD 0.035% at 1,000 Hz; S/N 87 dBA; dynamic range 87 dB; ch sep 78 dB. 16 7/8 x 3 3/4 x 10 5/8 in.....\$400

NIKKO

NCD915R CD Player

16-bit D/A converter. 21-track programming; intro scan; repeat; remote control. FR 20-20,000 Hz ± 1 dB; THD 0.08%; S/N 80 dB.....\$139

NSM

Model 3101AC 100-Disc CD Changer

Two 50-disc magazines. Features Philips CDM-4 laser mechanism; commercial-grade robotics; 5-second average disc-change time. RS-232 interface for control via PC; analog, coaxial-digital, and Toslink fiber-optic-digital outputs. NSM remote-control capability. FR 20-20,000 Hz; S/N 95 dBA; dynamic range 92 dB; ch sep 90 dB at 1,000 Hz. 2-yr parts-and-labor warranty. 18 1/2 x 14 1/2 x 8 1/2 in.....\$3,000

STCPU-03. Wireless controller for above. Up to 8 units can be used in parallel. Backlit display; direct-disc/track access; jukebox mode; library and disc-range functions; 256-track delete memory; 35 programmable playlists of 50 tracks each; playlist linking.....\$1,250

STCPU-02. As STCPU-03, designed specifically to allow Model 3101AC to integrate with Bang & Olufsen system with control through B&O remote control. No programmable playlists.....\$1,250

STUM-4 Expansion Module

Allows control of four Model 3101AC CD changers with STCPU-03 and STCPU-02 control interfaces. Can daisy-chain to allow for connection of up to 32 changers.....\$500

ONKYO

Next-selection function refers to the ability to select the next track to play without interrupting the currently playing track. All models are compatible with Onkyo's RI-system control.

Integra DX-788F CD Player

Dual 1-bit D/A converters. Features separate analog and digital transformers designed to prohibit electromagnetic interference; aluminum chassis. Balanced output; fiber-optic digital output; fixed and variable analog outputs. 20-track programming. FR 2-20,000 Hz; THD 0.0015%; S/N 110 dB; dynamic range 100 dB; ch sep 102 dB at 1,000 Hz. 18 x 5 1/8 x 14 1/4 in; 19.6 lb.....\$1,249

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 digital output; headphone jack with volume control. Ability to change 3 discs while one disc plays; program reverse; synchro play with compatible cassette decks; peak search; 40-track programming; random play; 6 repeat modes; next-selection function; direct track/disc access; 20-track music calendar; RI-system cassette-deck compatibility; remote control. FR 2-20,000 Hz; THD 0.0028%; S/N 106 dB; dynamic range 98 dB; ch sep 92 dB at 1,000 Hz. 18 x 5 1/8 x 17 in; 19.8 lb\$689

Integra DX-C606 6-Disc CD Changer

Dual 1-bit D/A converters, 6-disc carousel. Fiber-optic digital output; headphone jack with volume control. Ability to change 3 discs while one disc plays; program reverse; synchro play with compatible cassette decks; peak search; 40-track programming; random play; 6 repeat modes; next-selection function; direct track/disc

Every little



Introducing



In our never ending quest for reproducing the fine quality of a live performance, we took our award winning and critically acclaimed GCD-600 and made it a bit, actually four bits, better.

We added the latest Burr Brown 20-bit ladder-type D/A converter – the same one used in our GDA-700 separate Digital-to-Analog converter. The result is a level of sonic performance usually reserved for stand alone

D/A converters and C/D transports.

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The GCD-700 also boasts a superior power supply with two transformers. One for the analog section and one for the digital section, each housed on separate

bit counts.

Adcom's GCD-700 CD player.



circuit board assemblies to eliminate EMI and RF interference.

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access; 20-track music calendar; RI-system cassette-deck compatibility; remote control. FR 2-20,000 Hz; THD 0.0028%; S/N 106 dB; dynamic range 98 dB; ch sep 92 dB at 1,000 Hz. 18 x 5 1/8 x 17 in; 19.8 lb.....\$489

DX-C320 6-Disc CD Changer

Dual 1-bit D/A converters, 6-disc carousel. Ability to change 3 discs while one disc plays; random play; 40-track programming; next-selection function; 5 repeat modes; 20-track music calendar; fluorescent display; RI-system cassette-deck compatibility; remote control. FR 2-20,000 Hz; THD 0.004%; S/N 96 dB; dynamic range 96 dB; ch sep 90 dB at 1,000 Hz. 18 x 4 3/4 x 16 3/4 in; 17 lb.....\$349

DX-C220 6-Disc CD Changer

Dual 1-bit D/A converters, 6-disc carousel. Headphone jack. Ability to change 3 discs while one disc plays; synchro play with compatible cassette decks; 40-track programming; random play; 5 repeat modes; next-selection function; 20-track music calendar; RI-system cassette-deck compatibility; remote control. FR 2-20,000 Hz; THD 0.004%; S/N 96 dB; dynamic range 96 dB; ch sep 90 dB at 1,000 Hz. 18 x 4 3/4 x 16 3/4 in; 17 lb.....\$309

DX-7210 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; 10.8 lb.....\$219

OPTIMUS BY RADIO SHACK

CD-100 100-Disc CD Changer

1-bit D/A converter, four vertical 25-disc carousels. Disc grouping; auto digital level control; ability to remove 3 racks without interrupting play of disc in 4th rack; direct track access; 32-track programming; synchro play with compatible cassette decks; random play; track, disc, and program repeat; last-disc memory; remote control through select Optimus receivers; remote control. Includes folder for liner notes. 16 1/2 x 7 1/2 x 16 1/2 in.....\$500

CD-6600 60-Disc CD Changer

1-bit D/A converter, vertical disc carousel. Features bidirectional radial transport. Headphone jack with volume control. 7 disc groups; auto edit to fit tracks to a tape length; 48-track programming; intro scan; one/all-disc random play; 3 repeat modes; remote control with shuttle. 16 1/2 x 7 1/4 x 17 1/8 in.....\$400

CD-6500 24-Disc CD Changer

1-bit D/A converter, vertical disc carousel. Features bidirectional radial transport. Headphone jack with volume control. 7 disc groups; auto edit to fit tracks to a tape length; 48-track programming; intro scan; one/all-disc random play; 3 repeat modes; remote direct access; remote control. 16 1/2 x 7 1/4 x 16 1/8 in.....\$300

CD-7300 6-Disc CD Changer

6-disc magazine. Headphone jack with volume control. Auto digital level control; magazine labeling with one of 6 style names for up to 10 magazines; 32-track programming; memory for programmed/deleted tracks nonvolatile while magazine is in changer; highlight scan; 3 repeat modes; random play; delete play; last-disc

memory; tape edit; digital fader; direct track access; synchro play with compatible cassette decks; fluorescent display; remote control through select Optimus receivers.....\$250

PANASONIC

LX-900 Combi-Player

1-bit MASH D/A conversion. Plays CD's and laserdiscs. Features one-spindle brushless direct-drive motor; digital time-base corrector; 8-bit digital field memory for CLV/CAV/CDV special effects; digital comb filter; digital servo control; digital noise canceling; digital field-noise reduction; aspheric glass-lens pickup. Fiber-optic digital output; S-video output; headphone jack with volume control. Dual-side laserdisc play; 7 repeat modes; on-screen displays; jog/shuttle control; remote control. FR 4-20,000 Hz; THD 0.0023%; S/N 115 dB; dynamic range 96 dB. 17 x 5 x 16 3/8 in; 20.5 lb.....\$1,050

LX-K770 Karaoke Combi-Player

4 multiple-stage 1-bit D/A converters. Plays CD's and laserdiscs. Features digital time-base corrector; digital servo; noise shaping. 2 A/V outputs; headphone jack; 2 mic inputs; S-video output. Dual-side laserdisc play; Stage, Echo, and Theater acoustical karaoke modes; digital remote karaoke key control; auto karaoke vocal-track boost; CLV-laserdisc elapsed-time search; CAV-laserdisc frame-number search; 20-key direct chapter/track access; CD random play; laserdisc chapter skip; chapter/track repeat; karaoke key-track on-screen display rising or falling with singer's voice; bar-graph karaoke display to track number of off-key notes; remote control. FR 4-20,000 Hz; THD 0.005% and S/N 102 dB at 1,000 Hz.....\$999

LX-H670 Combi-Player

4x oversampling, four D/A converters. Plays CD's and laserdiscs. Features digital time-base corrector; digital servo; aspheric glass-lens pickup. S-video output; headphone jack with volume control. Dual-side play; laserdisc direct chapter access; CLV-laserdisc elapsed-time search; CAV-laserdisc frame-number search; CD track-number access; random play; conventional/custom repeat; intro scan; 20-track programming; shuttle-knob disc scan; on-screen displays; defeatable fluorescent display; remote control. FR 4-20,000 Hz; THD 0.003% and S/N 115 dB at 1,000 Hz.....\$549

LX-H170 Combi-Player

4x oversampling, four D/A converters. Plays CD's and laserdiscs. Features digital time-base corrector; digital servo control; glass-lens pickup. Composite-video output; headphone jack with volume control. Videodisc direct chapter access; CLV-laserdisc elapsed-time search; CAV-laserdisc frame-number search; CD track-number access; random play; conventional/custom repeat; intro scan; 20-track programming; on-screen displays; defeatable fluorescent display; shuttle-knob disc scan; remote control. FR 4-20,000 Hz; THD 0.003% and S/N 115 dB at 1,000 Hz.....\$450

PARASOUND

C/DC-1500 5-Disc CD Changer

Hybrid 1-bit/18-bit Burr-Brown PCM-67P ladder D/A converter, 5-disc carousel. Features mechanically damped chassis. Coaxial digital output; gold-plated connectors; external remote-control connector. Ability to change 2 discs while one plays; music calendar; remote control....\$650

C/DP-1000 CD Player

Hybrid 1-bit/18-bit Burr-Brown PCM-67P ladder D/A converter. Features mechanically damped chassis. Coaxial digital output; gold-plated connectors; external remote-control connector. Ability to change 2 discs while one plays; remote control.....\$495
Adam. Upgrades C/DP-1000 or C/DC-1500 to add AT&T ST fiber-optic and balanced AES/EBU XLR outputs.....\$225

PHILIPS

CDC936 5-Disc CD Changer

1-bit Bitstream D/A conversion, 5-disc carousel. Features digital servo IC; CDM-12 linear-tracking laser mechanism. Digital output; gold-plated headphone jack with volume control. Ability to change 3 discs while one disc plays; favorite-track selection with naming; 30-track programming; peak search; synchro play with compatible cassette decks; auto fader; auto edit; auto space; intro scan; repeat; random play; 6-character display; music calendar; remote control. 17 1/8 x 4 1/8 x 15 in; 13.8 lb.....\$260
CD926. As above, but without favorite-track selection.....\$230
CD916. As CD926, no remote control.....\$180

CDC921PBK CD Player

1-bit Bitstream D/A converter. Digital output. 2 auto-edit modes; synchro play with compatible cassette decks; 30-track programming; peak search; direct track access; auto fader; auto space; auto source select on compatible Philips receiver; music calendar; remote control. FR 2-20,000 Hz; THD 0.003%; S/N 100 dB; dynamic range 90 dB; ch sep 90 dB. 17 x 4 x 11 3/4 in; 8.8 lb.....\$150



Pioneer PD-M703 changer

PIONEER

Elite PD-65 CD Player

1-bit D/A converters in multiple complementary sets. Features Stable Platter disc-drive mechanism with aluminum platter; disc clapper; brushless spindle motor; Legato Link to extend FR above 20,000 Hz; separate analog and digital transformers; Class A FET buffer amp; noise shaper; antiresonant honeycomb chassis; motor-driven volume control. Fiber-optic and coaxial digital outputs; headphone jack. Synchro play with compatible cassette decks; remote control.....\$800

Elite PD-59 CD Player

1-bit D/A converter. Stable Platter disc-drive mechanism with aluminum platter; disc clapper; brushless spindle motor; Legato Link to extend FR above 20,000 Hz; antiresonant honeycomb chassis. Fiber-optic and coaxial digital outputs. Synchro play with compatible cassette decks; remote control.....\$545

Combi-Players

Pioneer's proprietary digital video noise reduction allows the user to vary chrominance and luminance by factors of 10, and its proprietary

digital video processing provides noise reduction and includes a digital time-base corrector. An AC-3 RF output is for connection to an AC-3-equipped A/V receiver, preamp, or outboard decoder for playback of laserdiscs with Dolby Surround AC-3 soundtracks.

Elite CLD-99 Combi-Player

Dual 1-bit D/A converters. Plays CD's and laserdiscs. Features direct-CD mode with independent CD tray within laserdisc tray; Legato Link conversion to extend FR above 20,000 Hz; 8-bit digital field memory for special effects; separate audio and video circuit boards; proprietary 3D digital video noise reduction; proprietary digital video processing; 3-dimensional Y/C comb filter. AC-3 RF output; 2 S-video outputs; fiber-optic and coaxial digital outputs. Dual-side play; digital level control; remote control with jog/shuttle. FR 4-20,000 Hz; THD 0.0035%; S/N 117 dB; dynamic range 99 dB. Lacquered wood side panels. 18 1/8 x 5 3/4 x 17 in\$2,400

Elite CLD-79 Combi-Player

Dual 1-bit D/A converters. Plays CD's and laserdiscs. Features direct-CD mode with independent CD tray within laserdisc tray; Legato Link conversion to extend FR above 20,000 Hz; 8-bit digital field memory for special effects; separate audio and video circuit boards; proprietary digital video noise reduction; proprietary digital video processing; 3-line comb filter. AC-3 RF output; 2 S-video outputs; fiber-optic and coaxial digital outputs. Dual-side play; digital level control; remote control with jog/shuttle dial. FR 4-20,000 Hz; THD 0.0025%; S/N 116 dB; dynamic range 98 dB. 16 1/8 x 5 1/2 x 17 in\$1,440

CLD-D704 Combi-Player

Dual 1-bit D/A converters. Plays CD's and laserdiscs. Features direct-CD mode with independent CD tray within laserdisc tray; 8-bit digital field memory for special effects; separate audio and video circuit boards; proprietary digital video noise reduction; proprietary digital video processing; 3-line comb filter. AC-3 RF output; 2 S-video outputs; fiber-optic and coaxial digital outputs. Dual-side play; digital level control; tape edit; synchro play with compatible cassette decks; intro/highlight scan; on-screen displays; RS-system remote control with jog/shuttle. FR 4-20,000 Hz; THD 0.0035%; S/N 115 dB; dynamic range 96 dB. 16 1/8 x 5 1/2 x 17 1/4 in\$1,235

CLD-D604 Karaoke Combi-Player

1-bit D/A converter. Plays CD's and laserdiscs. Features direct-CD mode with independent CD tray within laserdisc tray; 8-bit digital field memory for special effects; proprietary digital video noise reduction; proprietary digital video processing; 3-line comb filter. AC-3 RF output; 2 mic inputs; 2 S-video outputs; fiber-optic digital output. Dual-side play; one-touch karaoke; digital key control; mic-level controls; tape edit; synchro play with compatible cassette decks; intro/highlight scan; on-screen displays; RS-system remote control with jog/shuttle. Includes mic. FR 4-20,000 Hz; THD 0.0035%; S/N 115 dB; dynamic range 96 dB. 16 1/8 x 5 1/4 x 15 7/8 in\$1,035

CLD-D504 Karaoke Combi-Player

1-bit D/A converter. Plays CD's and laserdiscs. Features direct-CD mode with independent CD tray within laserdisc tray; proprietary digital video noise reduction; proprietary digital video processing; 3-line comb filter. AC-3 RF output;

mic input; S-video output. Dual-side play; one-touch karaoke; digital echo; mic-level control; tape edit; synchro play with compatible cassette decks; intro/highlight scan; on-screen displays; RS-system remote control with shuttle. Includes mic. FR 4-20,000 Hz; THD 0.0035%; S/N 115 dB; dynamic range 96 dB. 16 1/8 x 5 1/4 x 15 7/8 in\$660

CLD-S304 Karaoke Combi-Player

1-bit D/A converter. Plays CD's and laserdiscs. Features direct-CD mode with independent CD tray within laserdisc tray; proprietary digital video noise reduction; proprietary digital video processing. AC-3 RF output; mic input. One-touch karaoke; mic-level control; tape edit; synchro play with compatible cassette decks; intro/highlight scan; on-screen displays; RS-system remote control. Includes mic. FR 4-20,000 Hz; THD 0.0035%; S/N 115 dB; dynamic range 96 dB. 16 1/8 x 5 1/4 x 15 7/8 in\$535

CLD-S104 Combi-Player

1-bit D/A converter. Plays CD's and laserdiscs. Features direct-CD mode with independent CD tray within laserdisc tray; proprietary digital video noise-reduction circuitry; proprietary digital video processing. Tape edit; synchro play with compatible Pioneer cassette decks; intro/highlight scan; on-screen displays; RS-system remote control. FR 4-20,000 Hz; THD 0.0045%; S/N 115 dB; dynamic range 94 dB. 16 1/8 x 5 1/4 x 15 7/8 in\$299

CD Changers

Elite PD-M77 6-Disc CD Changer

1-bit D/A conversion, 6-disc magazine. Features Legato Link circuitry to extend FR above 20,000 Hz; DSP settings for Jazz, Church, Dance, Hall, and Stadium sound fields. Fiber-optic and coaxial digital outputs. Memory for 20 magazines; music-type memory; 32-track programming; conventional/delete random play; remote control\$770

PD-F1004 100-Disc CD Changer

1-bit D/A conversion, four front-loading 25-disc rolling racks. Video output. Ability to change discs in 3 racks while disc in 4th rack plays; 3 disc groups; on-screen interface and displays with disc naming; random play; remote control\$740

PD-F904. As above, without on-screen displays/interface as described above. Control through VSX-D903S receiver graphic interface\$565

PD-F51 51-Disc CD Changer

1-bit D/A conversion, two 25-disc rolling racks, single-disc slot. Ability to change discs in one rack while disc in other plays; synchro play with compatible cassette decks; 3 disc groups; remote control\$615

Elite PD-M59 6-Disc CD Changer

1-bit D/A converter. 6-disc magazine. Features antiresonant honeycomb chassis. Legato Link to extend FR above 20,000 Hz. Fiber-optic digital output; headphone jack with volume control. Highlight scan; random play; digital level control; remote control\$330

PD-M703 6-Disc CD Changer

1-bit D/A conversion, 6-disc magazine. Features DSP for Wide, Karaoke, Jazz, Church, Dance, and Hall sound fields. Highlight scan; music-type memory; last-disc memory; tape edit; remote control\$315
PD-M603. As above, no DSP\$270

PROCEED

CDP CD Player

18-bit D/A conversion. HDCD compatible. Features front loading; all-metal drawer. Digital inputs and outputs; balanced and unbalanced analog outputs. Remote volume control; remote control\$3,500



Rotel RCD-970BX player

ROTEL

RCD-975 CD Player

Dual-differential Philips Continuous Calibration D/A conversion. Track programming; random play; repeat; scan; remote control. THD 0.0025%; S/N 107 dB; ch sep 100 dB. 17 3/8 x 2 7/8 x 12 1/2 in\$750

RCD-970BX CD Player

Philips Continuous Calibration D/A conversion. Features CDM-9 single-beam laser transport. Track programming; random play; repeat; remote control. THD 0.0025%; S/N 105 dB; ch sep 100 dB. 17 3/8 x 2 7/8 x 12 1/2 in\$600

RCC-945 6-Disc CD Changer

1-bit dual D/A conversion, 6-disc carousel. Analog and digital outputs. Ability to change discs while one plays; random play; repeat; scan; 16-track programming; remote control. THD 0.01%; S/N 96 dB; ch sep 95 dB. 17 3/8 x 2 7/8 x 11 1/4 in\$480

RCD-940BX CD Player

Multiple-bit D/A conversion. Features 18-bit resolution. Track programming; random play; repeat; remote control. THD 0.005%; S/N 110 dB; ch sep 90 dB. 17 3/8 x 3 3/8 x 12 1/2 in\$400

RCD-930AX CD Player

Dual 1-bit PWM D/A converters. Features 2nd-order Delta-Sigma noise shaping. Track programming; random play; repeat; remote control. THD 0.01%; S/N 90 dB; ch sep 90 dB. 17 3/8 x 2 7/8 x 12 in\$300

SAMSUNG

DV730K Karaoke Combi-Player

1-bit D/A converter. Plays CD's and laserdiscs. Features direct-CD mode. 2 mic inputs with level controls. 17-step key control; last-song karaoke repeat; digital echo; intro scan; programming; repeat; on-screen displays; fluorescent display; remote control. THD 0.005%; S/N 100 dB; dynamic range 96 dB. 16 1/8 x 5 1/8 x 16 3/4 in; 16.5 lb\$449

DV530K Karaoke Combi-Player

1-bit D/A converter. Plays CD's and laserdiscs. Features direct-CD mode. 2 mic inputs with level controls. Last-song karaoke repeat; digital echo; intro scan; programming; repeat; on-screen displays; fluorescent display; remote control. THD 0.01%; S/N 96 dB; dynamic range 90 dB. 16 1/8 x 5 1/8 x 16 3/4 in\$349

SHERWOOD

CDC-6050R 5-Disc CD Changer

1-bit D/A converter, front-loading carousel. Features 3-beam laser pickup. Headphone jack with volume control. Ability to change discs

while one plays; 32-track programming; delete play; intro scan; random play; 7 repeat modes; synchro record with compatible cassette decks; tape edit; remote direct access; timer play; music calendar; display dimmer; fluorescent display; remote control\$349
CDC-4050C. As above, no remote\$299

CD-3050R CD Player

1-bit D/A converter. Features 3-beam laser pickup. Headphone jack with volume control. Front loading; 20-track programming; direct track access; random play; delete play; intro scan; synchro play with compatible cassette decks; tape edit; timer play; music calendar; display dimmer; fluorescent display; supplied remote control\$249

SONY

CDP-XA7ES CD Player

Current-pulse D/A converter. Features fixed laser-pickup tracking; digital filter with 45-bit processing and 20-bit outputs; circuitry to minimize time-base errors; digital servo control for tracking, laser focus, and disc rotation; spindle motor with sapphire bearings. Balanced analog output; fiber-optic and coaxial digital outputs; gold-plated analog outputs; remote-variable line-level output; headphone jack with volume control. 172-disc Custom File memory for index points and delete-play selections; 32-track programming; remote direct track access; 15-track music calendar; 8 repeat modes; 3-mode music scan; manual fader; peak-level search; remote control. FR 2-20,000 Hz ± 0.3 dB; S/N 119 dB; dynamic range 100 dB; ch sep 110 dB. 3-yr limited warranty. 17 x 5 x 14 $\frac{3}{4}$ in; 33 lb\$2,700

MDP-650 Karaoke Combi-Player

1-bit D/A converter. Plays CD's and laserdiscs. Features digital time-base corrector, comb filter, dropout compensation, and noise canceler. 2 S-video outputs; fiber-optic digital output; mic input; headphone jack with volume control. Dual-side play; 8-bit digital video memory for freeze-frame and frame-by-frame advance for CAV/CLV laserdiscs; digital picture memory; 1.5/2x video scan with sound; remote direct chapter/track access; CAV-frame or CLV-time search; Theater mode to defeat front-panel display and lower picture black level; last-position memory and auto-resume; mic volume control and digital echo; on-screen displays; remote control with jog/shuttle. S/N 115 dB; dynamic range 99 dB. 17 x 4 $\frac{5}{8}$ x 17 $\frac{1}{8}$ in\$799

CDP-XA3ES CD Player

Current-pulse D/A converter. Locking disc-clamp mechanism; digital filter with 45-bit processing and 20-bit outputs; circuitry to minimize time-base errors; digital servo control for tracking, laser focus, and disc rotation. Fiber-optic digital output; gold-plated analog outputs; remote-variable line-level output; headphone jack with volume control. 172-disc Custom File memory for index points, delete-play selections; program edit to fit tracks to a given length of tape; 32-track programming; remote direct track access; 8 repeat modes; index play; random play; delete play; time/manual fader; peak-level search; remote control. S/N 118 dB; ch sep 110 dB. 3-yr limited warranty. 17 x 5 x 13 $\frac{5}{8}$ in; 14.5 lb\$650

CDP-XA1ES CD Player

High-density linear D/A conversion. Features clamp-roller antivibration mechanism; digital

filter with 45-bit processing and 20-bit outputs; circuitry to minimize time-base errors; digital servo control of tracking, laser focus, and disc rotation. Fiber-optic digital output; gold-plated analog outputs; remote-variable line-level output; headphone jack with volume control. Program edit to fit tracks to a given length of tape; 32-track programming; random play; delete play; 7 repeat modes; remote direct track access; peak-level search; time/manual fader; remote control. S/N 108 dB; ch sep 103 dB. 3-yr limited warranty. 17 x 4 $\frac{3}{8}$ x 11 $\frac{5}{8}$ in; 8.4 lb\$330

CDP-261 CD Player

Hybrid pulse D/A converter. Features digital servo control; 18-bit digital filter; circuitry to minimize time-base errors. Headphone jack with volume control. Direct track access; 3-mode music scan; time and program edit to fit tracks to a given tape length; 24-track programming; random play; 4 repeat modes; peak-level search; time/manual fader; 20-track music calendar; remote control through compatible Sony receivers. FR 2-20,000 Hz ± 0.5 dB; S/N 100 dB; dynamic range 98 dB; ch sep 95 dB. 17 x 4 x 11 $\frac{7}{8}$ in; 7 lb\$180

CD Changers

CDP-CX100 100-Disc CD Changer

90-MHz linear D/A converter, internal 100-disc storage. Features 20-bit digital filter with dither technology and 45-bit internal processing; circuitry to minimize time-base errors; digital servo control. Fiber-optic digital output; remote-variable line-level output; headphone jack with volume control; gold-plated line-level outputs; Sony Control-S input for multiroom-system use. Ability to create 10 disc groups; 100-disc Custom File memory for 13-character disc names, group names, volume levels, and track deletions; direct track/disc/group access; 32-track programming; random play; 6 repeat modes; timer switch; remote and front-panel jog dials; remote control. S/N 116 dB; ch sep 110 dB. 17 x 9 $\frac{1}{2}$ x 18 $\frac{5}{8}$ in; 19.3 lb\$1,000

CDP-CX151 100-Disc CD Changer

Hybrid pulse D/A converter, internal 100-disc storage. Features 18-bit digital filter; circuitry to minimize time-base errors; digital servo control; brushless slotless tray motor. Fiber-optic digital output. Ability to create 10 disc groups; 100-disc Custom File memory for 13-character disc names, group names, and track deletions; direct track/disc/group access; 32-track programming; random play; 5 repeat modes; timer switch; 20-track music calendar; front-panel jog dial; remote control. FR 2-20,000 Hz ± 0.3 dB; S/N 107 dB; dynamic range 98 dB; ch sep 100 dB. 17 x 10 $\frac{1}{2}$ x 18 $\frac{5}{8}$ in; 19.9 lb\$700

CDP-CX153 100-Disc CD Changer

Hybrid pulse D/A converter, internal 100-disc storage. Features 18-bit digital filter; circuitry to minimize time-base errors; digital servo control; brushless slotless tray motor. Fiber-optic digital output. Ability to serial chain to 2 other units for 300-disc system capacity; ability to create 7 disc groups; Custom File memory for group names and 13-character disc names for all 100 CD's; 32-track programming; direct track/disc/group access; random play; 6 repeat modes; timer switch; 20-track music calendar; front-panel jog dial; remote control\$600

CDP-C910 10-Disc CD Changer

1-bit high-density linear D/A converter, 10-disc magazine. Features 45-bit digital filter; circuitry to minimize time-base errors. Fiber-optic digital

output; remote-variable line-level output; headphone jack with volume control. 184-disc Custom File memory for 8-character disc names, volume levels, and track programming; time, program, and link edit to fit tracks to a given tape length; direct track/disc access; 3-mode music scan; random play; 7 repeat modes; 32-track programming; time/manual fader; peak-level search; timer switch; remote control. S/N 110 dB; ch sep 105 dB. 17 x 5 x 14 $\frac{3}{8}$ in; 13.9 lb\$550

CDP-CA8ES 5-Disc CD Changer

Current-pulse D/A converter, 5-disc carousel. Digital filter with 45-bit processing and 20-bit outputs; circuitry to minimize time-base errors; digital servo control of tracking, laser focus, and disc rotation. Fiber-optic digital output; gold-plated analog outputs; remote-variable line-level output; headphone jack with volume control. Ability to change 4 discs while one plays; program edit to fit tracks to a given tape length; remote direct track access; direct disc access; 32-track programming; random play; 6 repeat modes; manual fader; peak-level search; remote control. S/N 117 dB; ch sep 110 dB. 3-yr limited warranty. 17 x 5 x 15 $\frac{3}{4}$ in; 15.4 lb\$500

CDP-C745 5-Disc CD Changer

Hybrid pulse D/A converter, 5-disc carousel. Features digital servo control; 18-bit digital filter; circuitry to minimize time-base errors. Fiber-optic digital output; remote-variable line-level output; headphone jack with volume control. Ability to change 4 discs while one plays; Hall, Church, Jazz Club, Stadium, and Dance DSP sound fields; 172-disc Custom File memory for preferred tracks in one of 4 groups, track deletions, names, DSP settings, and volume settings; direct track/disc access; 6 repeat modes; random play; program edit to fit tracks on a given length of tape; peak-level search; time/manual fader; timer switch; 32-track programming; remote control. S/N 107 dB; ch sep 100 dB. 17 x 5 x 15 $\frac{1}{8}$ in; 12.6 lb\$480

CDP-CA7ES 5-Disc CD Changer

90-MHz high-density linear D/A converter, 5-disc carousel. Digital filter with 45-bit processing and 20-bit outputs; circuitry to minimize time-base errors; digital servo control of tracking, laser focus, and disc rotation. Gold-plated analog outputs; headphone jack with volume control. Ability to change 4 discs while one plays; program edit to fit tracks to a given tape length; remote direct track access; direct disc access; 32-track programming; random play; 6 repeat modes; manual fader; remote control. S/N 117 dB; ch sep 110 dB. 3-yr limited warranty. 17 x 5 x 15 $\frac{3}{4}$ in; 12.8 lb\$350

CDP-C545 5-Disc CD Changer

Hybrid pulse D/A converter, 5-disc carousel. Features digital servo control; 18-bit digital filter; circuitry to minimize time-base errors. Fiber-optic digital output; headphone jack with volume control. Ability to change 4 discs while one plays; 172-disc Custom File memory for CD preferred tracks in one of 4 categories, names, and delete-play selections; direct track/disc access; 6 repeat modes; random play; program edit to fit tracks to a tape length; peak-level search; time/manual fader; timer switch; 32-track programming; remote control. S/N 107 dB; ch sep 100 dB. 17 x 5 x 15 $\frac{1}{8}$ in; 12.6 lb\$350

CDP-C445 5-Disc CD Changer

Hybrid pulse D/A converter, 5-disc carousel. Features digital servo control; 18-bit digital fil-

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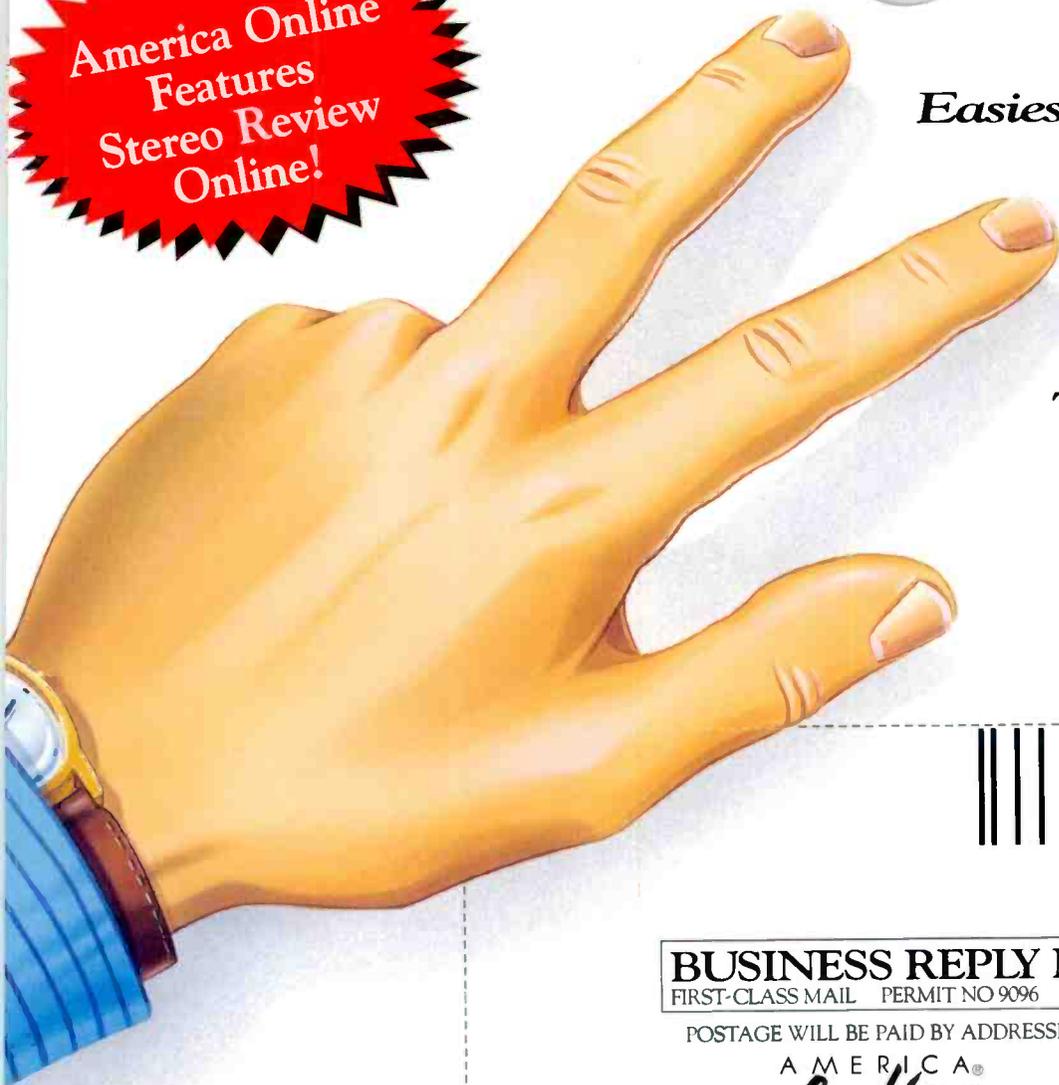
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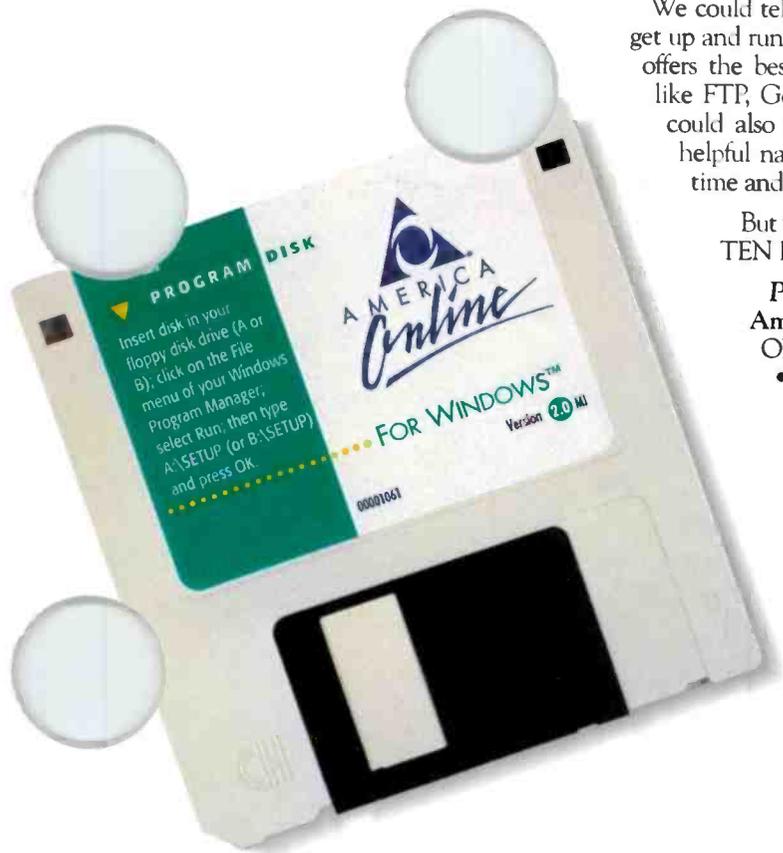
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ter; circuitry to minimize time-base errors. Fiber-optic digital output; headphone jack with volume control. Ability to change 4 discs while one plays; delete play with 400-disc memory; direct track/disk access; 6 repeat modes; random play; time, program, and link edit to fit tracks on a given tape length; peak-level search; time/manual fader. 32-track programming; remote control. S/N 107 dB; ch sep 100 dB. 17 x 5 x 15 1/4 in; 12.6 lb.....\$330

CDP-C365 5-Disc CD Changer

Hybrid pulse D/A converter. 5-disc carousel. Features digital servo control; 18-bit digital filter; circuitry to minimize time-base errors. Ability to change 4 discs while one plays; time, program, and link edit to fit tracks on a given tape length; direct track/disc access; 32-track programming; random play; 6 repeat modes; time/manual fader; peak-level search; remote control. S/N 102 dB; ch sep 100 dB. 17 x 5 x 15 1/4 in; 12.4 lb.....\$280

CDP-C265 5-Disc CD Changer

Hybrid pulse D/A converter. 5-disc carousel. Features digital servo control; 18-bit digital filter; circuitry to minimize time-base errors. Ability to change 4 discs while one plays; time, program, and link edit to fit tracks to a given tape length; direct track/disc access; 32-track programming; random play; 6 repeat modes; peak-level search; time/manual fader. S/N 102 dB; ch sep 100 dB. 17 x 5 x 15 1/4 in; 12.4 lb.....\$250

TEAC

VRDS-10 CD Player

1-bit double-differential Bitstream D/A conversion. Features proprietary disc clamping with disc-sized aluminum-die-cast overhead turntable; concave lower turntable; center-mount drive; 18-dB/oct Butterworth analog filter; 3-beam laser pickup; proprietary servo system with low-pass filter; separated analog and digital circuitry; dual top plate with fabric inserted between layers; aluminum front panel. Coaxial and fiber-optic digital outputs. 20-track conventional/delete programming; 3 repeat modes; auto fade-in/out; fluorescent display with dimmer; remote control. FR 1-20,000 Hz ± 0.3 dB; S/N 110 dB; dynamic range 99 dB; ch sep 110 dB. 17 3/8 x 5 7/8 x 13 1/4 in.....\$1,250

VRDS-7 CD Player

1-bit double-differential Bitstream D/A conversion. Features proprietary disc clamping with disc-sized aluminum-die-cast overhead turntable; concave lower turntable; proprietary servo system with low-pass filter; center-mount drive; separate analog and digital circuitry; dual top plate with rubber seat inserted between layers; aluminum front panel. Coaxial and Toslink fiber-optic digital outputs. 20-track random/delete programming; 3 repeat modes; auto fade-in/out; fluorescent display with dimmer; remote control. FR 1-20,000 Hz ± 0.3 dB; S/N 110 dB; dynamic range 99 dB; ch sep 110 dB. 17 3/8 x 5 7/8 x 13 1/4 in; 19.8 lb.....\$1,000

PD-D2200 5-Disc CD Changer

Dual 16-bit D/A converters, 5-disc front-loading carousel. Features 18-bit 8X oversampling digital filter; 3-beam laser pickup. Headphone jack with volume control. Intro scan; 32-track programming; random play; 2 repeat modes; music calendar; 7-digit fluorescent display; Teac UR-system remote control. FR 5-20,000 Hz ± 1 dB; S/N 100 dB at 1,000 Hz; ch sep 85 dB. 17 1/8 x 4 3/8 x 14 3/4 in.....\$249

TECHNICS

The following changers, except SL-VM500 and SL-MC50, feature delete play: Spiral Play for playing the first track from each disc, then the second from each disc, and so on; 32-track programming; random play; 4 repeat modes: direct disc access; and sequential play.

SL-VM500 5-Disc Video CD Changer

5-disc carousel. Plays MPEG-1 Version 2 video CD's and music CD's. Features bidirectional carousel rotation; digital servo. Ability to change 4 discs while one plays; video pause and repeat; track/chapter search; direct access; title, artist, chapter-name, and disc-location on-screen displays; remote control.....\$700

SL-MC50 50-Disc CD Changer

1-bit MASH D/A converter. 50-disc magazine. Features 10-second max disc access time; digital servo. Ability to group discs; 36-track programming; random play; direct access from remote or unit; Plexiglas disc-viewing window; fluorescent display; remote control. Includes portfolio to store CD liner notes.....\$400

SL-PD1010 5-Disc CD Changer

1-bit MASH D/A converter, 5-disc carousel. Features bidirectional carousel rotation; 4-megabit memory chip that holds 3 seconds of music before routing to D/A converter to allow disc access in 3 seconds or less; digital servo system with auto adjustment. Ability to change 4 discs while one plays; ID Scan to play loudest 10 seconds of tracks with fade in/out of samples; 2-color disc-location LED's.....\$300

SL-PD987 5-Disc CD Changer

1-bit MASH D/A converter, 5-disc carousel. Features bidirectional carousel rotation; 7-second max disc-access time; digital servo system with auto adjustment. Ability to change 4 discs while one plays; ID Scan to play loudest 10 seconds of tracks; $\pm 12.5\%$ manual pitch control; auto-cue programmed track access; synchro play with compatible cassette decks; Edit Guide to calculate which tracks will fit on each cassette side for a given tape length; 2-color disc-location LED's; remote control.....\$250

SL-PD887 5-Disc CD Changer

1-bit MASH D/A converter, 5-disc carousel. Features bidirectional carousel rotation; 7-second max disc-access time; digital servo with auto adjustment. Ability to change 4 discs while one plays; ID Scan to play loudest 10 seconds of tracks; synchro play with compatible cassette decks; Edit Guide to calculate which tracks will fit on each cassette side for a given tape length; fluorescent display with circle-pattern disc-location indication; remote control.....\$200

SL-PD687 5-Disc CD Changer

1-bit MASH D/A converter, 5-disc carousel. Features bidirectional carousel rotation; 7-second maximum disc-access time; digital servo with auto adjustment. Ability to change four discs while one plays; fluorescent display with circle-pattern disc-location indicator; remote-control capability with selected Technics receivers.....\$180

YAMAHA

CDV-300K Karaoke Combi-Player

Plays multiplex and stereo karaoke discs, CD's, and laserdiscs. 2 mic inputs; aux jacks. Club and Hall surround modes; balance control for music and original vocals; auto muting of re-

corded vocals when user sing; karaoke processor with inputs for other sources; 17-step key control; 17-step digital echo; settings memory; shuttle search; picture-sharpness control; 20-chapter/track programming; random play; 3 repeat modes; on-screen displays; remote control. S/N 100 dB; dynamic range 96 dB. 17 1/8 x 5 1/4 x 16 1/4 in.....\$899

CDV-W901 Karaoke Combi-Player

1-bit D/A conversion. Plays CD's and laserdiscs. Digital video processing; digital filter memory. Dolby Surround AC-3 output; fiber-optic digital output; 2 audio, 2 video, 2 S-video outputs; 2 mic inputs. Dual-side play; digital echo; one-touch karaoke; track programming; random play; 6 repeat modes; direct track access; frame/time number search; last-position memory; on-screen displays; system remote control. S/N 115 dB; dynamic range 95 dB. 17 x 5 1/4 x 16 1/8 in.....\$899

CDV-870 Combi-Player

Plays CD's and laserdiscs. Features all-digital picture processing; switchable CX NR; digital time-base control; color-drop-out correction. Fiber-optic digital output. Switchable screen saver; 15-chapter/track programming; 10 forward/reverse speeds; shuttle search; 3 repeat modes; CD peak-level search; freeze frame; single-frame advance; track skip/scan; frame or track-memory search; movie scan; on-screen displays; Yamaha system remote-control compatibility; remote control.....\$749

CDC-845 5-Disc CD Changer

PDM D/A converters, 5-disc carousel. Class A current buffer amp; digital servo; time-base corrector. Fiber-optic digital output; gold-plated variable analog output; gold-plated headphone jack. Ability to change four discs while one plays; 100-disc program memory; 40-track programming; tape edit; intro scan; index search; random play; 4 repeat modes; peak-level search; synchro play with compatible cassette decks; system remote-control compatibility; remote control. S/N 118 dB; dynamic range 100 dB. 17 1/8 x 4 1/4 x 15 1/4 in.....\$499

CDC-755 5-Disc CD Changer

Yamaha S-bit Plus D/A conversion. Features digital servo. Ability to change four discs while 5th plays; intro scan; tape edit; 40-track programming; peak-level search; music calendar; system remote control. S/N 115 dB; dynamic range 100 dB. 17 1/8 x 4 1/4 x 15 1/4 in.....\$399

CDC-655 5-Disc CD Changer

Yamaha S-bit Plus D/A conversion. Features digital servo. Fiber-optic digital output; variable-level output. Ability to change four discs while 5th plays; intro scan; tape edit; remote/front-panel direct track access; 20-track programming; peak-level search; system remote control. S/N 106 dB; dynamic range 96 dB. 17 1/8 x 4 1/4 x 15 1/4 in.....\$299

CDX-490 CD Player

8x oversampling, dual 1-bit D/A converters. Features digital servo. Variable-level digital output; headphone jack. Synchro record with compatible cassette decks; tape-edit and space insert by remote control; random play; 20-track programming; 20-track calendar display; index search; 2 repeat modes; remote volume control; peak-level search; total, total-remaining, single, and single-remaining time displays; dimmer control. FR 20-20,000 Hz ± 0.5 dB; S/N 105 dB. 17 1/8 x 3 3/4 x 10 3/4 in.....\$249

AIWA

The following feature Dolby B and C noise reduction, Dolby HX Pro, program search, and a remote control.

AD-S950 3-Head Cassette Deck

Dolby S, 2-motor dual-capstan drive; PC-OCC head wire; record calibration system. IC logic controls; fine bias control; counter zero return; repeat; linear tape counter; display mode control. FR 15-21,000 Hz metal; S/N 79 dB Dolby C; W&F 0.035%. 17 x 5 3/4 x 12 1/2 in; 11 lb.....\$500
AD-S750. As above, 2 heads; automatic bias control\$325

AD-F850 3-Head Cassette Deck

2-motor dual-capstan drive; sendust erase head; record calibration system. IC logic controls; auto tape-bias selector; level indicators with peak hold; linear tape counter. FR 20-16,000 Hz ±3 dB metal; S/N 78 dB Dolby C; W&F 0.035%. 15 7/8 x 5 5/8 x 12 5/8 in; 9.9 lb.....\$400

AD-WX727 Double Cassette Deck

Autoreverse for both transports; IC logic controls; auto tape-bias selector; high-speed dubbing; 2-tape continuous play; blank skip; level indicators with peak hold; two tape counters. FR 20-18,000 Hz metal; S/N 78 dB Dolby C; W&F 0.09%. 16 7/8 x 5 5/8 x 12 7/8 in; 10.8 lb\$300

ARCAM

Delta 100 3-Head Cassette Deck

Dolby S, B, C, 3 motors. Auto tape-bias selector; program search; bias and record-level controls; peak-level meters; real-time counter; remote control through system remote control. FR 20-20,000 Hz ±3 dB high bias; S/N 88 dB Dolby S, 66 dB no NR; W&F 0.04% wrms...\$1,800

BANG & OLUFSEN

Beocord 7000 Cassette Deck

Dolby B, C, HX Pro. Integrates with Beosystem 7000. Sendust head. Autoreverse; auto track search; auto dynamic recording-level control; transport opens by touching front panel. FR 30-18,000 Hz ±3 dB; S/N 65 dB Dolby B. 16 1/2 x 3 x 12 3/4 in; 18.7 lb\$1,250

CARVER

TDR-1550 Cassette Deck

Dolby B, C, HX Pro. PC-OCC-coil metal-alloy record/play head; double-gap ferrite erase head. Headphone jack with volume control. Autoreverse; timer record; real-time counter; peak-level meters; remote control. FR 40-18,000 Hz high bias; S/N 73 dB metal; W&F 0.06%. 19 x 5 1/4 x 12 1/4 in; 12 lb\$599

DENON

The following feature Denon IS-system remote-control compatibility.

DRM-740 3-Head Cassette Deck

Dolby B, C, HX Pro. 3 motors; die-cast aluminum head base; closed-loop dual-capstan design; non-slip reel drive. Full-logic controls; bias control; auto tape-bias selector; record return; program search; synchro record with compatible CD players; output-level control; 4-digit linear counter; peak-level and peak-hold displays...\$400

DRR-730 Cassette Deck

Dolby B, C, HX Pro. Non-slip reel drive. Rotating-head autoreverse; full-logic controls;

bias control; auto tape-bias selector; program search; output-level control; counter with memory stop; peak-level display.....\$320

DRW-840 Double Cassette Deck

Dolby B, C, HX Pro. Two record/play transports; rotating-head autoreverse, non-slip reel drive, and 2 motors for each transport; 2-tape simultaneous or relay record; normal/high-speed dubbing; program search; synchro record; bias control; auto tape-bias selector; counter with memory stop; peak-level display\$400
DRW-660. As above, only one record/play transport. 2-tape sequential play.....\$300

DRW-580 Double Cassette Deck

Dolby B, C, HX Pro. Autoreverse for both transports; 2-tape relay play; bias control; normal/high-speed dubbing; program search; auto tape-bias selector; synchro record with compatible CD players; meter with -40 to +10-dB range; two counters\$250

DRM-550 Cassette Deck

Dolby B, C, HX Pro. Non-slip reel drive; metal top panel. Full-logic controls; bias control; auto tape-bias selector; record return; program search; synchro record with compatible CD players; peak-level display\$250

DUAL

CC5850RC Cassette Deck

Dolby B, C, HX Pro. Remote control. S/N 76 dB; W&F 0.05%.....\$505

CC8065RC Cassette Deck

Dolby B, C, HX Pro. Remote control. S/N 74 dB; W&F 0.06%.....\$440

FISHER

CR-W985 Double Cassette Deck

Dolby B, C, HX Pro. Headphone jack. Full-logic and autoreverse for both transports; synchro high-speed dubbing; 2-tape sequential play; L/R record-level controls; auto tape-bias selector; timer standby; two 5-segment LED level meters; remote control through any Fisher receiver remote control\$180

CR-W685 Double Cassette Deck

Dolby B. Headphone jack. Autoreverse for one transport; synchro high-speed dubbing; 2-tape sequential play; L/R record-level controls; auto tape-bias selector; two level meters.....\$130

HARMAN KARDON

DC5300 Double Cassette Deck

Dolby B, C. Hard-Permalloy heads. Rear-panel remote-control jack. One record/play transport; autoreverse; high-speed dubbing; bias control; edit mode; linear time counter. FR 20-17,000 Hz ±3 dB\$499

TD420 Cassette Deck

Dolby B, C, HX Pro. Front-loading tape drawer; solenoid-controlled transport; switchable MPX filter; 2 hard-Permalloy heads. Rear-panel remote jack. Fine bias control; auto tape-bias selector; linear time counter. FR 20-18,000 Hz ±3 dB\$419

JVC

TDV661TN 3-Head Cassette Deck

Dolby B, C, HX Pro. Closed-loop dual-capstan drive with direct-drive motor; computer-con-

trolled full logic; aluminum front panel; center-mount transport; PC-OCC head-coil wiring; powered cassette door; bias and level record calibration; built-in record oscillator; MPX filter. CD-direct input; headphone jack with volume control. Input-balance control; auto record mute; music scan; auto tape-bias selector; auto monitor; timer record/play; peak and level displays; 4-digit linear counter; CompuLink remote-control compatibility\$420

TDW75D Double Cassette Deck

Dolby B, C, HX Pro. Computer-controlled full logic mechanism; cassette-shell stabilizer; gold plated terminals; fine amorphous heads; computer-controlled auto tape-bias selector; autoreverse play/record on both transports; headphone jack with volume control. Four-digit linear counter on both decks; continuous play of two tapes; auto record mute; music scan; peak and level displays; CompuLink remote-control compatibility.....\$400

TDW717TN Double Cassette Deck

Dolby B, C, HX Pro. Two autoreverse record/play transports, each with Dolby HX Pro; computer-controlled full logic; 2-tape sequential record; cassette-shell stabilizer in both transports. Headphone jack with volume control; mic input with mix-level control. Rotating-head autoreverse for both transports; pitch control for one transport; 2-tape sequential play; synchro high-speed dubbing; auto/synchro record mute; program scan; auto tape-bias selector; level meters and 4-digit counter for both transports; CompuLink remote-control compatibility\$330
TDW317TN. As above, one autoreverse record/play transport\$270



JVC TDW75D cassette deck

TDW217TN Double Cassette Deck

Dolby B, C, HX Pro. Two autoreverse record/play transports; computer-controlled full logic. Headphone jack. 2-tape sequential play; synchro high-speed dubbing; auto/synchro record mute; auto tape-bias selector; level meters and 4-digit counter for both transports; CompuLink remote-control compatibility.....\$220
TDW215TN. As above, one autoreverse record/play transport.....\$200

KENWOOD

KX-W8070S Double Cassette Deck

Dolby B, C, HX Pro for both transports. Switchable MPX filter. Gold-plated headphone jack. Autoreverse record/play for both transports; full-logic controls for both transports; auto bias setting for one transport; 2-tape simultaneous or sequential recording; 2-tape sequential play; high-speed dubbing; high-speed CD dubbing with compatible CD players; 16-track program search; track repeat; index scan for one transport; one-touch record with compatible CD players; auto tape-bias selector; timer record/play; record-level meters; 2 linear tape counters; system remote-control compatibility\$300

KX-W4070 Double Cassette Deck

Dolby B, C, HX Pro. Gold-plated headphone jack. One record/play transport; full-logic controls and autoreverse for both transports; high-speed dubbing; one-touch record with compatible CD players; 16-track program search; track repeat; index scan; 2-tape sequential play; record level and balance controls; timer record/play; record-level meters; 2 tape counters; system remote-control compatibility.....\$200

LUXMAN

K-373 3-Head Cassette Deck

Dolby B, C, HX Pro. Record and play heads with hard-Permalloy cores; independent power-signal paths for audio and other sections; die-cast aluminum base; demagnetizer; switchable MPX filter. Mic input; system bus connection. Bias control; record return; program search; blank search/skip; auto scan; synchro record with compatible CD players; timer record/play; display with dimmer; linear tape counter. FR 15-21,000 Hz high bias; S/N (high bias) 66 dB Dolby B, 74 dB Dolby C, 58 dB no NR; W&F 0.045%. Black or champagne finish. 17½ x 5 x 14 in; 13 lb.....\$695

K-322 Cassette Deck

Dolby B, C, HX Pro. Metal chassis; record and play heads with hard-Permalloy cores; switchable MPX filter. Fine bias control; auto music search; auto tape-bias selector; record return; digital tape counter. FR 25-18,000 Hz high bias; S/N (high bias) 65 dB Dolby B, 71 dB Dolby C, 56 dB no NR. Black. 17½ x 5 x 7 in; 9 lb.....\$449

MARANTZ

DD-92 DCC Deck

18-bit Delta-Sigma A/D conversion, dual 1-bit Bitstream PDM D/A converters. Die-cast side panels; motor-driven volume control. Fixed- and variable-level analog outputs; fiber-optic and coaxial digital inputs and outputs. Analog-cassette playback compatibility with Dolby B and C NR; elapsed- and remaining-time, artist-name, and album- and song-title displays; 5 programmable recording markers; intro scan; blank skip; synchro record with compatible CD players; repeat; auto analog-tape-bias selection. Sampling rates 32, 44.1, and 48 kHz; FR 10-20,000 Hz ±0.2 dB DCC at 44.1-kHz, 20-18,000 Hz ±3 dB analog; THD 0.003% DCC; S/N 59 dB analog with no NR. 103 dB DCC; dynamic range and ch sep 100 dB DCC. 17¾ x 5¾ x 14¼ in; 30 lb.....\$700
DD-82. As above, no die-cast side panels. S/N 101 dB DCC; THD 0.0035% DCC. 16½ x 5¾ x 14¼ in; 26 lb.....\$600

Slim Series SD-1020 Cassette Deck

Dolby B, C, HX Pro. One of three Slim Series components, featuring compact chassis and hinged titanium front panel that conceals all controls. Horizontal motor-driven tray; metal-alloy record/play head; dual-gap ferrite erase head; DC-servo-controlled capstan and reel drives. Autoreverse; intro scan; timer record/play; remote; can also be operated by system remote supplied with SR-1020 receiver. FR 30-18,000 Hz high bias, no NR; S/N (high bias) 58 dBA no NR. 68 dBA Dolby B, 78 dBA Dolby C; W&F 0.1%. 16½ x 3 x 12½ in; 10 lb.....\$400

SD-545 Double Cassette Deck

Dolby B, C, HX Pro. One record/play transport; photo-sensor end-of-tape detection; DC capstan

and reel motors. RC-5 system remote-control jacks; headphone jack with volume control. Autoreverse and microprocessor full-logic for both transports; repeat; synchro record with compatible CD players; normal/high-speed dubbing; digital tape counter; digital peak-level indicator; remote control. FR 40-17,000 Hz ±3 dB high bias, no NR; S/N (high bias) 60 dB no NR, 70 dB Dolby B, 80 dB Dolby C; W&F 0.06% wrms. 17¼ x 5½ x 12½ in.....\$350

SD-63 3-Head Cassette Deck

Dolby B, C, HX Pro. Hard-Permalloy record and play heads; double-gap ferrite erase head; alloy flywheel. RC-5 system remote-control jacks. Microprocessor-controlled logic; switchable MPX filter; bias, level, and balance recording controls; synchro record with compatible CD players; remote control. FR 20-17,000 Hz ±3 dB high bias, no NR; S/N (high bias) 58 dB no NR. 68 dB Dolby B, 78 dB Dolby C; W&F 0.05%. 16½ x 5½ x 12 in.....\$350

NAD

Model 602 Cassette Deck

Dolby B, C, HX Pro. Full-logic controls; LED record-level meter. FR 35-16,000 Hz ±3 dB; S/N 66 dB Dolby B, 76 dB Dolby C, 56 dB no NR; W&F 0.06%. 16½ x 5 x 10¾ in; 9.8 lb.....\$299

NAKAMICHI

DR-1 3-Head Cassette Deck

Dolby B, C. Multiple regulated power supply; adjustable azimuth; dual capstans; DC servo capstan motor; auto slack take-up; integrated head and playback amp. Gold-plated inputs and outputs. Switchable MPX filter; bidirectional auto search; adjustable bias; repeat; timer; record mute; output-level control; tape-bias selector with interlocked EQ selection; 4-digit counter; system remote-control compatibility. FR 20-21,000 Hz ±3 dB; THD 0.8% metal; S/N (metal) 66 dBA Dolby B, 72 dBA Dolby C; W&F 0.035% wrms. 17 x 4 x 12½ in; 12 lb.....\$930
DR-2. As above, no adjustable azimuth, output-level control, or gold-plated connectors.....\$750

DR-3 Cassette Deck

Dolby B, C. DC servo capstan motor; regulated power supply; auto slack take-up. Switchable MPX filter; bidirectional auto search; adjustable bias; repeat; timer; record mute; tape-bias selector with interlocked EQ selection; 4-digit counter; system remote-control compatibility. FR 20-20,000 Hz ±3 dB; S/N (metal) 64 dBA Dolby B, 70 dBA Dolby C; W&F 0.06% wrms. 17 x 4 x 12½ in; 14 lb.....\$430

ONKYO

The following feature Onkyo RI-system remote-control compatibility.

Integra TA-RW909 Double Cassette Deck

Dolby B, C, HX Pro. 3 motors per transport; copper-plated chassis; powered cassette loading. Headphone jack with volume control. Autoreverse record/play for both transports; full-logic controls; random play; repeat; 2-tape simultaneous or sequential record; 2-tape sequential play; synchro record; blank skip; programmable program search; high-speed dubbing; switchable auto space; auto tape-bias selector; input level and balance controls; LED peak meter; remote control. FR 20-18,000 Hz high bias; W&F 0.065% wrms. 18 x 5¼ x 4¼ in; 18.1 lb.....\$709

TA-RW505 Double Cassette Deck

Dolby B, C, HX Pro. Headphone jack. Full-logic controls; autoreverse record/play for both transports; 2-tape simultaneous record; 2-tape sequential play; synchro record; auto space; auto tape-bias selector; high-speed dubbing; input level and balance controls; program search; repeat. FR 20-16,000 Hz high bias; W&F 0.07% wrms. 18 x 4¾ x 12½ in; 12.5 lb.....\$424

TA-6510 3-Head Cassette Deck

Dolby B, C, HX Pro. 3 motors. FR 20-20,000 Hz metal; W&F 0.045% wrms. S/N 60 dB metal. 18 x 4¾ x 12½ in; 11 lb.....\$399

TA-RW411 Double Cassette Deck

Dolby B, C, HX Pro. Headphone jack. Full-logic controls; autoreverse record/play for both transports; program search; synchro record with compatible CD players; switchable auto space; auto tape-bias selector; 2-tape sequential play; high-speed dubbing; input level control; peak-level indicator. FR 20-16,000 Hz high bias; W&F 0.07% wrms. 18 x 4¾ x 12½ in; 13.2 lb.....\$335

TA-R410 Cassette Deck

Dolby B, C, HX Pro. Switchable MPX filter. Full-logic controls; autoreverse; auto tape-bias selector; synchro record; program search; auto space; timer; single/block repeat; master and balance input-level controls; 4-digit electronic counter; peak-level indicator; remote control. FR 20-19,000 Hz high bias; W&F 0.07% wrms. 18 x 4¾ x 12½ in; 11 lb.....\$279

OPTIMUS BY RADIO SHACK

DCT-2000 DCC Deck

Drawer loading. Fiber-optic and coaxial digital inputs; headphone jack with volume control. Autoreverse; analog-cassette playback compatibility with Dolby B and C NR; 20-track programming; display for titles and artists from prerecorded DCC's.....\$300

SCT-57 Double Cassette Deck

Dolby S, B, C, HX Pro. Auto bias, level, and equalization controls; auto frequency-response-spectrum adjustment. Headphone jack. Autoreverse for both transports; one-touch normal/high-speed dubbing; program search; blank skip; 2-tape continuous play; synchro record with compatible CD players; remote control through select Optimus receivers.....\$280

SCT-56 Double Cassette Deck

Dolby B, C, HX Pro. Autoreverse for both transports; normal/high-speed dubbing; program search; blank skip; 2-tape continuous play; synchro record with compatible CD players; auto tape-bias selector; remote control through select Optimus receivers.....\$200

SCT-49 Double Cassette Deck

Dolby B. Headphone jack. Autoreverse for one transport; 2-tape continuous play; high-speed dubbing; auto tape-bias selector; 2 input-level controls; record-level meters.....\$150

PHILIPS

The following feature Philips's Enhanced System Intelligence bus that enables 900 Series components to communicate with one another.

FC931 Double Cassette Deck

Dolby B, C, HX Pro. Full-logic controls; autoreverse for both transports; synchro record

with compatible CD players; electronic real-time counter; track search; auto bias control; auto tape-bias selection. 17 $\frac{1}{8}$ x 5 $\frac{1}{2}$ x 11 $\frac{1}{8}$ in; 11.4 lb\$280
FC9II. As above, without Dolby HX Pro. Manual bias control; linear tape counter\$230

PIONEER

Elite PDR-99 CD Recorder

Makes unerasable recordings on special discs that can be played on any CD machine. 1-bit Pulseflow D/A conversion. Features Legato Link S circuitry that uses proprietary algorithm to restore frequency content lost in recording; Stable Platter mechanism; center-mount tray; Fiber-optic and coaxial digital inputs and outputs; analog inputs and outputs; headphone jack with volume control. SCMS copy-inhibit system; one-touch synchro record and auto pause via source-component signal sensing; sampling-rate converter for 32- and 48-kHz sources; direct track access; remote control. High-gloss Urushi finish with rosewood side panels. 2 yr warranty\$2,000
PDR-05. As above, no side panels, no Legato Link S circuitry, 1 yr warranty\$1,950

Elite CT-W79 Double Cassette Deck

Dolby S, B, C, HX Pro. Automatically optimizes recording bias, level, and EQ for inserted tape using 3 calibration frequencies; MPX filter; hard-Permalloy record/play heads; ferrite erase heads. Headphone jack; mic input with level control. Autoreverse record/play for both transports; 2-tape simultaneous/sequential recording; 2-tape continuous play; normal/high-speed dubbing; synchro record with compatible CD players; program search; blank skip; auto space record mute; auto tape-bias selector; two 4-digit electronic counters; peak-level meter; system remote-control compatibility. FR 20-19,000 Hz high bias; S/N 57 dB no NR; W&F 0.08%. 16 $\frac{1}{8}$ x 5 x 9 $\frac{1}{8}$ in\$545

Elite CT-W59 Double Cassette Deck

Dolby S, B, C, HX Pro. Automatically optimizes recording bias, level, and EQ using 3 calibration frequencies and extends high-frequency headroom for inserted tape; MPX filter; hard-Permalloy record/play and play heads; ferrite erase head. Headphone jack. Autoreverse record/play for one transport; synchro record with compatible CD players; 2-tape continuous play; normal/high-speed dubbing; program search; blank skip; auto space record mute; auto tape-bias selector; two 4-digit counters; peak-level meter; system remote-control compatibility. FR 20-19,000 Hz high bias; S/N 57 dB no NR; W&F 0.09%. 16 $\frac{1}{8}$ x 5 x 9 $\frac{1}{8}$ in\$435

CT-W704RS Double Cassette Deck

Dolby S, B, C, HX Pro. Auto bias and level record optimization. Headphone jack; mic input. Autoreverse record/play for both transports; 2-tape sequential record/play; normal/high-speed dubbing; program search; blank skip; auto tape-bias selector; synchro record with compatible CD players; 4-digit electronic tape/elapsed-time counter; peak-hold meter; SR-system remote compatibility\$355
CT-W604RS. As above, record/play for one transport only. No mic input\$260

CT-W504R Double Cassette Deck

Dolby B, C, HX Pro. Headphone jack. Record/play for one transport, autoreverse for both; auto NR selection during play; relay play; normal/high-speed dubbing; program search; blank

skip; auto tape-bias selector; synchro record with compatible CD players; 4-digit electronic tape counter; peak-hold meter\$245

ROTEL

RD-960BX Cassette Deck

Dolby B, C, HX Pro. 2 motors; switchable MPX filter. Fine bias control; program search; memory rewind/repeat; remote control. FR 20-18,000 Hz \pm 3 dB; S/N 74 dB; W&F 0.035%. 17 $\frac{3}{8}$ x 4 $\frac{7}{8}$ x 13 in\$400

SHERWOOD

DD-4050C Double Cassette Deck

Dolby B, C, HX Pro. Headphone jack. Autoreverse and full-logic controls for both transports; high-speed dubbing; relay play; 20-track program search; synchro record/dub; synchro record with compatible CD players; record mute; blank skip; auto tape-bias selector; real-time counter; electronic tape counter\$279

DD-2040 Double Cassette Deck

Dolby B. Headphone jack. Autoreverse for one transport; high-speed dubbing; relay play; synchro record/dub; record mute; auto tape-bias selector; mechanical tape counter; LED display\$199

SONY

DTC-790 DAT Deck

Pulse D/A converter, pulse-type A/D converter. 20-bit digital filter with dither and 45-bit internal processing; 3-motor direct-drive transport. Fiber-optic and coaxial digital inputs; analog inputs and outputs; fiber-optic digital output; headphone jack with volume control. Standard and long-play modes; auto/manual ID subcoding; track programming; 200x or 400x fast search; audible cue at 2.5/8x speed; intro scan; direct track access; synchro record with compatible CD players; 2 repeat modes; timer record/play capability; record mute; selectable absolute- or remaining-time display; remote control. Sampling rates 32, 44.1, and 48 kHz; THD 0.005% at 1,000 Hz; S/N 90 dB; dynamic range 90 dB. 17 x 4 $\frac{7}{8}$ x 12 $\frac{1}{2}$ in; 11 lb\$800



Sony MDS-302 MiniDisc recorder

MDS-302 MiniDisc Recorder

Hybrid pulse D/A converter, 1-bit pulse-type A/D converter. 3rd-generation ATRAC digital coding; 10-second antishock buffer; 18-bit digital playback filter. Fiber-optic digital input and output; headphone jack with volume control. Disc/track-title, and artist-name displays for prerecorded MD's; 1,700-character text, 3-sec track spacing, and auto date/time stamp for user recordings; synchro record with compatible CD players; random play; 3 repeat modes; 25-track programming; timer record/play; jog dial; digital peak meters; remote control. FR 5-20,000 Hz \pm 0.5 dB; S/N 96 dB. 17 x 3 $\frac{7}{8}$ x 11 $\frac{1}{2}$ in; 7.7 lb\$700

MZ-R3 Portable MiniDisc Recorder

10-second antishock memory. Fiber-optic digital input. Disc/track titling. 4.5-hour record time

with 2 AA batteries and optional rechargeable battery. Includes headphone with remote control. AC adaptor, and carrying case. 4 $\frac{1}{2}$ x 1 x 3 $\frac{1}{4}$ in; 9.4 oz without batteries\$650

TC-K615S 3-Head Cassette Deck

Dolby S, B, C, HX Pro. 2-motor transport; quartz-control servo drive system; bias and record calibration with built-in oscillator; Permalloy heads; drive between power supply and audio circuits; switchable MPX filter. Headphone jack, 9-track program search; auto play after fast-forward/rewind; record level and balance controls; record mute; timer record/play; linear tape counter; peak-level meters; remote control through compatible Sony receivers. FR (high bias) 20-18,000 Hz \pm 3 dB no NR; S/N (high bias) 59 dB no NR; W&F 0.045%. 17 x 4 $\frac{7}{8}$ x 12 $\frac{1}{4}$ in; 9.5 lb\$430

TC-WR665S Double Cassette Deck

Dolby S, B, C, HX Pro for both transports. 2 motors for each transport; auto tape calibration; Permalloy heads; switchable MPX filter. Autoreverse for both transports; full-logic controls; track programming; 9-track program search; high-speed dubbing; pitch control; record level and balance controls; record mute; two electronic tape counters; peak-level meters; remote control through compatible Sony receivers. FR (high bias) 30-17,000 Hz \pm 3 dB; S/N (high bias) 57 dB no NR; W&F 0.07% wrms. 17 x 5 x 11 $\frac{1}{2}$ in; 10 lb\$300

TC-K461S Cassette Deck

Dolby S, B, C, HX Pro. 2-motor transport; bias and record calibration with built-in oscillator; Permalloy heads; switchable MPX filter. 9-track program search; auto play after fast-forward/rewind; record level and balance controls; record mute; electronic tape counter with memory; peak-level meters; remote control via compatible Sony receivers. FR 30-15,000 Hz \pm 3 dB high bias; S/N (high bias) 57 dB no NR; W&F 0.07% wrms. 17 x 5 x 12 $\frac{1}{4}$ in; 7.3 lb\$250

TC-WR465 Double Cassette Deck

Dolby B, C, HX Pro. 2 motors; Permalloy tape heads; MPX filter. Autoreverse for both transports; full-logic controls; track programming; 9-track program search; high-speed dubbing; record level and balance controls; record mute; 2 electronic counters with memory; peak-level meters; remote control through compatible Sony receivers. FR (high bias) 30-17,000 Hz \pm 3 dB; S/N (high bias) 57 dB no NR; W&F 0.1% wrms. 17 x 5 $\frac{3}{8}$ x 12 in; 9 lb\$200

ES Series

The following are covered by a three-year limited warranty.

DTC-2000ES DAT Deck

16-output 90-MHz D/A converter, pulse-type A/D conversion. Super Bit Mapping noise shaping for 20-bit resolution; 4-motor direct-drive transport; 4-head system with separate record and play heads; dual-FET mic-input amps; centered transport; separate analog and digital power supplies. 2 fiber-optic and 1 coaxial digital inputs; analog inputs; fiber-optic and coaxial digital outputs; analog outputs; mic inputs; headphone jack with volume. Standard and long-play modes; SCMS copy-management system; 2.5/8.5x audible cueing; 200/400x speed search; auto/manual ID subcoding; track programming; music scan; absolute/relative time search; 2 repeat modes; timer record/play; record mute; variable fade in/out; absolute-, remaining-, or program-

time display; digital peak and peak-margin indicators; remote control. Sampling rates 32, 44.1, and 48 kHz; S/N 94 dB; THD 0.0035% at 1 kHz. 17 x 5 1/8 x 15 in; 27.5 lb\$2,500

DTC-60ES DAT Deck

90-MHz D/A converter, pulse-type A/D converter. Super Bit Mapping noise shaping for 20-bit resolution; 2 transport motors and 1 tape-loading motor. Analog inputs and outputs; fiber-optic digital inputs and outputs; coaxial digital input; headphone jack with volume control. Standard and long-play modes; SCMS copy-management system; auto/manual ID subcoding; auto track renumber; 2.5/8.5x audible cueing; 200/400x speed search; track programming; intro scan; skip play; end search; synchro record with compatible CD players; track/tape repeat; record mute; absolute- or remaining-time display; digital peak-margin indicator; remote control. Sampling rates 32, 44.1, and 48 kHz; S/N 92 dB; THD 0.0045% at 1,000 Hz. 17 x 4 3/8 x 13 3/4 in; 13 lb\$1,200

MDS-IA3ES MiniDisc Recorder

Pulse D/A converter, 1-bit pulse A/D converter. 3rd-generation ATRAC digital coding; 4-second antishock buffer; 20-bit digital playback filter with dither, 45-bit internal processing, and 20-bit output. Fiber-optic digital input and output; coaxial digital input; analog line-level inputs and outputs; stereo mic inputs; headphone jack with volume control. Sampling-rate converter for 32-, 44.1-, or 48-kHz sources. Disc/track-title and artist-name displays for pre-recorded MD's; 1,700-character text entry, auto date/time stamp, and 3-sec track spacing for user recordings; synchro record with compatible CD players; random play; 3 repeat modes; 25-track programming; timer record/play; digital peak meters; jog dial; remote control. FR 5-20,000 Hz ± 0.5 dB; S/N 103 dB. 17 x 5 x 13 3/8 in; 12.5 lb\$1,000

TC-KA3ES 3-Head Cassette Deck

Dolby S, B, C, HX Pro. Closed-loop dual-capstan direct drive; quartz-locked speed servo; laser-amorphous record and play heads; 3-motor transport; record level, EQ, and bias adjustment for each tape with built-in oscillator; aluminum front panel. Gold-plated inputs and outputs; headphone jack with volume control. Powered cassette loading; 9-track program search; record level and balance controls; record mute; linear counter with memory; peak meters; remote control through compatible Sony components. FR 20-20,000 Hz ± 3 dB high bias; S/N (high bias) 59 dB no NR; W&F 0.022% wrms. 17 x 5 3/8 x 14 1/4 in; 16.7 lb\$850

TC-WA8ES Double Cassette Deck

Dolby S, B, C; Dolby HX Pro, both transports. 2 motors for each transport; auto record calibration for both transports; Permalloy heads; switchable MPX filter. Headphone jack. Autoreverse record/play for both transports; 2-tape simultaneous or sequential record; track programming; 9-track program search; normal/high-speed dubbing; record level and balance controls; record mute; 2 electronic counters with memory; peak meters; remote control through compatible Sony components. FR 30-17,000 Hz ± 3 dB high bias; S/N (high bias) 57 dB no NR; W&F 0.07% wrms. 17 x 5 x 11 1/2 in; 10.1 lb\$500

TC-KA1ES 3-Head Cassette Deck

Dolby S, B, C, HX Pro. 2-motor transport; auto record calibration; aluminum front panel;

switchable MPX filter. Gold-plated inputs and outputs; headphone jack. Powered cassette loading; 9-track program search; record level and balance controls; record mute; linear counter with memory; peak meters; remote control through compatible Sony components. FR 30-18,000 Hz ± 3 dB high bias; S/N (high bias) 59 dB no NR; W&F 0.055% wrms. 17 x 5 x 12 3/4 in; 9.3 lb\$330

TC-WA7ES Double Cassette Deck

Dolby S, B, C, HX Pro. 2 motors for each transport; auto record calibration; Permalloy heads; switchable MPX filter. Headphone jack. Autoreverse for both transports; track programming; 9-track program search; normal/high-speed dubbing; record level and balance controls; record mute; 2 electronic counters with memory; peak meters; remote control through compatible Sony components. FR 30-17,000 Hz ± 3 dB high bias; S/N (high bias) 57 dB no NR; W&F 0.07% wrms. 17 x 5 x 11 1/2 in; 9.9 lb\$300

TEAC

V-8030S 3-Head Cassette Deck

Dolby S, B, C, HX Pro. Quartz-locked direct-drive dual-capstan drive; cobalt amorphous head; center-mount transport; individual motors for capstans, reel drive, ancillary control, and door. Gold-plated line-level connectors and CD-direct jacks; headphone jack with volume control. Program search; synchro record with compatible CD players; record mute with auto space; master and balance record-level controls; auto tape-bias selector; remote control. FR 15-20,000 Hz ± 3 dB; S/N 84 dB Dolby S, 70 dB Dolby B, 80 dB Dolby C; W&F 0.022%. 17 5/8 x 6 x 14 1/8 in\$1,149

V-6030S. As above, without quartz-locked direct-drive, record mute with auto space, or auto tape-bias selector. W&F 0.027%\$949

W-6000R Double Cassette Deck

Dolby B, C, HX Pro. Motor-driven volume control. L/R mic inputs; headphone jack. Rotating-head autoreverse record/play for both transports; +6% pitch control for one transport; 2-tape simultaneous play; 2-tape sequential record/play; mic/line mixing; auto fade-in/out; record mute with auto space; synchro record with compatible CD players for one transport; program search; normal/high-speed dubbing; auto record-level control; remote control. FR 25-18,000 Hz high bias; S/N 69 dB Dolby B, 79 dB Dolby C; W&F 0.06% wrms. 17 1/8 x 5 3/8 x 12 7/8 in\$750

W-850R Double Cassette Deck

Dolby B, C, HX Pro. Hard-Permalloy record/play heads; bipolar power supply. Left/right mic inputs; headphone jack. Rotating-head autoreverse record/play for both transports; 2-tape sequential play; program search; intro scan; blank search; record mute with auto space; Left/right level meters with peak hold; two 4-digit electronic counters; Teac UR-system remote-control compatible (remote optional). FR 25-18,000 Hz high bias; S/N 69 dB Dolby B, 79 dB Dolby C; W&F 0.06% wrms. 17 1/8 x 5 3/8 x 11 1/4 in\$339

TECHNICS

RS-DC10 DCC Deck

1-bit D/A converter, 1-bit A/D converter. Analog and digital inputs and outputs; gold-plated connectors. Analog-cassette playback compatibility; autoreverse; text display; remote control\$1,100

RS-TR979 Double Cassette Deck

Dolby B, C, HX Pro. Record/play for both transports; full-logic controls; autoreverse for both transports; 2-tape sequential play; two linear counters; synchro record with compatible CD players; bias control; level meter; remote control through select Technics receivers\$420

RS-TR575 Double Cassette Deck

Dolby B, C, HX Pro. Record/play and autoreverse for both transports; 2-tape sequential record/play; auto tape calibration; bias control; high-speed dubbing; two linear counters; peak-hold meters\$270

RS-TR474 Double Cassette Deck

Dolby B, C, HX Pro. Autoreverse for both transports; 2-tape sequential play; auto tape calibration; high-speed dubbing; 2x fast-forward and rewind speeds; two linear counters; peak-hold meters\$250

YAMAHA

The following are compatible with Yamaha's system remote control.

KX-W952 Double Cassette Deck

Dolby B, C, HX Pro for both transports. 12-layer amorphous record/play heads. Headphone jack with volume control. 2-tape sequential play/record; 2-tape simultaneous record of independent sources; autoreverse record/play for both transports; auto tape-bias selector; play-trim control; high-speed dubbing; cross-Dolby, random-program, and skip dubbing; 15-selection random program play for each transport; intro scan; auto record mute; blank skip; separate controls, meters, and displays for each transport; level meters with peak-hold. 17 1/8 x 5 7/8 x 14 1/4 in; 17.6 lb\$729

KX-580 Cassette Deck

Dolby S, B, C, HX Pro. 2 motors; hard-Permalloy heads; separate mechanical and signal power supplies. Microprocessor-controlled full logic; auto bias, sens, and EQ optimization; switchable MPX filter; program search; intro scan; repeat; bias control; synchro record with compatible CD players; play trim; timer record/play; level meter with peak hold; 4-digit tape counter. Headphone jack with volume control. Remote control optional. FR 20-20,000 Hz ± 3 dB metal; W&F 0.05%. 17 1/8 x 5 x 10 7/8 in\$399

KX-W582 Double Cassette Deck

Dolby B, C, HX Pro. Autoreverse; Hall, Disco, Church, and Jazz Club 2-channel, recordable surround modes; microprocessor-controlled full logic; 2-tape simultaneous record and sequential record/play; program search; play trim; synchro record with compatible CD players; normal/high-speed dubbing; auto tape-bias selector; record level and balance controls; level meters with peak hold; two 4-digit tape counters. Remote control optional. FR 20-20,000 Hz ± 3 dB metal. 17 1/8 x 5 x 11 in\$399

KX-W382 Double Cassette Deck

Dolby B, C, HX Pro. Headphone jack. Autoreverse; microprocessor-controlled full logic; play trim for both transports; 2-tape sequential play; repeat; program search; normal/high-speed dubbing; auto tape-bias selector; record level and balance controls; auto record mute; synchro record with compatible CD players; level meter with peak hold; 4-digit tape counter. Remote control optional. FR 20-20,000 Hz ± 3 dB metal. 17 1/8 x 5 x 11 in\$299

ADCOM

GFT-555II AM/FM Tuner

8 AM/8 FM presets. Quartz-referenced digital-synthesis design; buffered output stages using Class A amplification; 1% Roederstein metal-film resistors; metal-film capacitors. Auto scan; switchable high-blend circuit; mono/mute switch; fluorescent display. FM: 50-dB quieting sens 36 dBf; cap ratio 1.5 dB; alt-ch sel 75 dB; THD 0.075% at 1,000 Hz stereo\$400

ARAGON

Model 4T2 AM/FM Tuner

16 AM/FM presets. Patented circuitry to prevent unwanted signals from entering tuner by way of antenna ground; isolated subchassis enclosing circuit board; isolated subchassis for transformer; solid-aluminum front panel. Seek/scan tuning. FM: 50-dB quieting sens 37.6 dBf; AM rej 80 dB; cap ratio 1 dB; alt-ch sel 66 dB; S/N 75 dB. 19 x 3 1/2 x 15 1/4 in; 22 lb\$695

ARCAM

Delta 280 FM Tuner

20 presets. 2 pairs of gold-plated audio output sockets. Auto/manual tuning; display-off facility; switchable IF bandwidth; signal-strength meter; mono/muting switch. Remote optional. Ultra slimline styling\$749

Alpha 5+ AM/FM Tuner

24 AM/FM presets. 2 audio outputs. Auto/manual tuning; signal-strength meter; mono/muting switch. Remote optional. Slimline\$399

AUDIO DESIGN ASSOCIATES

MT-3000 Multi-Tuner

Designed for multiroom applications; may be used with System Delta, System 3000, System 8000, System Titanus, or System Omega. 3 independent tuner modules with 20 presets per module; choice of AM-stereo, FM-stereo, shortwave, or cable-TV modules in any combination. Digital-synthesis tuning; auto analog phase-frequency detector; stereo dynamic noise blend. 1 remote-control input for each module; 1 remote-control input to access all 3 modules and 60 presets; 1 line-level output for each module; 1 line-level output for all 3 modules. 4-character alphanumeric labeling for each preset; mute. Remote control optional. FM: 50-dB quieting sens 34 dBf; AM rej 54 dB; cap ratio 1.4 dB; alt-ch sel 80 dB; S/N 69 dB stereo; THD 0.09% stereo and ch sep 50 dB at 1,000 Hz. 19 x 3 1/2 x 11 in; 8 lb\$3,999

AUDIOSOURCE

TNR One AM/FM Tuner

20 AM/FM presets. Quartz-PLL design. Auto scan; manual tuning; digital display with signal-strength indication. FM: cap ratio 1 dB; alt-ch sel 65 dB; S/N 70 dB stereo; THD 0.4% stereo. 16 1/2 x 2 3/8 x 11 1/8 in\$249

CARVER

TX-8R AM/FM Tuner

20 AM/FM presets. Preset scan; auto/manual scan tuning; FM mono/stereo switch; analog signal-strength meter; removable rack handles; remote control. FM: 50-dB quieting sens 40.7 dBf stereo; AM rej 60 dB; cap ratio 1.5 dB; alt-ch sel 63 dB; S/N 70 dB stereo; THD 0.3% stereo at 1,000 Hz. 17 x 2 x 12 1/2 in; 7 lb\$449

DAY SEQUERRA

FM Reference Panalyzer FM Tuner

3 selectable IF bandwidths; panoramic display; rack-mount front plate. FM: 50-dB quieting sens 34 dBf stereo; AM rej 80 dB; cap ratio 0.75 dB; adj-ch sel 40 dB narrow IF; alt-ch sel 100 dB; S/N 65 dB stereo at 65 dBf; THD 0.15% at 1,000 Hz stereo; ch sep 50 dB at 1,000 Hz. 17 1/2 x 14 3/4 x 5 3/4 in; 45 lb\$13,800
FM Reference. Above without panoramic display. Digital display\$5,300

DENON

TU-380RD AM/FM/RDS Tuner

40 AM/FM presets. Quartz-lock synthesis design. RDS reception: scrolling Smart Radio display; system remote compatibility\$325

TU-280 AM/FM Tuner

30 AM/FM presets. Quartz-lock synthesis design; MOSFET RF stages. IS-system remote-control compatibility\$275



Harman Kardon TU930 AM/FM tuner

HARMAN KARDON

TU930 AM/FM Tuner

40 AM/FM presets. System remote-control jack. Seek tuning; manual tuning; direct station access\$199

LINN

Kremlin FM Tuner

80 FM presets. Software upgradable. 2 parallel high-level mixers; 13-stage IF filter; PLL demodulator; oscillator with shorted-transmission-line coaxial resonator. 2 F-connector RF inputs; 2 line-level output pairs; remote-control jack for switching of other Linn products or multiroom use. Adjustable mute/scan threshold with memory; auto/manual scan; signal-strength meter\$3,995

Kudos AM/FM/Longwave Tuner

20 station presets. Digital-synthesis design; screened circuitry. 2 line-level output pairs; remote-control jack for switching of other Linn products or multiroom use. Auto/manual scan; adjustable mute/scan threshold\$1,195
Kudos Sneaky Module. Above designed as module for use in Majik-1 integrated amp or Wakonda preamp\$695

LUXMAN

T-353L AM/FM Tuner

30 AM/FM presets. Digital-synthesis PLL design; optimum-frequency location via computer analysis; line-phase sensor; Star circuitry. System bus connection. Selectable strongest-station preset storage; muting-level switch; auto seek and scan; mono/stereo switch; turn-on and sleep timers; fluorescent display. FM: AM rej 62 dB; cap ratio 1.5 dB; S/N 73 dB at 65 dBf stereo; ch sep 50 dB at 1,000 Hz. AM: S/N 54 dB. Black or champagne\$449

MARANTZ

ST-50 AM/FM Tuner

30 AM/FM presets. Digital-synthesis design. Switchable wide/narrow IF bandwidth; preset memory for bandwidth setting; direct station access; scan tuning; switchable muting; battery-free memory backup; auto/manual tuning; signal-strength indicator; fluorescent display. FM: 50-dB quieting sens 37 dBf stereo; cap ratio 1 dB; alt-ch sel 75 dB; S/N 82 dB stereo; THD 0.08% stereo; ch sep 55 dB. AM: S/N 54 dB; THD 0.3%. 17 1/8 x 4 x 14 in\$350

ST-55 AM/FM Tuner

59 AM/FM presets. 4-gang FM front end; dual-gate MOSFET IF section. 75-ohm FM-antenna input; RC-5 system remote-control jacks. Direct station access; preset scan; memory backup; mono/stereo and mute switches; last-station memory; fluorescent display. FM: 50-dB quieting sens 37 dBf stereo; cap ratio 1 dB; alt-ch sel 75 dB; S/N 73 dB stereo; ch sep 45 dB. AM: S/N 52 dB; THD 0.5%. 16 1/2 x 4 x 12 in\$300

McINTOSH

MR7084 AM/FM Tuner

50 AM/FM presets. Spatial circuit to modify frequency and phase response. Preset scan; all-preset-clear button; remote control through current McIntosh remote-controlled units\$1,500

MERIDIAN

Model 504 FM Tuner

30 FM presets. 75-ohm FM-antenna input; unbalanced output. Custom labeling for each preset; mono/stereo switch; signal-strength and tuning-accuracy displays; 8-character alphanumeric display. FM: S/N 70 dB. 12 3/8 x 3 1/2 x 13 in\$995

MUSEATEX

FM1 FM Tuner

Antenna and cable inputs. 100-station auto memory; remote control\$1,199

NAD

Model 402 AM/FM Tuner

24 AM/FM presets. IF filters; switchable blending circuit. NAD-Link facility for remote control through other NAD products; high-speed search tuning. FM: cap ratio 1.6 dB; alt-ch sel 58 dB; S/N 74 dB. 16 1/2 x 3 x 11 1/8 in; 8.8 lb\$249

NAIM

NAT-01 FM Tuner

Progressive switching from mono to stereo; separate power supply. Auto bandwidth selection; digital frequency display that increases in brightness to indicate signal strength. 11 3/4 x 3 x 8 in\$3,100

NAT-02. As above but with integrated power supply\$1,950

NAT-03 FM Tuner

Toroidal transformer\$1,050

ONKYO

Integra T-9090II AM/FM Tuner

20 AM/FM presets. Auto/manual reception-optimization system to select A/B antenna, local/DX, wide/narrow/super-narrow IF bandwidth, high-blend, and mono/stereo. Two antenna inputs. Preset scan; strongest-station memo-

TUNERS

ry; timer; FM fine tuning; adjustable output level; digital display and signal-strength meter; remote control. FM: cap ratio 1 dB; alt-ch sel 95 dB narrow; S/N 95 dB mono; THD 0.009%; ch sep 55 dB wide. Wood side panels. 18¼ x 4¼ x 15¼ in; 18.7 lb\$789

T-4310R AM/FM/RDS Tuner

30 AM/FM presets. RDS reception; auto reception-optimization system. RDS program search and alphanumeric text display; battery-free memory backup; 6 preset groups; direct station access; auto scan tuning\$279

T-4210 AM/FM Tuner

40 AM/FM presets. Auto reception-optimization system; MOSFET front end. Battery-free memory backup; 6 preset groups; direct station access; auto scan tuning. Onkyo RI-system control compatibility. FM: cap ratio 1.5 dB; alt-ch sel 50 dB; S/N 73 dB mono; THD 0.1%; ch sep 40 dB. 18 x 3 x 12½ in; 7.5 lb\$200

OPTIMUS BY RADIO SHACK

TM-155 AM/FM Tuner

PLL circuitry; built-in antennas. FM-antenna input. FM-mono button\$60

PARASOUND

T/DQ-1600 AM/FM Tuner

20 AM/FM presets. Digital quartz-locked design. External-remote-control connector; gold-plated RCA jacks. Remote control. FM: 50-dB quieting sens 37.2 dBf; ch sep 50 dB\$385

PIONEER

F-93 AM/FM Tuner

Super-narrow FM IF-bandwidth setting. FM: 50-dB quieting sens 36.2 dBf stereo; AM rej 80 dB; cap ratio 1 dB; alt-ch sel 85 dB super-narrow; S/N 88 dB stereo at 80 dBf; ch sep 60 dB at 1,000 Hz. AM: S/N 50 dB. 18 x 4¼ x 13¾ in\$900

F-449 AM/FM Tuner

36 AM/FM presets. Selectable FM IF bandwidth; RF attenuator; 3-speed search; SR-system remote-control compatibility. 16¾ x 3¾ x 12½ in\$285

ROTEL

RT-990BX FM Tuner

16 FM presets. Discrete-component front end with copper shield; RF attenuator. Selectable wide/narrow IF bandwidth; remote control. FM: 50-dB quieting sens 37.2 dBf stereo; cap ratio 1 dB; alt-ch sel 80 dB; S/N 82 dB; THD 0.12%. 17¾ x 2¾ x 12 in\$750

RT-940AX AM/FM Tuner

20 AM/FM presets. Mute/mono switch; bargraph signal-strength display; remote control. FM: 50-dB quieting sens 34.5 dBf; cap ratio 1.5 dB; alt-ch sel 63 dB; S/N 70 dB; THD 0.3%. 17¾ x 2¾ x 11¾ in\$350

SONY

ST-SA5ES AM/FM Tuner

40 AM/FM presets. Frequency-synthesis design; optically sensed rotary tuning; antenna attenuator to prevent front-end overload. 2 antenna inputs; coaxial FM input. High-blend switch; preset scan; auto scan tuning; alphanumeric

naming for each preset; A/B antenna selection; FM interstation muting; signal-strength meter; remote-control capability through select Sony components. FM: S/N 100 dB mono. 92 dB stereo; ch sep 70 dB at 1,000 Hz. 17 x 4 x 14¼ in; 13.3 lb\$700

ST-S550ES AM/FM Tuner

30 AM/FM presets. Frequency-synthesis design; antenna attenuator to prevent front-end overload; direct-comparator system; optically sensed rotary tuning. Coaxial FM input; Control S input and output for Sony multiroom systems. Preset memory for mono/stereo/blend, IF-bandwidth, and antenna-attenuator settings; stereo/mono/high-blend switch; FM interstation muting; wide/narrow IF-bandwidth switch; alphanumeric preset naming; signal-strength meter; remote-control capability via select Sony components. FM: S/N 82 dB mono. 78 dB stereo; ch sep 65 dB wide at 1,000 Hz. 17 x 3¾ x 14¼ in; 8.9 lb\$350

ST-S211 AM/FM Tuner

40 AM/FM presets. Frequency-synthesis design; optically sensed rotary tuning. Coaxial FM input; Control S input for Sony multiroom systems. FM interstation muting; alphanumeric preset naming; 10-segment signal-strength meter; remote-control capability via select Sony components. FM: S/N 75 dB stereo. 80 dB mono; ch sep 40 dB at 1,000 Hz. 17 x 3½ x 11¾ in; 6.5 lb\$250



Yamaha TX-480 AM/FM tuner

YAMAHA

TX-950 AM/FM Tuner

40 AM/FM presets. naming for 24. Auto selection of PLL-synthesis or FM-voltage-servo tuning; mono switch. System remote control optional\$429

TX-480 AM/FM Tuner

40 AM/FM presets. Direct-PLL LSI circuitry combined with microprocessor-controlled IF-count-synthesizer tuning; proprietary Alpha circuitry for improved selectivity, interference rejection, phase linearity, and channel separation. Rotary-encoder tuning with lock; strongest-station preset store; preset grouping; auto/manual mono/stereo selector; signal-strength meter; Yamaha system remote-control compatibility. Remote control optional. 17¾ x 3¾ x 11½ in\$199

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manufacturers'

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CIRCLE NO. 22 ON READER SERVICE CARD

CARVER

HR-895 365-W A/V Receiver

5 channels; Dolby Pro Logic and 3 surround modes. 110 W x 2 (front) with 0.09% THD + 75 x 1 (center) + 35 x 2 (rear), all into 8 ohms. 7 audio inputs including phono: 4 composite-video inputs; 3 S-video inputs; sub output; pre-out/main-in loop for each channel; CATV coaxial FM input. Sonic Holography image-enhancing circuitry; digital-synthesis tuner. 2nd-zone multi-room capability with infrared receiver; 30 tuner presets; program/sleep timer; programmable 2-zone remote control. Amp: S/N 75 dB phono, FM: 50-dB quieting sens 39.2 dBf stereo: AM rej 55 dB; cap ratio 1.5 dB; alt-chn sel 70 dB narrow; S/N 68 dB stereo; THD 0.5% stereo at 1 kHz. 19 x 6 1/4 x 17 1/2 in; 34 lb.....\$1,399

DENON

AVR-2500 305-W A/V Receiver

5 channels; Dolby Pro Logic, Classic Concert, Rock, Jazz Club, Super Stadium, Mono Movie, and Matrix modes: DSP. 85 W x 3 (front, center) + 25 x 2 (rear). 7 audio inputs; 4 audio outputs; 2 center-channel outputs: main amp inputs; front, center, and mono line-level outputs; 3 S-video inputs; 3 S-video outputs; 4 composite-video inputs; 4 composite-video outputs. RDS radio-data reception with front-panel/on-screen displays; normal, wide, and phantom center-channel modes: Wide Screen and Live enhanced Dolby Pro Logic modes; 32 AM/FM presets; icon-based on-screen displays; programmable remote control. Basic remote control optional.....\$1,000

AVR-1500 250-W A/V Receiver

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

AVR-1200 250-W A/V Receiver

5 channels; 8 surround modes including Dolby Pro Logic. 70 W x 3 (front, center) + 20 x 2 (rear). 6 audio inputs including phono; center-channel and mono-subwoofer line-level outputs; 3 video inputs. Icon-based on-screen displays; system remote control.....\$650

AVR-900 210-W A/V Receiver

5 channels; 5 surround modes including Dolby Pro Logic. 60 W x 3 (front, center) + 15 x 2 (rear). 5 audio inputs including phono: center-channel and mono-subwoofer line-level outputs; 2 video outputs. System remote control.....\$400

DRA-565RD 65-W/ch Receiver

2 channels. 65 W x 2 rms into 8 ohms with 0.05% THD. Video inputs and outputs: line-level output; 3-way speaker outputs; switched AC outlet. Discrete output transistors; frequency-synthesis tuning; motor-driven volume control. RDS digital-data reception; 40 AM/FM presets with labeling; variable loudness control; bass EQ switch; Denon IS-system remote with volume control.....\$400

DRA-365R 48-W/ch Receiver

2 channels. 48 W x 2 rms into 8 ohms with 0.05% THD. Video inputs and outputs. Discrete

output transistors; frequency-synthesis tuning; motor-driven volume control. 40 AM/FM presets with alphanumeric labeling; variable loudness control; Denon IS-system remote with volume control.....\$300

DUAL

CR5950RC 340-W Receiver

2 channels. 85 W x 2 into 8 ohms with 0.02% THD. Class A design; motor-driven volume control; digital quartz-synthesis tuner. Gold-plated inputs for phono and CD; 16 AM/FM presets; remote control.....\$620

CR9065RC 320-W Receiver

2 channels. 80 W x 2 into 8 ohms with 0.02% THD. Digital quartz-synthesis tuner; motor-driven volume control. Matrix surround; 4-character alphanumeric station naming; 40 AM/FM presets; remote control.....\$480

FISHER

RS-737 280-W A/V Receiver

5 channels; Dolby Pro Logic. 80 W x 3 (front, center) rms into 8 ohms at 1 kHz with 0.9% THD + 20 x 2 (rear) rms into 8 ohms at 1 kHz with 0.9% THD or 120 x 2 rms into 8 ohms with 0.05% THD. 4 audio and 2 A/V inputs; front- and rear-panel A/V inputs. Quartz-PLL tuning. Selectable digital delay; 40 AM/FM presets; 7-band EQ; A/V switching; A/V remote control.....\$450



Fisher RS-737 A/V receiver

RS-727 240-W A/V Receiver

5 channels; Dolby Pro Logic. 100 W x 2 (front) with 0.08% THD + 20 x 1 (center) at 1 kHz with 0.9% THD + 10 x 2 (rear) at 1 kHz with 0.9% THD, all rms into 8 ohms. 4 audio and 2 A/V inputs. Quartz-PLL tuning. Selectable digital delay; 40 AM/FM presets; A/V switching; midrange control; A/V remote control.....\$350

RS-717 80-W/ch Receiver

2 channels. 80 W x 2 rms into 8 ohms with 0.9% THD. 4 audio inputs. Quartz-PLL tuning. 40 AM/FM presets; remote control.....\$250

HARMAN KARDON

AVR80 370-W A/V Receiver

5 channels; Dolby Pro Logic, Dolby 3 Stereo. 75 W x 3 (front, center) + 25 x 2 (rear), or 85 x 2, all with 0.05% THD into 8 ohms. 8 audio inputs; 5 video inputs; preamp output for all channels. 6-channel direct inputs for future use with AC-3 and other discrete-channel digital processors; twin DSP processors. Composite and S video switching; 30 random AM/FM presets; VCR-dubbing capability.....\$1,749

AVR25 MKII 245-W A/V Receiver

5 channels; Dolby Pro Logic, Theater, Stadium, and Dolby 3 Stereo modes. 65 W x 3 (front, center) + 25 x 2 (rear) with 0.3% THD, or 75 x 2 with 0.09% THD, all into 8 ohms. 5 audio inputs with tape monitor; 4 video inputs; front, center, rear, and subwoofer channel preamp outputs. Features adjustable digital delay; 30 random AM/FM presets; VCR-dubbing capability.....\$769

AVR20 MKII 190-W A/V Receiver

5 channels; Dolby Pro Logic, Hall, and Dolby 3 Stereo modes. 50 W x 3 (front, center) with 0.09% THD + 20 x 2 (rear) with 0.3% THD or 60 x 2 with 0.09% THD, all into 8 ohms. 5 audio inputs with tape monitor; 3 video inputs. 30 AM/FM presets; VCR-dubbing capability; system remote control.....\$549

AVR10 130-W A/V Receiver

5 channels; Dolby Pro Logic, Hall, and Dolby 3 Stereo modes. 30 W x 3 (front, center) with 0.09% THD + 20 x 2 (rear) with 0.3% THD or 35 x 2 with 0.09% THD, all into 8 ohms. 3 audio inputs with tape monitor; 3 video inputs. 30 AM/FM presets; VCR-dubbing capability; system remote control.....\$419

HK3250 40-W/ch Receiver

2 channels. 40 W x 2 into 8 ohms with 0.9% THD or 65 x 2 into 4 ohms with 0.3% THD. 4 audio inputs with tape monitor; 2 video inputs; outputs for 2 speaker pairs. Motor-driven volume control. 4-speaker surround mode; 30 AM/FM presets; remote control.....\$319

JVC

RX8SD 280-W A/V Receiver

5 channels; digital Dolby Pro Logic, Dolby 3 Stereo, Dance Club, Headphone, Live Club, Hall, Pavilion, and 2 Theater modes: DSP. 80 W x 3 (front, center) + 20 x 2 (rear), both at 1 kHz with 0.7% THD or 85 x 2 into 4 ohms with 0.007% THD. 5 audio inputs; line-level subwoofer and rear outputs; 3 video inputs; front-panel A/V input; headphone jack. Independent center channel tone control; gold-plated terminals. 25 electronic EQ presets; 40 AM/FM presets; jog dial for source selection and tuner; 4-character station naming; spectrum peak indicator; multibrand A/V remote control.....\$650

RX817VTN 365-W A/V Receiver

5 channels; digital Dolby Pro Logic, Dolby 3 Stereo, Dance Club, Headphone, Live Concert, Pavilion, and 2 Theater modes: DSP. 105 W x 3 (front, center) + 25 x 2 (rear), both at 1 kHz with 0.7% THD or 105 x 2 into 8 ohms with 0.007% THD. 5 audio inputs; line-level subwoofer and rear outputs; 2 video inputs; front-panel A/V input; headphone jack. Super-A amplifier circuit; computer-controlled digital-synthesis tuner; motor-driven volume control. 25 electronic EQ presets; center-channel tone control; 40 AM/FM presets; loudness switch; jog dial for source selection and tuner; station naming; sleep timer; multiple-brand A/V remote control with illuminated keys.....\$630

RX517VTN 265-W A/V Receiver

5 channels; Dolby Pro Logic, Dolby 3 Stereo, and Hall modes. 75 W x 3 (front, center) + 20 x 2 (rear), both into 8 ohms at 1 kHz with 0.7% THD or 80 x 2 into 8 ohms with 0.4% THD. 2 video inputs; 5 audio inputs; outputs for 2 front speaker pairs; headphone jack. Computer-controlled digital-synthesis tuner; motor-driven

volume control. Adjustable digital delay; 40 AM/FM presets; center-channel tone control; loudness switch; source-select and tuner-control jog dial; 4-character station naming; LED volume indicator; sleep timer; unified A/V remote control.....\$370

RX317TN 110-W/ch Receiver

2 channels. 110 W x 2 into 8 ohms from 40-20,000 Hz with 0.9% THD. 5 audio inputs; outputs for 2 speaker pairs; headphone jack. Computer-controlled digital-synthesis tuner; motor-driven volume control. 4-speaker surround mode; 40 AM/FM presets; loudness switch; LED volume indicator; A/V remote control.....\$250

KENWOOD

KR-X1000 550-W THX Receiver

5 channels; digital Dolby Pro Logic. Dolby 3 Stereo; DSP. 130 x 3 (front, center) + 80 x 2 (rear). 5 audio inputs including phono; 5 video inputs; 2 video-record outputs; 1 video-monitor output with composite- and S-video connectors; 2 switched AC outlets. THX certified. 2-speed cooling fan; AM/FM quartz-synthesis digital tuner; rotary-encoder volume control. Calibrated narrow-band test-tone generator with 6 level controls; presence-effect control; switchable connection between preamp outputs and power-amp inputs; on-screen displays: universal pre-programmed remote control.....\$1,200

KR-V8070 350-W A/V Receiver

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

KR-V7070 350-W A/V Receiver

5 channels; Dolby Pro Logic. Dolby 3 Stereo. and Theater modes. 100 W x 3 (front, center) + 25 x 2 (rear). 4 audio inputs; video input; line-level outputs for left, right, center, rear-left, rear-right, and subwoofer; 2 video outputs; outputs for 2 front speaker pairs; headphone jack; 2 switched AC outlets. Fan cooling; motor-driven volume control; quartz-synthesis tuner. Test-tone generator; auto input balance; digital delay; center- and rear-channel level controls; 20 AM/FM presets; direct station access; auto/manual tuning; loudness; remote control.....\$400

KR-V5570 250-W A/V Receiver

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

KR-A5070 100-W/ch Receiver

2 channels. 100 W x 2. 6 audio inputs; outputs for 2 speaker pairs; headphone jack; 2 switched AC outlets. Motor-driven volume control; quartz-synthesis tuner. 10 AM/20 FM presets;

direct station access; auto/manual tuning; loudness; remote control.....\$229
KR-A4070. As above, 80 W x 2.....\$199

LUXMAN

RV-371 315-W A/V Receiver

5 channels; Dolby Pro Logic. Stadium, simulated-stereo, 2 Hall modes. 75 W x 2 (front) + 55 x 3 (center, rear). 12 audio inputs; switchable phono/line-level input; S-video terminals; composite-video on-screen-display output; front-panel A/V input; system bus connection; outputs for 2 front speaker pairs. Multiroom capability; variable rear delay; A/V record selector; FM tuning in 25,000-Hz steps; 20 AM/FM presets; defeatable bass, treble controls; loudness switch; sleep timer; on-screen displays; remote.....\$1,749

MARANTZ

SR-92 MkII 365-W A/V Receiver

5 channels; Dolby Pro Logic. 110 W x 2 (front) with 0.09% THD + 75 x 1 (center) + 35 x 2 (rear), all into 8 ohms. Composite- and S-video inputs and outputs; phono input; pre-out/main-in loop for each channel; front-panel A/V input; outputs for 2 front speaker pairs; line-level subwoofer output. 2-zone multiroom capability; test-tone generator; 30 AM/FM presets; wide/narrow tuner IF selection; programmable and basic-function remote controls. Amp: S/N 94 dB phono, 104 dB line. FM: cap ratio 1 dB; alt-ch sel 70 dB narrow; S/N 68 dB stereo; THD 0.5% stereo; ch sep 45 dB at 1 kHz. 16½ x 6½ x 16¼ in; 34 lb.....\$1,150

SR-82 MkII 295-W A/V Receiver

5 channels; Dolby Pro Logic. 75 W x 2 (front) rms with 0.09% THD + 75 x 1 (center) + 35 x 2 (rear), all into 8 ohms. Phono input; line-level subwoofer output; pre-out/main-in loop for each channel. 12-dB/oct subwoofer crossover at 70 Hz. 2-zone multiroom capability; adjustable delay; 30 AM/FM presets with 5-character naming; selectable wide/narrow tuner IF and noise reduction; clock/timer; programmable and basic-function remote controls. 2nd-zone multiroom kit optional. Amp: S/N 94 dB phono, 104 dB line. FM: cap ratio 1 dB; alt-ch sel 70 dB narrow; S/N 68 dB stereo; THD 0.5% stereo; ch sep 45 dB at 1 kHz. 16½ x 5¾ x 15 in; 34 lb.....\$900

SR-73 295-W A/V Receiver

5 channels; Dolby Pro Logic. 75 x 2 (front) rms with 0.09% THD + 75 x 1 (center) + 35 x 2 (rear), all into 8 ohms. 4 audio and 3 video inputs; line-level outputs for each channel. Motor-driven master volume control. Adjustable digital delay; auto input balance; remote-controllable test-tone generator; video dubbing capability; 5 user signal-processing presets; bass, treble, and bass-EQ controls; programmable remote control. Amp: S/N 94 dB phono, 104 dB line. FM: cap ratio 1 dB; alt-ch sel 70 dB; S/N 72 dB stereo; THD 0.5% stereo; ch sep 45 dB. 16½ x 5¼ x 13½ in; 34 lb.....\$700

SR-1020 45-W/ch Receiver

2 channels. One of three Slim Series components, featuring compact chassis and hinged titanium faceplates. 45 W x 2 into 8 ohms with 0.05% THD or 60 x 2 into 4 ohms with 0.2% THD, both rms. 6 inputs including phono, tape, and digital tape. Auto/manual tuning; 30 AM/FM presets; clock with timer; system remote control. Amp: S/N 90 dBA line. FM: 50-dB quieting sens 39.2 dB stereo; cap ratio 1 dB; alt-ch sel 60 dB. 16½ x 3 x 12½ in; 13.2 lb.....\$500

SR-66 175-W A/V Receiver

4 channels; Dolby Pro Logic. Dolby 3 Stereo. and Hall modes. 50 W x 3 (front, center) into 8 ohms + 25 x 1 (rear) or 75 x 2 into 8 ohms with 0.09% THD. 5 audio and 2 video inputs. Digital delay. Video switching; 30 AM/FM presets; system remote control. Amp: S/N 80 dB phono, 90 dB line. FM: cap ratio 1 dB; alt-ch sel 65 dB; S/N 75 dB stereo; THD 0.5% stereo; ch sep 45 dB. 16½ x 5½ x 14¾ in.....\$400

NAD

NAD's Power Envelope circuitry is said to increase dynamic headroom; Soft Clipping circuitry is said to prevent speaker-damaging distortion.

AV-716 205-W A/V Receiver

5 channels; Dolby Pro Logic and Hall modes. 55 W x 3 (front, center) + 20 x 2 (rear), 80 x 2 cont avg into 8 ohms, or 115 x 2 cont avg into 4 ohms. 4 audio inputs including phono; 3 video inputs; 2 video outputs. Multiroom source control; groups; adjustable delay time; pink-noise generator; record-out selector; direct station access; 40 AM/FM presets with 6 groups; nonvolatile memory for surround-mode settings; display of relative volume settings; remote control. Amp: THD 0.08% at rated power; S/N 80 dB phono; 100 dB line. FM: S/N 73 dB mono, 67 dB stereo; THD 0.15% mono, 0.25% stereo.....\$749

Model 705 40-W/ch Receiver

2 channels. 40 W x 2 cont avg into 8 ohms with 0.03% THD. 7 line-level inputs; 2 tape-monitor loops; buffered multiroom output; 5-way binding posts. Power Envelope and Soft Clipping circuitries; dual-gate MOSFET PLL tuner; infra-sonic filtering in phono stage; IF-count circuitry. 39 AM/FM presets; dual-resolution manual and auto-seek tuning; independent listen/record capability; loudness and tone controls; remote control. Amp: S/N 76 dB phono, 90 dB line. FM: 50-dB quieting sens 35 dB stereo.....\$499

Model 701 25-W/ch Receiver

2 channels. 25 W x 2. Features Power Envelope and Soft Clipping circuitries. NAD-link input for multiroom applications; switchable phono/line input. 20 AM/FM presets; remote control.....\$349

NAKAMICHI

AV-1 310-W A/V Receiver

5 channels; Dolby Pro Logic. 100 W x 2 (front) + 50 x 1 (center) + 30 x 2 (rear) into 8 ohms with 0.1% THD. A/V inputs and outputs; video connectors including S-video; pre-out/main-in loops; mono line-level output. Motor-driven volume control. Spatial-mode, delay-time, balance, center-level, rear-level, and tone controls; direct station access; 30 AM/FM presets; programmable remote control. Amp: S/N 78 dB. FM: 50-dB quieting sens 37.5 dB stereo; S/N 70 dB; THD 0.3%. 17 x 5¾ x 14 in; 31 lb.....\$1,200
AV-2. As above, 70 W x 2 (front) + 35 x 1 (center) + 20 x 2 (rear) into 8 ohms with 0.1% THD. No S-video connectors. Nonprogrammable remote control.....\$850

RE-1 80-W/ch Receiver

2 channels. 80 W x 2 into 8 ohms. Pre-out/main-in loops; 3 video inputs; 2 video outputs; speaker terminals; A/V inputs and outputs; AC outlet. Harmonic Time Alignment amp circuitry to keep distortion components aligned with musical waveform; isolated-ground topology;

multiregulated power supply; video buffer amp; PLL tuner with dual-gate MOSFET; isolation buffer at output. Multiroom capability; 10 AM/FM presets; auto seek/manual tuning; loudness control; defeatable gain control; tone control; muting; signal-strength meter; monitor/record-out selectors; remote control. Amp: THD 0.008%; S/N 78 dB. FM: 50-dB quieting sens 37.5 dBf stereo; cap ratio 2 dB. 16 x 3 x 14 in; 26 lb.....\$900
RE-2. As above, 55 W x 2 into 8 ohms. No video inputs/outputs. 20 lb.....\$650

ONKYO

The following feature a motor-driven volume control.

Integra TX-SV919 420-W THX Receiver

5 channels; digital Dolby Pro Logic. THX decoder. 8 surround modes. 100 W x 3 (front, center) + 60 x 2 (rear) or 110 x 2, all rms into 8 ohms. 10 audio and 6 video inputs including 6 S-video inputs; line-level outputs for each channel and multiple sources; mono subwoofer output; fiber-optic digital input; front-panel A/V input. Bypassable subwoofer crossover. 8-mode digital sound-field processing; separate front and center tone controls; auto input balance; adjustable digital delay; 40 AM/FM presets with battery-free backup; 6 preset groups with scan; direct station access; sleep timer; on-screen displays with cursor control; RI-system programmable remote control; basic remote.....\$2,099

TX-SV727 300-W A/V Receiver

5 channels; Dolby Pro Logic. Hall, Matrix, and 5 DSP modes. 80 W x 3 rms (front, center) + 30 x 2 (rear) or 100 x 2 rms. 6 audio and 4 video inputs; line-level front, center-channel, rear, and subwoofer outputs; 5-way binding posts; headphone jack. Motorola 24-bit DSP processing. Xantech-compatible multiroom/multisource capability; adjustable digital delay; 40 AM/FM presets; 6 preset groups; direct station access; FM-mute and tuning-level switches; timer; on-screen displays; Onkyo RI-system compatibility; programmable remote control. Amp: THD 0.08%. FM: THD 0.1% mono. 18 x 6 $\frac{3}{4}$ x 15 $\frac{3}{8}$ in; 30.6 lb.....\$799



Onkyo TX-SV727 A/V receiver

TX-SV525 300-W A/V Receiver

5 channels; Dolby Pro Logic, Hall, 5 DSP modes. 60 W x 5 (front, center, rear) rms or 80 x 2 rms. 7 audio and 3 video inputs; line-level center-channel output; 5-way binding posts; headphone jack. Motorola 24-bit DSP processing. Xantech-compatible multiroom/multisource control; adjustable digital delay; 40 AM/FM presets; 6 preset groups; FM-mute and tuning-level switches; sleep timer; Onkyo RI-system compatibility; programmable remote control. Amp: THD 0.08%. FM: THD 0.15% mono. 18 x 6 $\frac{3}{4}$ x 15 $\frac{3}{8}$ in; 29.8 lb.....\$599

TX-SV424 180-W A/V Receiver

5 channels; Dolby Pro Logic. 50 W x 3 (front, center) rms + 15 x 2 (rear) rms or 65 x 2 rms into 8 ohms. 6 audio and 2 video inputs; line-level subwoofer output. Adjustable digital delay; 40 AM/FM presets with battery-free backup; direct station access; 6 preset groups with scan; record-out selector; sleep timer; Onkyo RI-system remote control.....\$410

TX-910 45-W/ch Receiver

2 channels. 45 W x 2 rms into 8 ohms or 105 x 2 max into 3 ohms. 6 audio inputs. 40 AM/FM station presets with battery-free backup; 6 preset groups; direct station access; FM mute switch; loudness control. Amp: FR 40-20,000 Hz; THD 0.3%. FM: THD 0.15% mono. 18 x 4 $\frac{3}{4}$ x 12 $\frac{1}{2}$ in; 16.1 lb.....\$245

OPTIMUS BY RADIO SHACK

STAV-3470 440-W A/V Receiver

4 channels; Dolby Pro Logic. Dolby 3 Stereo, Studio, Simulated Surround, and Arena modes. 110 W x 4 (front, center, rear) or 150 x 2 rms into 8 ohms. Inputs for 4 line-level sources; phono input; video output; line-level center-channel output; switched AC outlet. Motor-driven volume control. Auto source control to engage either of 2 sources with one touch; switchable bass boost; 30 AM/FM presets; jog-dial tuning; programmable remote control.....\$500

STAV-3370 400-W A/V Receiver

4 channels; Dolby Pro Logic. Dolby 3 Stereo, Studio, and Simulated Surround modes. 100 W x 4 (front, center, rear) or 110 x 2 rms into 8 ohms. Inputs for 4 line-level sources; phono input; video output; line-level center-channel output; switched AC outlet. Motor-driven volume control. 30 AM/FM presets; jog dial tuning; bass boost; sleep timer; remote control.....\$350

STAV-3350 220-W A/V Receiver

5 channels; Dolby Pro Logic, Dolby 3 Stereo, Theater, Concert Hall, and Simulated Surround modes. 60 W x 3 (front) + 20 x 2 (rear) or 100 x 2 rms into 8 ohms with 0.09% THD. 5 audio inputs; phono input; video and line-level center-channel outputs. Motor-driven volume control. Simulated-stereo mode for mono sources; adjustable digital delay; 30 AM/FM presets with scan; bass boost; sleep timer; multiroom-capable system remote control.....\$300

STA-3190 100-W/ch Receiver

2 channels. 100 W x 2 rms into 8 ohms from 40-20,000 Hz with 0.8% THD. 4 audio inputs; phono input. Motor-driven volume control. 30 AM/FM presets with scan; bass boost; sleep timer; remote control.....\$250

PHILIPS

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

FR951 215-W A/V Receiver

4 channels; Dolby Pro Logic. 65 W x 3 (front, center) + 20 x 1 (rear) or 100 x 2, all into 8 ohms. 6 audio and 3 video inputs; 3 audio and 2 video outputs; 2 digital inputs; 1 digital output; line-level center-channel output. Variable digital delay; auto input balance; 6 DSP sound effects; 3-band acoustic EQ with 7 presets; uni-

fied remote control. Amp: THD 0.09%; S/N 88 dB. FM: THD 0.4%; S/N 68 dB. 17 $\frac{1}{8}$ x 4 $\frac{7}{8}$ x 11 $\frac{1}{8}$ in; 17.6 lb.....\$450

FR931 120-W A/V Receiver

4 channels; Dolby Pro Logic. 50 W x 2 (front) + 10 x 2 (center, rear), all into 8 ohms. 4 audio inputs and 1 video input; 2 audio outputs and 1 video output. 6 DSP sound effects; auto input balance; cursor controls; unified remote control. Amp: Bandwidth 40-20,000 Hz; THD 0.3%; S/N 85 dB. FM: THD 0.4%; S/N 54 dB. 17 $\frac{1}{8}$ x 4 $\frac{7}{8}$ x 11 $\frac{1}{8}$ in; 17.6 lb.....\$330

FR911 50-W/ch Receiver

2 channels. 50 W x 2 into 8 ohms. 4 audio inputs; 2 audio outputs. Amp: Bandwidth 40-20,000 Hz; THD 0.3%; S/N 80 dB. FM: THD 0.45%; S/N 65 dB. 17 $\frac{1}{8}$ x 4 $\frac{7}{8}$ x 11 $\frac{1}{8}$ in; 12.7 lb.....\$220

PIONEER

Elite VSX-99 500-W AC-3 Receiver

5 channels; Dolby Surround AC-3. Dolby Pro Logic, Jazz, Dance, Hall, and Simulated Surround modes. 100 W x 5 (front, center, 2 rear) at 1 kHz or 130 x 2 cont avg with 0.05% THD, both into 8 ohms. 5 audio inputs; 5 video inputs; 2 S-video inputs; 2 S-video outputs; line-level center-channel and subwoofer outputs; 2 center-channel outputs; front-panel A/V input; 2nd-zone line-level output; banana-plug speaker outputs. Source-direct mode; motor-driven volume control; pure-line circuit. Icon-based graphic interface; multiroom/multisource control; video-signal selector; sound-field parameter control; variable bass enhancer; remote control. Lacquered wood side panels. 16 $\frac{1}{8}$ x 6 $\frac{1}{2}$ x 16 $\frac{3}{4}$ in.....\$2,100
VSX-D3S. As above, without wood side panels. 16 $\frac{1}{8}$ x 6 $\frac{3}{8}$ x 16 $\frac{3}{4}$ in.....\$1,925

VSX-D704S 520-W A/V Receiver

4 channels; Dolby Pro Logic, Dolby 3 Stereo, Jazz, Dance, Hall, Pro Logic Theater, and Simulated Surround modes. 130 W x 4 (front, center, rear) at 1 kHz or 165 x 2 cont avg with 0.05% THD, both into 8 ohms. 5 audio inputs; 5 video inputs; line-level center-channel and subwoofer outputs; 2 center-channel outputs; front-panel A/V input. Source-direct mode; motor-driven volume control. Icon-based graphic interface; video-signal selector; sound-field parameter control; bass enhancer; remote control. 16 $\frac{1}{8}$ x 6 $\frac{3}{8}$ x 16 $\frac{3}{4}$ in.....\$980

Elite VSX-59 480-W A/V Receiver

4 channels; Dolby Pro Logic, Dolby 3 Stereo, Jazz, Dance, Hall, Studio, Simulated Surround, and Arena modes. 120 W x 4 (front, center, rear) at 1 kHz or 150 x 2 cont avg with 0.09% THD, both into 8 ohms. 4 audio inputs; 3 video inputs; line-level center-channel and subwoofer outputs; front-panel A/V input. Motor-driven volume control. Icon-based graphic interface controlling all system components; multiroom control; bass enhancer; remote control. Lacquered finish. 16 $\frac{1}{8}$ x 6 $\frac{3}{8}$ x 16 $\frac{3}{8}$ in.....\$765
VSX-49. As above, 100 W x 4 (front, center, rear) at 1 kHz or 110 x 2 cont avg from 20-20,000 Hz with 0.09% THD, both into 8 ohms. 2 video inputs. No Jazz, Dance, Hall. No front-panel A/V input. 16 $\frac{1}{8}$ x 6 $\frac{3}{8}$ x 11 $\frac{1}{8}$ in.....\$550

VSX-604S 440-W A/V Receiver

4 channels; Dolby Pro Logic, Dolby 3 Stereo, Simulated Surround, Studio Surround, and Arena modes. 110 W x 4 (front, center, rear) at 1 kHz or 150 x 2 cont avg with 0.09% THD, both into 8 ohms. 4 audio inputs; 3 video inputs;

line-level center-channel and subwoofer outputs; front-panel A/V input. Motor-driven volume control. Icon-based graphic interface controlling system components; bass enhancer; remote control. 16½ x 6¾ x 11½ in\$625

VSX-504S 440-W A/V Receiver

4 channels; Dolby Pro Logic. Dolby 3 Stereo. Simulated Surround. Studio Surround. and Arena modes. 110 W x 4 (front, center, rear) at 1 kHz or 150 x 2 cont avg with 0.09% THD, both into 8 ohms. 4 audio inputs; 2 video inputs; line-level center-channel and subwoofer outputs. Motor-driven volume control. Auto source control; bass enhancer; remote control. 16½ x 6¾ x 11½ in\$500

VSX-454. Above, 100 W x 4 (front, center, rear) at 1 kHz or 110 x 2 cont avg into 8 ohms with 0.09% THD, both into 8 ohms. No Arena. no auto source control. 16½ x 6¾ x 11½ in\$375

VSX-453 220-W A/V Receiver

4 channels; Dolby Pro Logic, Studio Surround, and Simulated Surround modes. 60 W x 3 (front, center) into 8 ohms at 1 kHz with 0.8% THD + 40 x 1 (rear) into 4 ohms at 1 kHz with 0.8% THD or 100 x 2 cont avg into 8 ohms with 0.09% THD. 4 audio and 2 video inputs; line-level center-channel output. Motor-driven volume control. A/V system remote control. 16½ x 5½ x 13¼ in\$375

SX-303R 100-W/ch Receiver

2 channels. 100 W x 2 cont avg into 8 ohms from 40-20,000 Hz with 0.9% THD. 6 inputs including phono and 2 tape. Motor-driven volume. Direct station access; tone controls; remote. 16½ x 5½ x 11¼ in\$285

RCA

RV3793 200-W A/V Receiver

5 channels; Dolby Pro Logic, Hall, Dolby 3 Stereo modes. 50 W x 3 (front, center) + 25 x 2 (rear), all rms into 8 ohms. Subwoofer output; 5 audio and 3 video inputs; headphone jack. DSS ready with input and remote controls for RCA DSS receiver. On-screen TV display; PLL digital tuning. Normal, wide, and phantom center-channel modes; 30 AM/FM presets with memory backup; center- and rear-channel level indicators; programmable A/V remote control. 16½ x 4¾ x 13 in; 25.5 lb\$499

RV3693. Above, no display. 40 W x 3 (front, center) + 20 x 2 (rear), rms into 8 ohms\$399

ROTEL

RX-950AX 50-W/ch Receiver

2 channels. 50 W x 2 cont avg into 8 ohms with 0.03% THD. 4 inputs including phono; pre-out/main-in loops; main/remote speaker terminals; processor loop; 2 video inputs; video-dubbing capable; 2 switched AC outlets; headphone jack. Features motor-driven volume control. 16 AM/FM presets; tone defeat; remote control. Amp: S/N 100 dB. FM: 50-dB quieting sens 37.2 dBf stereo; cap ratio 1 dB; alt-ch sel 63 dB; S/N 75 dB stereo; THD 0.25% stereo. 17¾ x 4¾ x 13 in\$600

SHERWOOD

RV-7050R 300-W A/V Receiver

4 channels; Dolby Pro Logic. Dolby 3 Stereo; DSP. 80 W x 3 (front, center) + 60 x 1 (rear) or 110 x 2 with 0.5% THD. 5 audio and 3 video inputs; front-panel A/V input; line-level outputs for each channel; video-monitor output; head-

phone jack. Motor-driven volume control. Multitroon capability; 5 DSP modes; adjustable digital delay; center- and rear-channel level controls; auto input balance; test-tone generator; 30 AM/FM presets with scan; tone/EQ control; sleep timer; unified remote control\$599

RV-5050R. As above. 70 W x 3 (front, center) + 25 x 1 (rear) or 90 x 2 with 0.5% THD. No DSP\$499

RV-4050R 170-W A/V Receiver

4 channels. Dolby Pro Logic. Dolby 3 Stereo. 50 W x 3 (front, center) + 20 x 1 (rear) or 60 x 2 with 0.5% THD. 4 audio and 2 video inputs; front-panel A/V input; video-monitor output; headphone jack. Auto input balance; remote center- and rear-channel level control; test-tone generator; 30 AM/FM presets with scan; tone/EQ and bass/treble controls; sleep timer; unified remote control\$399

RX-2050R 45-W/ch Receiver

2 channels. 45 W x 2 with 0.5% THD. 4 audio inputs; headphone jack. Motor-driven volume. Matrix surround; 30 AM/FM presets. scan; tone/EQ control; sleep timer; unified remote\$299

SONY

STR-G3 400-W A/V Receiver

5 channels; Dolby Pro Logic, Hall, Theater, Game, Acoustic, and Stadium modes; DSP. 100 W x 3 (front, center) into 8 ohms at 1 kHz with 0.3% THD + 50 x 2 (rear) into 8 ohms at 1 kHz with 0.8% THD or 110 x 2 into 4/8 ohms with 0.3% THD. Inputs for 8 line-level sources; phono input; subwoofer output; 75-ohm coaxial antenna input; headphone jack; 2 AC outlets. Frequency-synthesis AM/FM tuner. Icon-based on-screen displays; delay variable from 10-30 ms; center- and rear-channel level controls: sound-field linking to each source and tuner preset; 4/8-ohm impedance switch; preset naming; 30 AM/FM presets; tape monitoring; user input naming for display; mute switch; controls for Sony 100-disc changer; one-button remote control. Amp: S/N 75 dB phono or line. FM: 50-dB quieting sens 18.3 dBf mono, 38.3 dBf stereo; cap ratio 1.2 dB. 17 x 5½ x 14½ in; 23.4 lb\$1,000

STR-D965 400-W A/V Receiver

5 channels; Dolby Pro Logic, Hall, Theater, Game, Stadium, and Acoustic modes; DSP. 100 W x 3 (front, center) into 8 ohms at 1 kHz with 0.3% THD + 50 x 2 (rear) into 8 ohms at 1 kHz with 0.8% THD or 110 x 2 into 4/8 ohms with 0.3% THD. Inputs for 9 line-level sources; phono input; headphone jack. Frequency-synthesis AM/FM tuner; motor-driven volume control. DSP sound-field linking to input sources and tuner presets; variable delay time; center- and rear-channel level controls; tape monitoring; 30 AM/FM presets; preset naming; mute switch; sleep timer; programmable A/V remote control. Amp: S/N 75 dB phono or line. FM: 50-dB quieting sens 18.3 dBf mono, 38.3 dBf stereo; cap ratio 1.2 dB. 17 x 5½ x 14½ in; 22.4 lb\$550

STR-D865 350-W A/V Receiver

5 channels; Dolby Pro Logic, Hall, Theater, Game, Stadium, and Acoustic modes; DSP. 100 W x 3 (front, center) into 8 ohms at 1 kHz with 0.3% THD + 25 x 2 (rear) into 8 ohms at 1 kHz with 0.8% THD or 100 x 2 into 8 ohms from 40-20,000 Hz with 0.3% THD. Inputs for 8 line-level sources; phono input; subwoofer output; headphone jack; 2 AC outlets. Motor-driven volume control; frequency-synthesis AM/FM tuner. DSP sound-field linking to each source and tuner pre-

set; variable delay time; center- and rear-channel level controls; 30 AM/FM presets; direct station access; preset naming; tape monitoring; mute switch; sleep timer; A/V remote control. Amp: S/N 75 dB phono or line. FM: 50-dB quieting sens 18.3 dBf mono, 38.3 dBf stereo; cap ratio 1.2 dB. 17 x 5½ x 14½ in; 21.4 lb\$450

STR-D665 330-W A/V Receiver

4 channels; Dolby Pro Logic, Hall, and Stadium modes. 100 W x 3 (front, center) + 30 x 1 (rear), all into 8 ohms at 1 kHz with 0.8% THD or 100 x 2 into 8 ohms from 40-20,000 Hz with 0.8% THD. Inputs for 5 line-level sources; phono input; subwoofer output; headphone jack; AC outlet. Motor-driven volume control; frequency-synthesis AM/FM tuning. Variable delay from 10-30 ms; center- and rear-channel level controls; 30 AM/FM presets; auto scan tuning; direct station access; mute switch; A/V remote control. Amp: S/N 75 dB phono or line. FM: 50-dB quieting sens 18.3 dBf mono, 38.3 dBf stereo; cap ratio 1.2 dB. 17 x 5½ x 11½ in; 16 lb\$350

STR-D365 100-W/ch Receiver

2 channels. 100 x 2 into 8 ohms from 40-20,000 Hz with 0.8% THD. Inputs for 5 line-level sources; phono input; headphone jack; AC outlet. Frequency-synthesis AM/FM tuner; separate power transformers for audio and display; motor-driven volume control. 30 AM/FM presets; auto scan tuning; direct station access; bass boost; mute switch; A/V remote control. FM: 50-dB quieting sens 18.3 dBf mono, 38.3 dBf stereo; cap ratio 1.2 dB; S/N 80 dB mono, 74 dB stereo. 17 x 5½ x 11½ in; 14 lb\$250

ES Series

STR-GX900ES 360-W A/V Receiver

5 channels; digital Dolby Pro Logic decoder; DSP. 100 W x 3 (front, center) into 4 or 8 ohms with 0.04% THD + 30 x 2 (rear) into 8 ohms at 1 kHz with 0.8% THD. Inputs for 8 line-level sources; phono input; line-level center- and rear-channel outputs; subwoofer output with 12-dB/oct filter at 100 Hz; S-video input and output; front-panel A/V input. 10 DSP sound-field presets; sound-field linking to each input and tuner preset; adjustable effect-level, room-size, reverb-time, wall-type, and seat-position sound-field parameters; digital 3-band parametric EQ; 30 AM/FM presets; tape monitor; programmable A/V remote control. Amp: S/N 105 dB line. FM: 50-dB quieting sens 18.3 dBf mono, 38.3 dBf stereo; cap ratio 1.2 dB. 3-yr limited warranty. 17 x 6¾ x 16¾ in; 29.6 lb\$850

STR-GX800ES 330-W A/V Receiver

5 channels; Dolby Pro Logic; DSP. 90 W x 3 (front, center) into 4 or 8 ohms with 0.04% THD + 30 x 2 (rear) into 8 ohms at 1 kHz with 0.04% THD. Inputs for 8 line-level sources; phono input; S-video input and output; line-level center- and rear-channel outputs; subwoofer output with 12-dB/oct filter at 100 Hz. 5 DSP sound fields with linking to each input and tuner preset; 30 AM/FM presets; tape monitoring; programmable A/V remote control. Amp: S/N 105 dB line. FM: 50 dB quieting sens 18.3 dBf mono, 38.3 dBf stereo; cap ratio 1.2 dB. 3-yr limited warranty. 17 x 6¾ x 16¾ in; 29.6 lb\$700

STR-GX700ES 260-W A/V Receiver

5 channels; Dolby Pro Logic; DSP. 70 W x 3 (front, center) into 4 or 8 ohms with 0.15% THD + 25 x 2 (rear) into 8 ohms at 1 kHz with 0.8% THD. Inputs for 8 line-level sources; phono input; headphone jack; speaker binding posts. Discrete output transistors for front and center

channels. 5 DSP sound-field presets; DSP sound-field linking to each input source and tuner preset; center and surround level controls; 30 tuner presets; tape monitoring; bass boost; mute switch; A/V remote control. Amp: S/N 105 dB line. FM: 50-dB quieting sens 18.3 dBf mono. 38.3 dBf stereo; cap ratio 1.2 dB. 3-yr limited warranty. 17 x 5 7/8 x 14 1/4 in; 23 lb.....\$550

TEAC

AG-SV7150 250-W A/V Receiver

5 channels; Dolby Pro Logic, Dolby 3 Stereo, Theater, and Hall modes. 70 W x 3 (front, center) + 20 x 2 (rear) at 1 kHz with 1% THD or 100 x 2 rms driven into 8 ohms with 0.07% THD. 7 audio inputs including phono, CD, aux, 2 tape, and 2 video; 2 video inputs; video-monitor output. Quartz-PLL tuner; motor-driven volume control. Normal, wide, and phantom center-channel modes; adjustable digital delay; test-tone generator; 30 AM/FM presets; loudness switch; sleep timer; remote control. Amp: S/N 75 dB line. FM: 50-dB quieting sens 38 dBf stereo; cap ratio 2 dB; S/N 70 dB stereo. 17 1/8 x 6 1/8 x 14 1/4 in; 22 lb.....\$459

AG-SV5150 201-W A/V Receiver

5 channels; Dolby Surround. 55 W x 3 (front, center) rms into 8 ohms + 18 x 2 (rear) at 1 kHz with 1% THD or 60 x 2 rms driven into 8 ohms with 0.5% THD. 5 audio inputs including CD, tape monitor, TV/aux; and 2 A/V; 2 video inputs; video-monitor output. Quartz-PLL tuner; motor-driven master-volume control. 30 AM/FM presets; direct station access; Teac UR-system remote control. Amp: S/N 73 dB line. FM: 50-dB quieting sens 42 dBf stereo; cap ratio 2.5 dB. 17 1/8 x 5 x 11 in; 14 lb.....\$369

AG-750 52-W/ch Receiver

2 channels. 52 W x 2 rms into 8 ohms from 40-20,000 Hz with 0.08% THD. Quartz-PLL tuner; motor-driven volume. Headphone jack. Matrix surround; 30 AM/FM presets with scan; direct station access; loudness control; mute; Teac UR-system remote. Amp: S/N 94 dB line. FM: cap ratio 1.5 dB. 17 1/8 x 5 x 11 1/2 in.....\$249

TECHNICS

The following incorporate proprietary Class H+ amplifier circuitry, which uses two power supplies for each output channel, one for low-level signals and one for high-level signals.

SA-TX1010 480-W THX Receiver

4 channels; Dolby Pro Logic, Live, Simulated Surround, and 2 Hall modes. 120 W x 4 into 8 ohms at 1 kHz with 0.8% THD or 125 x 2 into 6 ohms. 3 line-level source inputs; 3 A/V inputs; 2 A/V outputs; 2 S-video inputs; front-panel A/V input; subwoofer output; headphone jack. THX certification; quartz-synthesis tuner. Theater-effect mode for enhancing surround in small rooms; help function with on-screen and scrolling displays; center- and rear-channel controls; normal, wide, and phantom center-channel modes; delay time adjustable from 15-30 ms; direct station access; 30 AM/FM presets; muting/loudness button; display dimmer switch; on-screen displays; A/V remote control with Technics CD source controls.....\$1,000

SA-GX790 400-W A/V Receiver

4 channels; Dolby Pro Logic, Dolby 3 Stereo, Simulated Surround, Live, and 2 Hall modes. 100 W x 4 into 8 ohms at 1 kHz with 0.8% THD or 120 x 2 into 8 ohms with 0.05% THD. 4 A/V inputs including one on front panel; 3

line-level source inputs; phono input; subwoofer output. Quartz-synthesis tuner. Help function with information on on-screen displays; Theater-effect mode for enhancing surround in small rooms; center- and rear-channel level controls; normal, wide, and phantom center-channel modes; delay adjustable from 15-30 ms; muting/loudness button; display dimmer switch; direct station access; 30 tuner presets; remote control with Technics CD and video-source functions.....\$500

SA-GX690 400-W A/V Receiver

4 channels; Dolby Pro Logic, Dolby 3 Stereo, Simulated Surround, Live, and 2 Hall modes. 100 W x 4 into 8 ohms at 1 kHz with 0.8% THD or 100 x 2 into 8 ohms with 0.05% THD. 3 A/V inputs including one on front panel; 3 line-level source inputs; phono input; subwoofer output. Quartz-synthesis tuner. Help function provides operating information in front-panel display; center- and rear-channel level controls; normal, wide, and phantom center-channel modes; delay adjustable from 15-30 ms; muting/loudness button; display dimmer switch; 30 tuner presets; direct station access; remote with Technics CD and video-source functions.....\$400



Yamaha RX-V690 A/V receiver

SA-GX490 320-W A/V Receiver

4 channels; Dolby Pro Logic, Dolby 3 Stereo. 80 W x 4 into 8 ohms at 1 kHz with 0.8% THD or 100 x 2 into 8 ohms with 0.05% THD. 2 A/V inputs; 4 line-level source inputs. Quartz-synthesis tuner. Help function provides operating information in front-panel display; center- and rear-channel level controls; normal, wide, and phantom center-channel modes; A/V remote control.....\$300
SA-GX290. As above. 50 W x 4 into 8 ohms at 1 kHz with 0.8% THD or 70 x 2 into 8 ohms with 0.05% THD.....\$250

YAMAHA

RX-V2090 440-W A/V Receiver

7 channels; Dolby Pro Logic, Dolby Pro Logic Enhanced, Sports, Stadium, 70-mm Movie Theater, TV Theater, Rock Concert, Jazz Club, Church, and Concert Hall DSP modes. 100 W x 2 (front) with 0.015% THD + 100 x 1 (center) with 0.07% THD + 35 x 2 (left, right rear effects) with 0.09% THD + 35 x 2 (left, right front effects) at 1 kHz with 0.08% THD, all rms into 8 ohms. 5-channel line input for Dolby Surround AC-3 decoder; 5 audio inputs; 4 A/V inputs with S-video connectors; dual center-channel outputs; gold-plated phono jack; gold-plated front-panel A/V input. Multi-room/source capability; A/V selection for 2nd room; A/B speaker switching that can be used for 3rd room; 40 AM/FM presets; on-screen displays; programmable main remote; system remote for secondary room. 17 1/8 x 6 x 16 1/4 in.....\$1,499

RX-V890 350-W A/V Receiver

5 channels; Dolby Pro Logic, Dolby Pro Logic Enhanced, Sports, Stadium, 70-mm Movie Theater, TV Theater, Rock Concert, Jazz Club, Church, and Concert Hall DSP modes. 100 W x 2 (front) with 0.015% THD + 100 x 1 (center) with 0.07% THD + 25 x 2 (rear) at 1 kHz with 0.08% THD, all rms into 8 ohms. 5 audio inputs; 4 A/V inputs with S-video connectors; L/R front, center-channel, 2 rear, and subwoofer line-level outputs; 2-way binding-post outputs; pre-out/main-in loops for front L/R channels; dual center-channel terminals; front-panel A/V input. 40 AM/FM presets; record-out selector; on-screen displays; programmable remote control. 17 1/8 x 6 x 16 1/4 in.....\$999

RX-V690 290-W A/V Receiver

5 channels; Dolby Pro Logic, Dolby Pro Logic Enhanced, Sports, Stadium, 70-mm Movie Theater, TV Theater, Rock Concert, Jazz Club, Church, and Concert Hall DSP modes. 80 W x 2 (front) with 0.04% THD + 80 x 1 (center) with 0.07% THD + 25 x 2 (rear) at 1 kHz with 0.3% THD, all rms into 8 ohms. 5 audio inputs; 4 A/V inputs including 2 S-video; L/R front, center-channel, 2 rear, and subwoofer line-level outputs; dual center-channel outputs; front-panel aux input. 40 AM/FM presets; programmable remote control. 17 1/8 x 5 1/8 x 13 1/4 in.....\$699

RX-V590 265-W A/V Receiver

5 channels; Dolby Pro Logic, Dolby Pro Logic Enhanced, Stadium, Disco, Concert Hall, Rock Concert, Mono Movie, and Concert Video modes. 75 W x 2 (front) with 0.04% THD + 75 x 1 (center) at 1 kHz with 0.04% THD + 20 x 2 (rear) at 1 kHz with 0.09% THD, all rms into 8 ohms. 4 audio and 4 A/V inputs; 6 line-level outputs for all channels; subwoofer output; dual center-channel terminals. Programmable remote control. 17 1/8 x 5 1/8 x 13 1/4 in.....\$549

RX-770 85-W/ch Receiver

2 channels. 85 W x 2 into 8 ohms with 0.019% THD or 220 x 2 into 2 ohms. 4 audio and 2 video inputs; 3-way binding posts; pre-out/main-in loops; infrared input and output ports. PLL IF synthesis tuning; motor-driven input selector and volume; source-direct mode. 40 AM/FM presets; variable loudness; sleep timer; tone and balance controls; record-out selector; remote.....\$549

RX-V490 240-W A/V Receiver

5 channels; Dolby Pro Logic, Dolby Pro Logic enhanced, Concert Hall, Rock Concert, Mono Movie, and Concert video modes. 70 W x 2 (front) with 0.04% THD + 70 x 1 (center) at 1 kHz with 0.01% THD + 15 x 2 (rear) at 1 kHz with 0.7% THD, all rms into 8 ohms. 4 audio and 2 A/V inputs. 40 AM/FM presets; system remote control. 17 1/8 x 5 1/8 x 10 1/2 in.....\$399

RX-595 80-W/ch Receiver

2 channels. 80 W x 2 rms into 8 ohms with 0.019% THD. Direct PLL IF-count synthesis tuning. 4 audio and 2 A/V inputs; infrared input and output ports. 40 AM/FM presets; record-out selector; sleep timer; system remote control. 17 1/8 x 5 1/8 x 15 1/4 in.....\$399

RX-V390 195-W A/V Receiver

4 channels; Dolby Pro Logic, Dolby 3 Stereo, Hall, and Rock modes. 60 W x 2 (front) with 0.04% THD + 60 x 1 (center) with 0.1% THD + 15 x 1 (rear) with 0.7% THD, all rms into 8 ohms. 4 audio and 2 A/V inputs. 40 AM/FM presets; system remote control. 17 1/8 x 5 1/8 x 10 1/2 in.....\$299

POWER AMPLIFIERS

ACURUS

Model 200x3 600-W Amplifier

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

Model 100x3. As above. 100 W x 3 cont...\$899

A250 250-W/ch Amplifier

2 channels. 250 W x 2 cont into 8 ohms with 0.06% THD or 350 x 2 into 4 ohms. Hand-crafted design; symmetrical circuit topology; Class A fully discrete input and driver stage; bipolar Class A/B output stage; glass-epoxy circuit board; 1% metal-film resistors; metalized polypropylene capacitors; matched transistors; 1,000-VA toroidal transformer; aluminum heat sinking. S/N 110 dBA. 19-in front panel optional. 17 x 5 x 12 in; 35 lb.....\$995

A150 150-W/ch Amplifier

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

ADCOM

GFA-5800 250-W/ch Amplifier

2 channels. 250 W x 2 into 8 ohms or 400 x 2 into 4 ohms. 32 precision-matched MOSFET output devices; thermally controlled forced-air cooling. THD 0.18%; S/N 100 dB. 17 x 8 1/2 x 14 1/4 in; 57 lb.....\$1,600

GFA-7000 625-W THX Amplifier

5 channels. 125 W x 5 into 8 ohms. THX certification. Independent level control for each channel.....\$1,300

GFA-5503 600-W Amplifier

3 channels. 200 W x 3 into 8 ohms or 350 x 3 into 4 ohms. 1-ohm stability; low-negative-feedback all-MOSFET design; constant damping factor. THD 0.18%; S/N 110 dB. 17 x 7 1/4 x 12 1/4 in; 35 lb.....\$1,300

GFA-5500 200-W/ch Amplifier. As above, 2 channels. 200 W x 2 into 8 ohms or 350 x 2 into 4 ohms.....\$1,000

GFA-5400. As above, 125 W x 2 into 8 ohms or 200 x 2 into 4 ohms. 24 lb.....\$700

GFA-5300. As above, 80 W x 2 into 8 ohms or 125 x 2 into 4 ohms. 22 lb.....\$450

GFA-5200. As above, 50 W x 2 into 8 ohms or 80 x 2 into 4 ohms. 17 lb.....\$350

GFA-6000 420-W Amplifier

5 channels. 100 W x 3 + 60 x 2 into 8 ohms. Level controls for each channel. THD 0.09%; S/N 102 dB. 17 x 5 1/2 x 14 1/4 in; 32 lb.....\$900

GFA-2535/L 240-W Amplifier

4 channels. 60 W x 4 or 60 x 2 + 200 x 1 into 8 ohms. Level controls for each channel. THD 0.06%; S/N 100 dB. 17 x 5 1/2 x 14 in; 32 lb.....\$700

GFA-5351I. As above, 60 W x 2 into 8 ohms or 100 x 2 into 4 ohms. 17 x 3 1/2 x 12 1/2 in; 20 lb.....\$400

A/D/S/

PH6 750-W Amplifier

6 channels. 125 W x 6, 125 x 4 + 250 x 1, 125 x 2 + 250 x 2, or 250 x 3, all into 4 ohms. 2-ohm load capability; discrete Class AB design; 130,000-µF capacitors; variable-speed cooling fan. DIN and gold-plated RCA inputs. Remote turn-on.....\$2,499

AMC

CVT2030 30-W/ch Tube Amplifier

2 channels. 30 W x 2. Class A tube output stage; custom output transformers; Class A operation for input driver stage. Balanced and bridging input modules optional.....\$699

Model 2445 180-W Amplifier

4 channels. 45 W x 4, 90 x 1 + 45 x 2, or 90 x 2. Features power-supply and output transistors. Variable input sens.....\$399

ARAGON

Model 8008 Balanced 200-W/ch Amplifier

2 channels. 200 W x 2 cont into 8 ohms with 0.03% THD or 400 x 2 into 4 ohms. Dual-mono design with individual toroidal transformers; direct circuit coupling with no capacitors in signal path; DC servo control; matched output transistors; auto bias circuitry. S/N 110 dBA. 19 x 6 1/2 x 14 1/2 in; 75 lb.....\$2,499

Model 8008 200-W/ch Amplifier

2 channels. 200 W x 2 cont into 8 ohms with 0.03% THD or 400 x 2 into 4 ohms. Dual-mono design; dual-wound toroidal transformer; direct circuit coupling with no capacitors in signal path; matched output transistors; auto bias circuitry; DC servo control. S/N 110 dBA. 19 x 6 1/2 x 14 1/2 in; 70 lb.....\$1,999

ARCAM

Delta 290-P 70-W/ch Amplifier

2 channels. 70 W x 2 into 8 ohms or 100 x 2 into 4 ohms, both with 0.02% THD. Direct-coupled power amp closely linked to 400-VA toroidal power supply. 2 parallel pairs of gold-plated connectors; mono connection for bi-wiring; 2 independent output pairs. Speaker-switching capabilities. S/N 100 dB. 17 1/4 x 3 3/8 x 12 in; 13.6 lb.....\$699

AUDIO BY VAN ALSTINE

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

2 channels. 250 W x 2 into 8 ohms. Hybrid design with vacuum tube and Class A MOSFET trans-imp circuitry. THD 0.04%. 17 x 7 x 13 in; 38 lb.....\$1,699

FET-Valve 300hc. As above, 150 W x 2 into 8 ohms. 33 lb.....\$1,399

Omega III 440 220-W/ch Amplifier

2 channels. 220 W x 2 into 8 ohms. Active feedback design. THD 0.05%; slew rate 150 V/µs. 17 x 7 x 13 in; 38 lb.....\$1,199

Omega III 260. As above, 130 W x 2 into 8 ohms. 30 lb.....\$899

Omega III 200. As Omega III 260. 90 W x 2 into 8 ohms. 26 lb.....\$699

AUDIO DESIGN ASSOCIATES

PTM-6150 900-W THX Amplifier

6 channels. 150 W x 6 into 8 ohms or 250 x 6 into 4 ohms. Designed for home theater systems. THX certification; 1,500-W toroidal

transformer; 0.25-farad capacitance; fan cooling; custom heat-sink design; Class A/B output stage. Banana-plug output connectors. THD 0.006% at 1,000 Hz. 5 1/4 x 19 x 20 in.....\$1,999

MPA-6 700-W Amplifier

6 channels. 90 W x 5 + 250 x 1 (subwoofer). Designed for home theater systems. Subwoofer output with level control and crossover; 5-way binding posts. Subwoofer crossover variable from 20-200 Hz. Variable input sens and LED power indicators for each channel. 5 1/4 x 19 x 16 1/2 in; 32 lb.....\$1,699

MPA-5 575-W Amplifier

5 channels. 115 W x 5. Designed for home theater systems. 5-way binding posts. Variable input sens and LED power indicator for each channel. 5 1/4 x 19 x 16 1/2 in; 32 lb.....\$1,599

Delta 650 300-W Amplifier

6 channels. 50 W x 6. Designed to power 3 zones; matches Delta 3 preamp. Line conditioners to prevent turn-on/off thump; 4-ohm capability.....\$1,199

PT-125 60-W/ch Amplifier

2 channels. 60 W x 2 into 8 ohms. Input-level control for each channel; 2-ohm load stability; fan cooling. LED indicator. 19 x 1 3/4 x 19 in.....\$1,199

AUDIO INNOVATIONS

S1000 50-W Mono Tube Amplifier

1 channel. 50 W. Class A design; four EL34 output tubes per side; ground-isolation switch. 4- and 8-ohm outputs.....\$2,700/pr

S800 25-W/ch Tube Amplifier

2 channels. 25 W x 2. Class A design; four EL34 output tubes; ground isolation switch. 4- and 8-ohm outputs.....\$1,400



Adcom GFA-7000 THX amplifier

AUDIO RESEARCH

D400 MkII 200-W/ch Amplifier

2 channels. 200 W x 2 into 8 ohms or 400 x 2 into 4 ohms. Bridgeable design; power transformer dedicated to supplying input stage; direct-coupled multiple-emitter transistors for output stage and input-stage drivers; elastomer feet for isolation/damping. Balanced-XLR and unbalanced-RCA inputs; inverting unbalanced inputs. Slew rate 50 V/µs. 19 x 9 x 17 3/4 in; 76 lb.....\$5,495

D300. As above, 160 W x 2 into 8 ohms or 300 x 2 into 4 ohms. Without dedicated input-stage transformer or inverting unbalanced inputs. 19 x 7 x 12 1/2 in; 48 lb.....\$3,995

D200. As D300 but 110 W x 2 into 8 ohms or 200 x 2 into 4 ohms. 19 x 5 1/4 x 11 7/8 in; 32.5 lb.....\$2,495

SDA1 400-W Amplifier

4 channels. 100 W x 4 into 8 ohms, 150 x 4 into 4 ohms, 100 x 2 + 300 x 1 into 8 ohms, or

300 x 2 into 8 ohms. Balanced and unbalanced inputs. Slew rate 50 V/μs. 19 x 5¼ x 12½ in; 37.2 lb\$3,495

VTM120SE 110-W Mono Tube Amplifier

1 channel. Unbalanced input; 4-, 8-, or 16-ohm outputs. Front-panel assembly. Slew rate 15 V/μs. 14 x 7 x 13¼ in; 32.7 lb\$2,495

VTM120. As above but without front-panel assembly\$1,995

A U D I O S O U R C E

AMP Three 125-W/ch Amplifier

2 channels. 125 W x 2 rms into 8 ohms or 300 x 1 into 4 or 8 ohms. Soft-clipping circuitry; toroidal power supply. Separate high- and medium-level inputs. A/B speaker selector; 2-stage output meters. THD 0.04%; S/N 110 dB; dynamic headroom 2 dB. 16½ x 2¾ x 11½ in\$599

AMP Two 80-W/ch Amplifier

As above, 80 W x 2 rms into 8 ohms or 200 x 1 into 4 or 8 ohms\$399

A U D I R E

Parlando 100-W/ch Amplifier

2 channels. 100 W x 2 into 8 ohms, 200 x 2 into 4 ohms, or 360 x 2 into 2 ohms, all with 0.02% THD. Dual-mono Class A design; 32 output transistors and 8 drivers; 1-ohm capability. Unbalanced RCA and balanced-XLR inputs. 2 power switches. Slew rate 50 V/μs; damping factor 800 at 1,000 Hz. 3-yr parts-and-labor warranty. 19 x 8¾ x 18½ in; 85 lb\$3,741

Tenendo 200-W/ch Amplifier

2 channels. 200 W x 2 into 8 ohms or 400 x 2 into 4 ohms, both with 0.05% THD. Dual-mono Class AB design; 8 bipolar output devices per channel; 2 combination circuit-breaker/power switches; protection circuitry not in signal path. Balanced-XLR and unbalanced-RCA inputs. Slew rate 50 V/μs; damping factor 700 at 1,000 Hz. 3-yr parts-and-labor warranty. 19 x 7 x 10 in; 45 lb\$2,154

MOSFET version\$2,354

Forte 125-W/ch Amplifier

2 channels. 125 W x 2 into 8 ohms, 250 x 2 into 4 ohms, or 400 x 2 into 2 ohms. Dual-mono MOSFET design. Balanced-XLR and unbalanced-RCA inputs. 2 power switches. Slew rate 50 V/μs; damping factor 350 at 1,000 Hz. 19 x 5¼ x 10 in; 41 lb\$1,467

Dual-mono bipolar version\$1,360

Crescendo 75-W/ch Amplifier

2 channels. 75 W x 2 into 8 ohms or 130 x 2 into 4 ohms. MOSFET design. Balanced-XLR and unbalanced-RCA outputs. Slew rate 45 V/μs; damping factor 300 at 1,000 Hz. 19 x 5¼ x 9 in; 22 lb\$825

Bipolar version\$760

B & K C O M P O N E N T S

TX4430 600-W Amplifier

3 channels. 200 W x 3 into 8 ohms. Designed for home theater or multiroom system. THX certification; discrete MOSFET design. Gold-plated connectors for each channel; balanced inputs for 2 channels. S/N 95 dB; slew rate 14 V/μs; dynamic headroom 1.2 dB. 17 x 5¼ x 16 in; 40 lb\$1,498

AV6000 630-W Amplifier

6 channels. 105 W x 6 into 8 ohms. Designed for home theater or multiroom system. 6 dis-

crete amplifiers. Gold-plated connectors. Individual level controls for each channel. S/N 90 dB; slew rate 20 V/μs; dynamic headroom 0.9 dB. 17 x 5¼ x 16 in; 40 lb\$1,298

AV5000 525-W Amplifier

5 channels. 105 W/ch into 8 ohms. Designed for home theater or multiroom system. Discrete MOSFET design. Individual level controls. S/N 95 dB; slew rate 14 V/μs; dynamic headroom 0.9 dB. 17 x 5¼ x 16 in; 30 lb\$1,098

EX4420/BAL 200-W/ch Amplifier

2 channels. 200 W x 2 into 8 ohms. Dual-mono design; DC-coupled circuitry. Gold-plated connectors for each channel; balanced inputs. S/N 95 dB; slew rate 14 V/μs; dynamic headroom 1.2 dB. 17 x 5¼ x 16 in; 40 lb\$998

ST3030/BAL 200-W/ch Amplifier

2 channels. 200 W x 2 into 8 ohms. Class A predriver with MOSFET output stage. Gold-plated connectors for each channel; balanced inputs. S/N 95 dB; slew rate 14 V/μs; dynamic headroom 1.1 dB. 17 x 5¼ x 16 in; 38 lb\$798

AV2500 300-W Amplifier

5 channels. 60 x 5 into 8 ohms. Designed for home theater or multiroom system. Built-in amplifier bus and level controls for custom configurations. S/N 95 dB; slew rate 14 V/μs; dynamic headroom 0.9 dB. 17 x 3½ x 11 in; 25 lb\$798

ST1400/BAL 105-W/ch Amplifier

2 channels. 105 W x 2 into 8 ohms. Class A MOSFET output stage. Gold-plated connectors for each channel; balanced inputs. S/N 95 dB; slew rate 14 V/μs; dynamic headroom 1.4 dB. 17 x 5¼ x 16 in; 25 lb\$648

B O U L D E R

Model 500 150-W/ch Amplifier

2 channels. 150 W x 2 cont into 8 ohms with 0.0015% THD. 250 x 2 cont into 4 ohms, or 500 x 1 cont into 8 ohms. Switching between mono-balanced-output and stereo operation; 120/240-V operation. Slew rate 35 V/μs stereo; damping factor 800 at 1,000 Hz. 17 x 7¾ x 16½ in; 58 lb\$6,200

Model 500M. As above, metal finish with rack handles\$5,600

Model 500AE. As Model 500, 120-V operation only. Features hand-built gain stage with 69 discrete components\$4,950

Model 102AE. As Model 500AE, not bridgeable. 100 W x 2 cont into 8 ohms with 0.0015% THD or 170 x 2 cont into 4 ohms. 120/240-V operation. 17 x 4½ x 16½ in\$3,100

B R Y S T O N

The following feature a 20-year warranty. All models have a ground-lift switch to separate system and audio grounds.

Model 8B-ST 400-W/ch Amplifier

2, 3, or 4 channels. 400 W x 2. THD 0.007%; slew rate 60 V/μs; damping factor 500. 19 x 5¼ x 15½ in\$2,795

Model 5B-ST. As above model but with 3 channels only\$2,295

Model 4B-ST 250-W/ch Amplifier

2 channels. 250 W x 2 into 8 ohms with 0.01% THD. Dual power supplies with multiple filter capacitors; 2,496-square-in heat sink; soft-start circuitry; input buffer. Gold-plated connectors; balanced-XLR and unbalanced-RCA inputs.

LED indicators; mono/stereo switch. Slew rate 60 V/μs; damping factor 500 into 8 ohms at 20 Hz. 19 x 5¼ x 15½ in; 42 lb\$2,095

4B-ST THX. THX version of above\$2,295

Model 3B-ST 120-W/ch Amplifier

2 channels. 120 W x 2 into 8 ohms with 0.01% THD. Dual power supplies; quad-complementary output section; 1,248-square-in heat sink. Gold-plated RCA and XLR inputs. Mono/stereo switch; LED indicators. Slew rate 60 V/μs; damping factor 500 into 8 ohms at 20 Hz. 19 x 5¼ x 9 in; 28 lb\$1,495

3B-ST THX. THX version of above\$1,695

Model 2B-LP 50-W/ch Amplifier

2 channels. 50 W x 2 into 8 ohms with 0.01% THD. Dual power supplies; 615-square-in heat sink; 1% metal-film resistors; polystyrene capacitors; discrete circuitry. Gold-plated 5-way binding posts and RCA connectors. Mono/stereo switch; LED indicators. Slew rate 60 V/μs. 19 x 1¾ x 10 in; 48.3 lb\$795

2B-LP RIBX. As above model but with balanced inputs\$895

C A R V E R

AV-806x 798-W THX Amplifier

6 channels. 133 W x 6 with 0.05% THD into 8 ohms. THX certification; dual transformer power supply; gold plated RCA inputs. Configurable to 6, 5, 4, or 3 channels. Removable rack handles. S/N 115 dB; 17 x 5½ x 17½ in; 45 lb\$1,749

TFM-55x 380-W/ch Amplifier

2 channels. 380 W x 2 into 8 ohms with 0.03% THD. 500 x 2 into 4 ohms, or 1,000 x 1. Transfer function modified to emulate reference tube amplifier; protection circuitry. L/R level controls; 2 analog level meters. S/N 100 dB. 17 x 4¾ x 14¾ in; 23 lb\$1,249

AV-405 410-W Amplifier

5 channels. 100 W x 2 (front) with 0.05% THD + 110 x 1 (center) + 50 x 2 (rear), all into 8 ohms. Designed for use in home theater systems. Discrete output-stage circuitry for all channels; protection circuitry. Removable rack handles. S/N 95 dB; dynamic headroom 1.2 dB. 17 x 4½ x 15 in; 30 lb\$849

A-400x 200-W/ch THX Amplifier

2 channels. 200 W x 2 into 8 ohms with 0.01% THD. 300 x 2 into 4 ohms, or 600 x 1. THX certification; protection circuitry. Multiple-way binding posts; gold connectors. S/N 110 dB; dynamic headroom 2.1 dB. 17 x 4½ x 14½ in; 25 lb\$685

TFM-6cb 65-W/ch Amplifier

2 channels. 65 W x 2 into 8 ohms with 0.02% THD, 100 x 2 into 4 ohms, or 180 x 1. Protection circuitry. Line-level outputs. A/B speaker selector; L/R level controls; LED overload indicators; removable handles. S/N 92 dB; dynamic headroom 1.1 dB. 17 x 1¾ x 12½ in; 14 lb\$399

C A R V E R R E S E A R C H

Lightstar Reference 300-W/ch Amplifier

2 channels. 300 W x 2 into 8 ohms with 0.2% THD, 600 x 2 cont into 4 ohms, or 1,200 x 2 cont into 2 ohms. Features high-current reactive load-independent topology designed to provide consistent performance independent of reactive currents from the speakers; digital transformer; discrete dual-mono design including 2 AC cords; built-in line conditioning; servo-con-

trolled touch-plate for standby power; solid 3/8-in-thick anodized aluminum chassis. Balanced-XLR and unbalanced inputs with switchable standard/high gain. Power meters for each channel. S/N 107 dB low gain, 98 dB high gain; slew rate 50 V/ μ s. 19 x 7 x 17 1/2 in; 80 lb\$3,995

CELLO

Duet 350 350-W/ch Amplifier

2 channels. 350 W x 2 into 8 ohms or 600 x 2 into 4 ohms. Bridgeable Class AB design with non-inverting polarity; 12 output devices per channel. Balanced inputs. THD 0.3%; S/N 100 dB; damping factor 100; dynamic headroom 1.8 dB. 19 x 12 3/8 x 23 3/8 in; 95 lb.....\$8,500

Encore 50-W/ch Amplifier

2 channels. 50 W x 2 into 8 ohms or 100 x 2 into 4 ohms. Bridgeable Class AB2 design with non-inverting polarity; 40 output devices per channel. Balanced inputs. Available as two mono amplifiers. THD 0.3%; S/N 100 dB; damping factor 80; dynamic headroom 1.8 dB. 19 x 5 x 13 3/8 in; 28 lb.....\$6,000

CLASSE AUDIO

The following amplifiers each feature printed circuit boards, differential amp circuits from input to output, a magnetic-flux-controlled transformer cover, switchable balanced or mono operation, a brushed faceplate, and contoured handles. Common specs include S/N 100 dB. Each is available in satin-black or soft-shadow finish.

CA-300 300-W/ch Amplifier

2 channels. 300 W x 2 into 8 ohms. 600 x 2 into 4 ohms, or 900 x 1 into 8 ohms. 19 x 21 x 8 1/2 in; 100 lb.....\$3,995

CA-200 200-W/ch Amplifier

2 channels. 200 W x 2 into 8 ohms, 400 x 2 into 4 ohms, or 500 x 1 into 8 ohms. 19 x 18 1/2 x 8 in; 69 lb.....\$2,795

CA-150 150-W/ch Amplifier

2 channels. 150 W x 2 into 8 ohms. 300 x 2 into 4 ohms, or 325 x 1 into 8 ohms. 19 x 16 1/2 x 7 in; 55 lb.....\$2,095

CA-100 100-W/ch Amplifier

2 channels. 100 W x 2 into 8 ohms. 200 x 2 into 4 ohms. 200 x 1 into 8 ohms. 19 x 14 1/4 x 5 1/2 in.....\$1,395

CODA

Model 20 200-W/ch Amplifier

2 channels. 200 W x 2 into 8 ohms or 800 x 1. Class A/AB operation with Class A up to 25 W rms; FET input with bipolar current gain; no overall feedback; DC-coupled design; independent rectification and supply capacitors for each channel; double-sided gold-plated circuit boards; anodized chassis; toroidal transformer. Balanced and unbalanced inputs. Slew rate 50 V/ μ s. 10-yr warranty. 19 x 7 x 19 in\$4,750
Model 11. As above. 100 W x 2 or 400 x 1. Class A operation; no Class AB\$4,750
Model 10.5. As Model 20. 100 W x 2 or 400 x 1. 19 x 5 1/4 x 12 1/2 in\$2,750

V10 400-W Amplifier

4 channels. 100 W x 4. 100 x 2 + 400 x 1, or 400 x 2, all into 8 ohms. Class A/AB operation with Class A operation to 8 W rms into 8 ohms; FET input with bipolar current gain; no overall

feedback; DC-coupled design; eight 30-MHz output transistors per channel; double-sided gold-plated circuit boards. Balanced and unbalanced inputs. THD 0.1% at 100 W both channels driven into 2 to 8 ohms; S/N 100 dB; slew rate 50 V/ μ s. 10-yr warranty\$2,750

CONRAD-JOHNSON

Premier Eight-A 275-W Mono Tube Amplifier

1 channel. 275 W. Polypropylene capacitors for all power-supply applications; proprietary Transpectral output transformers with small signal bypass beyond 500,000 Hz. LED bias indicators. 19 x 9 1/2 x 20 in; 85 lb\$7,995
Premier Twelve. As above. 140 W x 1. 17 1/2 x 15 1/4 x 7 1/4 in; 54 lb\$3,495
Premier Eleven. As Twelve, 70 W x 2\$3,495

MF2300 240-W/ch Amplifier

2 channels. 240 W x 2 into 8 ohms with 1% THD. Features MOSFET output stage; JFET input stage; low-feedback design; polypropylene and polystyrene capacitors. 19 x 18 3/8 x 6 3/4 in; 55 lb.....\$2,995

MF2200. As above. 200 W x 2. 19 x 16 3/8 x 5 1/4 in; 46 lb.....\$1,995

MF2100. As above. 100 W x 2. 19 x 13 3/8 x 4 3/8 in; 34 lb.....\$1,495

CONTINUUM

Audio Stage 200-W/ch Amplifier

2 channels. 200 W x 2 into 8 ohms or 400 x 2 into 4 ohms. Class A/AB operation with pure Class A operation at typical listening levels; FET differential input with wideband bipolar transistor outputs; 1,400-VA toroidal power transformer with 100,000 μ F total capacitance; independent dual transformer rectification; parallel supply capacitors for each channel; double-sided glass-epoxy circuit boards. Choice of AC coupled unbalanced input or DC-balanced input. THD 0.1%; S/N 100 dB; slew rate 50 V/ μ s. 5-yr limited warranty. 16 3/4 x 6 x 14 in.....\$1,750

Model 4-3-2 400-W Amplifier

4 channels. 100 W x 4, 100 x 2 + 400 x 1, or 400 x 2 into 8 ohms. Class A/AB operation with pure Class A operation at typical listening levels; no overall feedback; independent dual transformer rectification; parallel supply capacitors. Channel-status indicators. Slew rate 50 V/ μ s. 5-yr limited warranty. 17 x 5 1/2 x 14 in; 45 lb.....\$1,750

COUNTERPOINT

NP Mono 150-W Mono Tube Amplifier

1 channel. 150 W into 8 ohms. Class A tube input stage; no negative feedback; insulated-gate bipolar output transistors. Balanced inputs. 19 x 7 1/2 x 13 1/2 in\$8,995
NPS-400A. As above model but 200 W x 2 into 8 ohms\$4,395
NPS-200A. As above. 100 W x 2\$2,995
NPS-100A. As above. 70 W x 2\$1,995

Solid 2a 200-W/ch Amplifier

2 channels. 200 W x 2. Bipolar-cascode. FET, and DC-servo circuitries; differential and complementary topologies; direct coupling; fully regulated low-level stages; 0.5-W metal-film resistors; polypropylene capacitors. Gold/Teflon RCA connectors. 19 x 7 1/2 x 18 3/8 in.....\$2,495
Solid 1a. As above. 120 W x 2 into 8 ohms. 19 x 5 1/4 x 13 1/2 in\$1,495
Solid 1a Mono. As Solid 1a. 120 W x 1. 9 1/2 x 5 1/4 x 13 1/2 in\$995

CREEK

A42 50-W/ch Amplifier

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

DB SYSTEMS

DB-6A 40-W/ch Amplifier

2 channels. 40 W x 2 rms into 8 ohms with 0.003% THD or 60 x 2 rms into 4 ohms with 0.01% THD. 12-dB/oct Butterworth subsonic filter; speaker-protection fuses; no relays. Gold-plated connectors. LED clipping indicators. Rack-mount optional. Slew rate 15 V/ μ s; damping factor 400 from 20 to 1,000 Hz. 5-yr transferable warranty. 16 x 12 7/8 x 5 in; 18 lb\$795

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

DENON

POA-8300 360-W THX Amplifier

3 channels. 120 W x 3 into 8 ohms. THX certification; independent power transformer for each channel. Jack for remote turn-on from Denon preamps; 5-way binding posts. 17 1/8 x 4 1/4 x 11 1/2 in\$1,500
POA-8200. As above, 120 W x 2\$1,000

POA-S10 150-W Mono Amplifier

1 channel. 150 W into 8 ohms or 300 W into 4 ohms. MOSFET output transistors; aluminum sand-cast frame; single push-pull power supply with UHC-MOS output transistors. Balanced and unbalanced inputs; outputs for biwiring; remote turn-on/off jack for connection to preamp. Input-level control\$1,300

POA-2800BK 200-W/ch Amplifier

2 channels. 200 W x 2 rms into 8 ohms with 0.01% THD. Dual-mono design; 6 discrete output transistors per channel; 3 independent power supplies; Class A operation. Remote turn-on/off from Denon preamp\$900

DYNACO

Stereo 160 80-W/ch Tube Amplifier

2 channels. 80 W x 2 into 2, 4, or 8 ohms. Two 6DJ8, two 12AT7, and four 6550WA tubes; selectable Triode/Ultralinear modes. 5-way binding posts; gold RCA input connectors. Independent bias trim control; sensitivity control, variable input. THD 1%; S/N 90 dB; ch sep 75 dB at 11,000 Hz; slew rate 30 V/ μ s. 3-yr warranty covers parts and labor; 1-yr warranty on tubes. Chrome finish. 17 x 5 1/2 x 14 1/2 in; 60 lb\$2,299
Stereo 80. As Stereo 160. 40 W x 2 into 2, 4, or 8 ohms. 35 lb\$1,799

Stereo 400 II 205-W/ch Amplifier

2 channels. 205 W x 2 rms into 8 ohms, 200 x 2 rms into 4 ohms, or 600 x 1. Bipolar design; toroidal transformer. Gold RCA connectors. THD 0.05%; S/N 125 dB; ch sep 75 dB at 20,000 Hz; dynamic headroom 1.2 dB. 17 x 3 1/2 x 12 1/4 in\$999
Stereo 200. As above, 100 W x 2 rms into 8 ohms or 150 x 2 rms into 4 ohms. THD 0.02%; S/N 95 dB; ch sep 75 dB at 1,000 Hz; damping factor 100. 17 1/2 x 3 3/8 x 13 in\$595
Stereo 100. As Stereo 200. 50 W x 2 rms into 8 ohms or 75 x 2 rms into 4 ohms\$425

FORTE

Four 50-W/ch Amplifier

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

FT1 485-W Amplifier

5 channels. 125 W x 3 + 55 x 2. Toroidal transformer; direct-coupled discrete circuitry; relay protection for each channel; bipolar output transistors. Input-sens control for each channel; remote turn-on.....\$1,790

HARMAN KARDON

PA2400 170-W/ch Amplifier

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

PA2100. As above model but 65 W x 2 into 8 ohms with 0.09% THD or into 4 ohms with 0.3% THD.....\$479

JANIS

Interphase 1A 125-W Mono Amplifier

1 channel. 125 W rms into 8 ohms or 200 into 4 ohms. For subwoofers. Two high- and one low-pass 18-dB/oct Butterworth filters at 100 Hz; amp circuitry defeatable for crossover use. Line-level output. Variable low-pass-filter gain; level and phase controls. THD 0.03%; S/N 90 dB.....\$950

JBL

S650 650-W THX Amplifier

5 channels. 130 W x 5 into 8 ohms or 200 x 5 into 4 ohms. THX certification; forced-air cooling. Remote turn-on. 19 x 7 x 16 in; 75 lb.....\$2,850

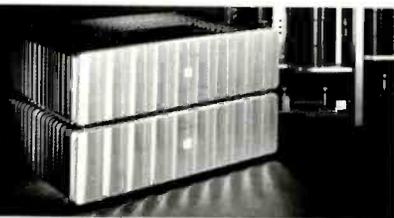
S400 200-W/ch THX Amplifier

2 channels. 200 W x 2 into 8 ohms or 240 x 2 into 4 ohms. THX certification. Bridgeability into 8-ohm load; remote turn-on. 19 x 5 1/4 x 16 in; 30 lb.....\$1,750

SoundEffects Power 50 50-W/ch Amplifier

2 channels. 50 W x 2. Volume control. S/N 100 dBA.....\$175

SoundEffects Power 20. As above. 20 W x 2. Active equalization.....\$119



Jeff Rowland Model 6 mono amplifiers

JEFF ROWLAND DESIGN GROUP

Model 6 150-W Mono Amplifier

1 channel. 150 W into 8 ohms, 250 W into 4 ohms, or 350 W into 2 ohms. Full differential trans-impedance circuitry from input to output; solid-aluminum chassis components. Adjustable gain and input impedance. BPS-6 DC power supply optional. 17 1/2 x 5 1/4 x 14 1/4 in; 45 lb.....\$10,800/pr
With BPS-6 power supply.....\$16,000/pr

Model 2 75-W/ch Amplifier

2 channels. 75 W x 2 into 8 ohms or 125 x 2 into 4 ohms. Full differential trans-impedance circuitry from input to output; solid-aluminum chassis components. Adjustable gain and input impedance. BPS-2 DC power supply optional. 17 1/2 x 5 1/4 x 14 1/4 in; 47 lb.....\$5,800
With BPS-2.....\$8,400

JRM ENGINEERING

Power Tower 540-W Amplifier

4 channels. 200 W x 2 + 70 x 2 into 8 ohms. 350 x 2 + 175 x 2 into 4 ohms, or 500 x 2 + 250 x 2 into 2 ohms. Complementary all-cascode Class AB design; polypropylene capacitors; thermal, DC/clip, and power-up/fail protections. THD 0.02%; S/N 102 dB; slew rate 100 V/ μ s. 24 1/2 x 16 x 14 1/2 in; 65 lb.....\$4,140

KENWOOD

KM-X1 600-W THX Amplifier

6 channels. 100 W x 6 or 130 x 2 into 8 ohms. THX certification; balanced current-supply circuit; cooling fan. Gold-plated inputs; banana-plug outputs. LED indicators.....\$899

KM-X1000 260-W THX Amplifier

2 channels. 130 W x 2 or 270 x 1 into 8 ohms. THX certification; dual power transformers; 2-speed fan. Banana-plug outputs.....\$400

KINERGETICS

KBA-280 140-W/ch Amplifier

2 channels. 140 W x 2 into 8 ohms or 380 x 2 into 2 ohms. Class A dual-mono design; 22 output transistors; servo-controlled DC output. 17 1/4 x 5 1/2 x 15 1/2 in; 64 lb.....\$2,795

KBA-380 420-W Amplifier

3 channels. 140 W x 3 into 8 ohms. Class AB operation; separate power supplies; 6 output transistors per channel; servo-controlled DC output. 17 1/4 x 5 1/2 x 15 1/2 in; 62 lb.....\$1,995

LEGACY AUDIO

Legacy 150-W/ch Amplifier

4 channels. 150 W x 4 into 8 ohms or 275 x 4 into 4 ohms, both with 0.03% THD. Class A/AB operation; 1,400-W toroidal transformer. S/N 115 dB; damping factor greater than 200; dynamic headroom 2 dB. 17 x 6 x 15 in; 55 lb.....\$1,995

Legacy 220-W/ch Amplifier

2 channels. 220 W x 2 into 8 ohms or 400 x 2 into 4 ohms, both with 0.005% THD. Class A/AB operation; 1,400-W toroidal transformer; 20 hand-matched bipolar devices. S/N 115 dB; damping factor 200; dynamic headroom 2 dB. 17 x 6 x 15 in; 50 lb.....\$1,795

LINEAR RESEARCH

M-75 75-W Mono Tube Amplifier

1 channel. 75 W into 8 ohms. Full tube design with cage cover. S/N 78 dB.....\$2,495/pr

LINN

Klout 80-W/ch Amplifier

2 channels. 80 W x 2 into 8 ohms or 160 x 2 into 4 ohms. Features dual-mono design with separate regulated isolated power supply for each channel; overload, overcurrent, short-circuit, thermal, over/undervoltage, and DC protections.

3 output pairs; line-level daisychain connectors. Remote turn-on; LED indicators.....\$3,995

LK100 50-W/ch Amplifier

2 channels. 50 W x 2 into 8 ohms or 90 x 2 into 4 ohms. Overcurrent and thermal protections; screened transformer; semiregulated power supply. Outputs for 4 speaker pairs; line-level daisychain connectors.....\$1,195

LUXMAN

M-383 200-W/ch Amplifier

2 channels. 200 W x 2 rms into 8 ohms or 700 x 2 into 2 ohms. Toroidal transformer; all-stage symmetrical push-pull circuit; Star circuitry; line-phase sensor. Gold-plated inputs; outputs for 2 speaker pairs. A/B speaker selector; remote turn-on/off; independent L/R volume controls; clipping indicator. Black or champagne finish. S/N 126 dB; THD 0.04%. 17 1/2 x 7 x 17 1/4 in; 38.9 lb.....\$1,495

M-363. As above. 110 W x 2 rms into 8 ohms or 330 x 2 into 2 ohms. Not bridgeable. No toroidal transformer or volume controls. 17 1/2 x 7 x 16 7/8 in; 29.5 lb.....\$795

M-375 110-W/ch Amplifier

2 channels. 110 W x 2 into 8 ohms or 330 x 2 into 2 ohms. All-stage symmetrical push-pull circuit; clipping indication by VU meters; Duo Beta circuitry; chimney-type heat sink. Gold-plated inputs. A/B speaker selector; remote turn-on/off. THD 0.04%; S/N 126 dB. 17 1/2 x 7 x 16 7/8 in; 29.5 lb.....\$995

MARANTZ

MM-500 280-W Amplifier

5 channels. 70 W x 3 (front, center) + 35 x 2 (rear) or 90 x 1 from 40-20,000 Hz with 0.3% THD (center only) or 45 x 2 from 100-7,000 Hz with 0.3% THD (rear only), all rms into 8 ohms. Designed for home theater systems. RC-5 system remote-control jacks; banana-plug outputs. Peak indicators. S/N 110 dB; slew rate 20 V/ μ s. 16 1/2 x 5 1/4 x 13 1/2 in; 20 lb.....\$700

SM-500 85-W/ch Amplifier

2 channels. 85 W x 2 rms into 8 ohms with 0.09% THD or 105 x 2 rms into 4 ohms with 0.1% THD. Includes RC-5 system remote-control jacks; banana-plug outputs. Peak indicators. S/N 112 dB; slew rate 20 V/ μ s. 16 1/2 x 5 1/4 x 13 1/2 in; 19 lb.....\$450

MA-500 125-W THX Mono Amplifier

1 channel. 125 W rms into 8 ohms with 0.5% THD or 180 W rms into 4 ohms with 0.9% THD. THX certification; multiple-unit bridging capability. Gold-plated RCA input; 2 banana-plug outputs; RC-5 system remote-control interface. Remote turn-on/off with compatible Marantz equipment. S/N 116 dBA; damping factor 200 at 8 ohms. 3-yr limited warranty. 3 3/8 x 5 1/4 x 17 3/4 in.....\$300

MARCHAND

PS24 Modular Amplifier

Accepts up to 4 modules, each rated at 100 W/ch. Toroidal power transformers. 2 1/2 x 5 3/4 x 7 3/4 in.....\$199-\$279

MARK LEVINSON

No. 333 300-W/ch Amplifier

2 channels. 300 W x 2 into 8 ohms, 600 x 2 into 4 ohms, or 1,200 x 2 into 2 ohms, all cont from

AMPLIFIERS

20-20,000 Hz with 0.5% THD. Adaptive biasing; AC power filtering with DC-offset correction up to 1 V; separate power supplies for each channel including toroidal transformers with independent secondary windings; balanced input and voltage-gain circuitry. 17¼ x 10½ x 19 in; 150 lb.....\$8,495
No. 332. As above, 200 W x 2 into 8 ohms, 400 x 2 into 4 ohms, or 800 x 2 into 2 ohms, all cont with 0.5% THD.....\$6,495
No. 331. As above, 100 W x 2 into 8 ohms, 200 x 2 into 4 ohms, or 400 x 2 into 2 ohms, all cont with 0.5% THD. 17¼ x 9½ x 19 in.....\$4,550

McCORMACK

DNA-1 185-W/ch Amplifier
 2 channels. 185 W x 2 into 8 ohms or 370 x 2 into 4 ohms. 16 output devices with power distributed and stored near each. Binding-posts and barrier-strip outputs.....\$1,995
 Mono version of the above. 370 W into 8 ohms. Balanced and unbalanced inputs.....\$4,595/pr
DNA-0.5. As DNA-1. 100 W x 2 into 8 ohms or 200 x 2 into 4 ohms.....\$1,295

Micro Power Drive 50-W/ch Amplifier

2 channels. 50 W x 2 into 8 ohms, 75 x 2 into 4 ohms, 120 x 1 into 8 ohms, or 180 W x 1 into 4 ohms. Unbalanced input; binding-post output. Compact chassis.....\$895

McINTOSH

MC500 500-W/ch Amplifier
 2 channels. 500 W x 2 cont avg into 2, 4, or 8 ohms with 0.005% THD. Outputs for 2, 4, or 8 ohms. 2 power meters. S/N 90 dBA balanced. 85 dBA unbalanced; damping factor 200; dynamic headroom 2.1 dB. 17¼ x 10¾ x 20½ in; 110 lb.....\$7,000

MC300 300-W/ch Amplifier

2 channels. 300 W x 2 or 600 x 1. McIntosh Autotransformer for channel-to-speaker coupling with impedance taps of 2, 4, and 8 ohms. Balanced, unbalanced inputs. 2 power meters.....\$3,750

MC7106 960-W THX Amplifier

6 channels. 160 W x 6 into 4 ohms. THX certification; protection circuitry. 17½ x 7½ x 20 in; 53 lb.....\$3,500

MC7104 400-W Amplifier

4 channels. 100 W x 4 into 4 ohms. Interconnect capability with CR10 or CR12 A/V controller. Individual channel-level controls.....\$2,750

MC7108 320-W Amplifier

8 channels. 40 W x 8 into 4 ohms; each channel pair bridgeable to 100 W into 4 ohms. 17½ x 7½ x 20 in; 40 lb.....\$2,500

MC7100 100-W/ch Amplifier

2 channels. 100 W x 2 into 8 ohms, 150 x 2 into 4 ohms, or 300 x 1 into 8 ohms. 17½ x 3¾ x 17¼ in; 24 lb.....\$1,400

MELOS

Triode 402 400-W Mono Tube Amplifier

1 channel. 400 W. Pure triode operation from 1 to 8 ohms; fully balanced operation; balanced-input and proprietary zero-gain circuitry.....\$7,795/pr

Triode 202 Gold Series 180-W/ch Tube Amplifier

2 channels. 180 W x 2. Pure triode operation; zero-gain circuit. Balanced input.....\$3,895

MERIDIAN

Model 555 65-W/ch Amplifier

2 channels. 65 W x 2 into 8 ohms with 0.05% THD. Thermal and DC protection. S/N 90 dB. 12½ x 3½ x 12½ in.....\$1,095

MTX SOUNDCRAFTSMEN

A900PRO 375-W/ch THX Amplifier

2 channels. 375 W x 2 into 8 ohms, 600 x 2 into 4 ohms, or 1,350 x 1 into 8 ohms, all rms with 0.05% THD. THX certification; MOSFET design. ¼-in phone, RCA, and XLR inputs; 5-way binding posts; Neutrik outputs. Gain controls. Rack mount. 19 x 5¼ x 16½ in.....\$2,000

H5002 250-W/ch Amplifier

2 channels. 250 W x 2 into 8 ohms or 375 x 2 into 4 ohms, both rms with 0.05% THD. Class H operation. ¼-in phone inputs; 5-way binding posts. 8½ x 7 x 13 in.....\$950

S800 205-W/ch Amplifier

2 channels. 205 W x 2 rms into 8 ohms or 300 x 2 rms into 4 ohms, both with 0.05% THD or 600 x 1 rms into 8 ohms. MOSFET design. RCA inputs; 5-way binding posts. 8½ x 4¾ x 12 in; 18 lb.....\$500
S860. As above, also providing 450 W x 2 rms into 2 ohms at 1,000 Hz with 0.05% THD or 900 x 1 rms into 4 ohms. No RCA inputs. ¼-in phone inputs. 8½ x 5¼ x 13 in; 20 lb.....\$600

MUSEATEX

AS10 100-W/ch Amplifier

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

NAD

Soft Clipping circuitry is designed to prevent speaker-damaging distortion.

Model 208THX 250-W/ch THX Amplifier

2 channels. 250 W x 2 cont avg into 8 ohms or 500 x 1 into 8 ohms. THX certification; MOSFET design. Symmetrical balanced inputs. 19-in rack-mount.....\$1,499

Model 916 180-W Amplifier

6 channels. 30 W x 6 cont avg into 8 ohms with 0.5% THD. 30 x 4 + 90 x 1, 30 x 2 + 90 x 2, or 90 x 3 into 8 ohms. 3 discrete power supplies; Soft Clipping circuitry; 2-ohm drive capability. 6 buffered line-level outputs. S/N 85 dB; damping factor 100 at 50 Hz; dynamic headroom 2 dB. 16½ x 4¼ x 14½ in.....\$699

Model 912 30-W/ch Amplifier

2 channels. 30 W x 2 cont avg into 8 ohms with 0.5% THD or 90 x 1 into 8 ohms. Soft Clipping circuitry; 2-ohm drive capability. Variable input sens. S/N 85 dB; damping factor 100 at 50 Hz; dynamic headroom 2 dB. 16½ x 3¾ x 10½ in.....\$279

NAIM

NAP-250 70-W/ch Amplifier

2 channels. 70 W x 2 cont into 8 ohms. Toroidal transformers; 4 regulated power supplies; thermal protection.....\$3,000

NAP-180 60-W/ch Amplifier

2 channels. 60 W x 2 cont into 8 ohms. 430-VA toroidal transformer; 4 smoothing capacitors; thermal protection. 16¾ x 3 x 11¾ in.....\$1,900

NAP-140 45-W/ch Amplifier

2 channels. 45 W x 2 cont into 8 ohms. Dual-power-supply rectification; 2 smoothing capacitors for each channel; thermal protection. 16¾ x 3 x 11¾ in.....\$1,350

NAP-90/3 30-W/ch Amplifier

2 channels. 30 W x 2 cont into 8 ohms. Protection circuitry.....\$800

NILES

SI-1200 300-W Amplifier

12 channels. 25 W x 12 into 8 ohms with 0.01% THD, all channels driven; all channel pairs bridge to 50 x 1 into 8 ohms with 0.1% THD. Designed for multiroom systems. Thermal and short-circuit protection. 12-V DC switched trigger output; 5-way binding posts. BusMatrix selector to route stereo, mono, and surround sound simultaneously to different rooms; independent level controls; music-sense, external-voltage-trigger, and manual turn-on modes; LED indicators. 17 x 5¼ x 14 in; 29 lb.....\$900

ONKYO

Integra M-588F 200-W/ch Amplifier

2 channels. 200 W x 2 rms into 8 ohms or 750 x 2 max into 2 ohms. Dual-mono design; discrete outputs; overload protection. XLR and RCA inputs; 4 parallel banana-plug outputs. 2 power meters with auto range selection. THD 0.005%; S/N 120 dB; damping factor 180. 18 x 7½ x 16¾ in; 65.2 lb.....\$2,099

Integra M-504 165-W/ch Amplifier

2 channels. 165 W x 2 rms into 8 ohms or 530 x 2 max into 2 ohms. Dual-mono design; discrete outputs; linear switching. 4-way speaker selector; peak power meters. THD 0.003%; S/N 120 dB; damping factor 140. 18¾ x 7¾ x 16½ in; 49.5 lb.....\$869

M-501 150-W/ch Amplifier

2 channels. 150 W x 2 rms into 8 ohms, 210 x 2 max into 8 ohms, or 400 x 2 into 2 ohms. Protection circuitry. Outputs for 2 speaker pairs. THD 0.09%; S/N 100 dB; damping factor 60. 17¾ x 5¾ x 13¾ in; 23.1 lb.....\$399

PARASOUND

HCA-1206 810-W THX Amplifier

6 channels. 135 W x 6 into 8 ohms or 200 x 6 into 4 ohms; 2 channel pairs bridge to 300 x 1. Designed for home theater. THX certification; matched JFET inputs; MOSFET drivers; 24 Beta-matched 15-amp 16-MHz bipolar outputs; 1,700-VA power transformer; DC servo circuitry; 120,000-µF power supply; direct coupling with no capacitors or inductors in signal path. Gold-plated 5-way binding posts; RCA jacks. Looping switches for multiple-zone stereo; current-overload indicators; gain controls.....\$1,950

HCA-2003 600-W Amplifier

3 channels. 200 W x 3 into 8 ohms or 300 x 3 into 4 ohms. Mounts in standard EIA 3U rack. Separate power supplies for each channel; separate supplies for driver stage of each channel.....\$1,595

HCA-806 480-W Amplifier

6 channels. 80 W x 6 rms into 8 ohms or 120 x 6 rms into 4 ohms; two channel pairs bridge to 180 x 1 rms. Matched JFET inputs; 24 Beta-matched 15-amp 60-MHz bipolar outputs; 1,200-VA power transformer; DC servo circuitry; 90,000-µF power supply. Gold-plated 5-way

binding posts; RCA jacks. Looping switches for multiple-zone stereo; gain controls. THD 0.05% at full power; S/N 118 dB input shorted, IHFA-weighted; slew rate 130 V/μs; damping factor 800 at 20 Hz; dynamic headroom 2 dB. 19 x 5¼ x 18½ in; 50 lb\$1,150

HCA-1000 110-W/ch THX Amplifier
2 channels. 110 W x 2 into 8 ohms with THD 0.03%. 180 x 2 into 4 ohms, or 300 x 1 into 8 ohms. THX certification; complimentary JFET input transistors; MOSFET drivers; 12 Beta-matched 15-amp 60-MHz bipolar outputs; 700-VA toroidal power transformer; DC servo circuitry; 28,000-μF power supply; current overload indicators; direct coupling with no capacitors or inductors in signal path. Gold-plated 5-way binding posts; RCA jacks. Gain controls\$575

HCA-600 60-W/ch Amplifier
2 channels. 60 W x 2 into 8 ohms, 75 x 2 into 4 ohms, or 150 x 1 into 8 ohms. JFET input transistors; bipolar output transistors; DC servo circuitry; current overload indicators; direct coupling with no capacitors or inductors in signal path. Gold-plated 5-way binding posts; RCA jacks. Gain controls. THD 0.07%\$395

PERREAUX TECHNOLOGIES

Reference 250 250-W/ch Amplifier
2 channels. 250 W x 2 cont avg into 8 ohms or 400 x 2 into 4 ohms with 0.01% THD. Class A/AB design; oversized toroidal power transformer and storage capacitors; MOSFET output drivers; gold-plated input and output drivers; power-on muting; balanced and unbalanced inputs. Rear handles. Dynamic headroom 2 dB. Silver or black chrome finish. 19 x 17¼ x 7½ in; 43 lb\$2,995

E-675 450-W Amplifier
6 channels. 75 W x 6, 75 x 4 + 200 x 1, 200 x 2 + 75 x 2, or 200 x 3 cont avg into 8 ohms; 125 W x 6 into 4 ohms with 0.005% THD. 3 toroidal power transformers. Gold-plated inputs; 5-way binding posts. Signal and clipping indicators. Dynamic headroom 2 dB. Black satin finish. 17½ x 16¼ x 5¼ in; 38 lb\$1,495

E-120 120-W/ch Amplifier
2 channels. 120 W x 2 cont avg into 8 ohms or 180 x 2 cont avg into 4 ohms with 0.003% THD. Class A/AB design; toroidal power supply; MOSFET output drivers. Gold-plated inputs; 5-way posts. Dynamic headroom 2 dB. Black satin. 17½ x 15 x 5¼ in; 20 lb\$1,095

PIONEER

M-91 200-W/ch Amplifier
2 channels. 200 W x 2 cont avg into 8 ohms with 0.003% THD. Outputs for 2 speaker pairs; headphone jack. S/N 125 dBA. 18 x 6½ x 17 in\$1,400

M-72 200-W Amplifier
4 channels. 50 W x 4 cont avg into 8 ohms with 0.02% THD or 100 W x 2 cont avg into 8 ohms with 0.009% THD. Outputs for 3 speaker pairs; headphone jack. S/N 120 dBA. 18½ x 6½ x 16¾ in\$1,000

PROCEED

AMP3 450-W THX Amplifier
3 channels. 150 W x 3 into 8 ohms or 250 x 3 into 4 ohms. THX certified. Dedicated power supply for each channel; toroidal transformer. 2

sets of 5-way binding posts; balanced and unbalanced inputs. Remote turn-on capability...\$2,995
AMP2. As above, 2 channels. Can be upgraded to AMP3\$1,995

PROTON

AA-1660 360-W Amplifier
6 channels. 60 W x 6 into 8 ohms with 0.05% THD. Protection circuitry; bridgeable output. S/N 113 dB; damping factor 100 dB. 16½ x 4¾ x 15½ in\$700

AA-2120 120-W/ch Amplifier
2 channels. 120 W x 2 into 8 ohms or 180 x 2 into 4 ohms. Dual-mono design. Gold-plated outputs and RCA inputs. 2 peak meters. THD 0.01%; S/N 100 dB; slew rate 50 V/μs; damping factor 100 dB; dynamic headroom 2.5 dB. 16½ x 4¾ x 15¼ in\$700
AA-2080. As above. 80 W x 2 into 8 ohms or 120 x 2 into 4 ohms\$500

PS AUDIO

PS-200 Delta 200-W/ch Amplifier
2 channels. 200 W x 2 into 8 ohms or 375 x 2 into 4 ohms. Toroidal transformer; Class AB operation; EMI/RFI filtering; fuse protection; direct coupling; glass-epoxy circuit board. THD 0.1%; slew rate 150 V/μs. 17 x 6 x 17 in; 68 lb...\$1,995
With balanced inputs\$2,195

PS-100 Delta 120-W/ch Amplifier
2 channels. 120 W x 2 into 8 ohms or 200 x 2 into 4 ohms. Dual-mono design; direct-coupled input and output. THD 0.1%; slew rate 150 V/μs. 17 x 6 x 17 in; 45 lb\$1,295

PS-250 Delta 250-W Mono Amplifier
1 channel. 250 W into 8 ohms or 400 W into 4 ohms. EMI/RFI filtering; direct coupling; fuse protection; glass-epoxy circuit board. THD 0.1%; slew rate 150 V/μs. 17 x 6 x 17 in; 52 lb...\$1,248

QUICKSILVER

Great Little Amp GLA 40-W/ch Tube Amplifier
2 channels. 40 W x 2 into 4 or 8 ohms. Hand wiring; 6DJ8, 12AX7, four matched EL34 vacuum tubes. 15¾ x 10½ x 5½ in; 48 lb...\$1,195

Model 60 Mono Tube Amplifier
1 channel. 60 W into 4 or 8 ohms. Hand wiring; 12AX7, 12BH7, and four matched EL34 vacuum tubes. Self-biasing. Other output tubes may be used without adjustments. 14¼ x 8¼ x 5½ in; 32 lb\$998

ROTEL

RB-985THX 500-W THX Amplifier
5 channels. 100 W x 5 cont avg into 8 ohms with 0.03% THD. THX certification; toroidal transformer. RCA and DB-25 inputs. S/N 115 dB; damping factor 180. 17¾ x 5½ x 15¾ in...\$1,000

RB-990BX 200-W/ch Amplifier
2 channels. 200 W x 2 cont avg into 8 ohms with 0.03% THD. Toroidal transformer with separate channel rectifiers and filter capacitors. S/N 120 dB; damping factor 1,000. 17¾ x 4¾ x 14¾ in\$1,000

RMB-100 125-W Mono Amplifier
1 channel. 125 W cont avg into 8 ohms with 0.03% THD. MOSFET output. RCA and balanced inputs; dual output terminals. Auto turn-

on. S/N 100 dB; damping factor 500. 6½ x 6¾ x 7¾ in\$700

RB-956AX 240-W Amplifier
6 channels. 40 W x 6, 40 x 4 + 100 x 1, 40 x 2 + 100 x 2, or 100 x 3 cont avg into 8 ohms with 0.03% THD. Toroidal transformer. Gain control. S/N 105 dB; damping factor 180. 17¾ x 4¾ x 14½ in\$500

RB-970BX-II 60-W/ch Amplifier
2 channels. 60 W x 2 or 180 x 1 cont avg into 8 ohms with 0.03% THD. Toroidal transformer. S/N 116 dB; damping factor 280. 17¾ x 3¾ x 12 in\$400

SONANCE

Sonamp 2120 120-W/ch Amplifier
2 channels. 120 W x 2 into 8 ohms or 160 x 2 into 4 ohms. Class AB output stage. RCA output for daisy-chaining. On/off signal sensing; level controls. Rack-mount version available. THD 0.05%\$649

Sonamp 260 x 3 60-W/ch Amplifier
2 channels. 60 W x 2 into 8 ohms or 120 x 2 into 4 ohms. Class AB output stage. RCA output for daisy-chaining. On/off signal sensing; level controls; switches for 3 speaker pairs. THD 0.05%\$459
Sonamp 260. As above, without 3 speaker-pair switches\$399

SONOGRAPHE

SA250 125-W/ch Amplifier
2 channels. 125 W x 2 into 8 ohms. Bipolar output stage. 17 x 5¼ x 13 in\$995

SONY

TA-N80ES 200-W/ch Amplifier
2 channels. 200 W x 2 into 8 ohms with 0.004% THD. 270 x 2 into 4 ohms with 0.006% THD, or 580 x 1 into 8 ohms with 0.007% THD. Discrete output transistors; triple push-pull complementary output stage; 520-VA power transformer; thermal and short-circuit protections; separate power supplies for input and output. Fixed and variable inputs; mono input/output; balanced-XLR inputs; parallel A/B speaker terminals. Gain controls. Slew rate 150 V/μs; damping factor 100 at 8 ohms, 1,000 Hz; dynamic headroom 2.8 dB at 4 ohms. Veneer side panel. 18¾ x 7¾ x 14½ in; 52.9 lb\$1,250

TA-N55ES 110-W/ch Amplifier
2 channels. 110 W x 2 into 8 ohms with 0.004% THD, 150 x 2 into 4 ohms with 0.006% THD, or 300 x 1 into 8 ohms with 0.007% THD. Discrete output transistors; parallel push-pull output stage with 4 transistors per channel; thermal and short-circuit protections; separate power supplies for input and output. Fixed and variable inputs; mono input/output; parallel A/B speaker terminals. Gain control; A/B speaker switching. Slew rate 120 V/μs; damping factor 100 at 8 ohms, 1,000 Hz; dynamic headroom 2.8 dB at 4 ohms. 17 x 6 x 14½ in; 26.9 lb\$520

TA-N220 180-W Amplifier
4 channels. 45 W x 4 with 0.015% THD, 100 x 1 + 45 x 2 with 0.1% THD, or 100 x 2 with 0.1% THD, all into 8 ohms. Variable line-level-gain and bridging controls; front-panel status indicators. Dynamic headroom (4-channel mode) 2.3 dB into 8 ohms. 17 x 5¾ x 14¾ in; 20.3 lb\$360

SOUNDSTREAM

DA2 200-W/ch THX Amplifier

2 channels. 200 W x 2 cont into 8 ohms with 0.1% THD or 1,000 x 1 into 4 ohms. THX certification; proprietary Stewart Switch-Mode power supply with RF filtering; 1/2-ohm stability; harmonic-phase correction circuit. Balanced and unbalanced inputs; 5-way binding posts. S/N 110 dBA; slew rate 30 V/ μ s; damping factor 500. 17 1/2 x 1 3/4 x 15 in.\$1,195

M Series

The following feature a high-current monoblock design and are THX certified.

M-1 120-W Mono Amplifier

120 W cont into 8 ohms with 0.05% THD; high flux toroidal power transformer; high current circuitry with 3 pairs of discrete high-speed power transistors. Balanced and unbalanced inputs; 5-way binding posts. S/N 113 dBA; slew rate 30 V/ μ s; damping factor 350. 5 3/4 x 5 3/4 x 16 in; 14 lb.\$399

M-2 120-W/ch Amplifier. As above. dual-monoblock. 17 x 5 3/4 x 16 in; 28 lb.\$799

M-3 360-W Amplifier. As above. tri-monoblock. 42 lb.\$1,199

SUNFIRE

Sunfire 300-W/ch Amplifier

2 channels. 300 W x 2 into 8 ohms, 600 x 2 into 4 ohms, 1,200 x 2 into 2 ohms, 2,400 x 2 into 1 ohm. Designed to drive any impedance load. Features output transistors with high-energy storage capacitors incorporating reactive currents from speaker back into power supply; double-sided glass epoxy circuit boards; metal-film resistors; crystal base with damping supports. Power Supply Energy meter on front panel. 19 x 6 1/2 x 15 3/4 in; 43 lb.\$2,175

TECHNICS

SE-A1000 65-W/ch Amplifier

2 channels. 65 W x 2 into 8 ohms with 0.01% THD. MOS Class AA circuitry with MOSFET devices in Class A voltage-control amp and bipolar transistors in current-drive amp; transformer coil wound on R-shaped iron core to reduce flux leakage. Needle-type power meters.\$550

THRESHOLD

T400 150-W/ch Amplifier

2 channels. 150 W x 2 into 8 ohms, 300 x 2 into 4 ohms, or 450 x 1 into 8 ohms. Class A operation; dual-mono design; separate toroidal transformers and bridge rectifiers for each channel; separate power supplies for voltage- and current-gain stages; discrete direct-coupled circuitry; 1-ohm load capability; 18 individually matched IGBT output devices per channel; no global feedback. Balanced inputs. 10-yr parts-and-labor warranty.\$5,250

T200 100-W/ch Amplifier

2 channels. 100 W x 2 into 8 ohms, 200 x 2 into 4 ohms, or 330 x 1 into 8 ohms. Class A operation; toroidal transformer and separate power supplies for voltage- and current-gain stages; discrete direct-coupled circuitry; 1-ohm load capability; 16 matched IGBT output devices per channel; no global feedback. Balanced inputs. 10-yr parts-and-labor warranty.\$4,200

T100 60-W/ch Amplifier

2 channels. 60 W x 2 into 8 ohms, 120 x 2 into 4 ohms, or 180 x 1 into 8 ohms. Class A operation;

toroidal transformer; 128,000- μ F filter capacitance; discrete direct-coupled circuitry; 12 matched IGBT output devices per channel; no global feedback. Balanced inputs. 10-yr parts-and-labor warranty.\$2,850

YAMAHA

MX-1 200-W/ch Amplifier

2 channels. 200 W x 2 rms into 8 ohms with 0.008% THD or 350 x 2 rms into 2 ohms with 0.09% THD. Gold-plated PC-board wiring; twin transformers; Class A amplification; linear damping circuit. Link for CX-1 or CX-2 pre-amp; 3-way binding posts; gold-plated solid-brass inputs. A/B speaker switching. S/N 125 dB; damping factor 350. 17 1/8 x 4 3/8 x 19 1/8 in; 52.8 lb.\$1,199

MX-2. As above, 150 W x 2 rms into 8 ohms with 0.008% THD. S/N 123 dB. 17 1/8 x 4 3/8 x 19 1/8 in; 42 lb.\$899

PREAMPLIFIERS

ACCUPHASE

C-250 Preamplifier

Balanced and unbalanced inputs and outputs; headphone jack. Line amplifier topology with bridged feedback; 2 power transformers in dual-mono configuration; separate housings for left and right channels; logic-controlled relays; gold-plated glass epoxy printed circuit board; subsonic filter; separate amp for headphone jack; motor-driven volume control. Remote source switching and volume-level control: balance control. THD 0.005%. 18 3/4 x 5 1/2 x 16 1/4 in; 30.4 lb.\$5,495

AD-250. MM/MC phono EQ for the above. S/N 88 dB MM, 85 dB MC.\$595

ACURUS

RL11 Preamplifier

2 tape outputs; 2 line-level outputs. Hand-crafted, pure discrete Class A design; dual-mono DC power supplies; silver-to-silver switching contacts; 1% metal-film resistors; metalized polypropylene capacitors. Remote control with volume, balance, and mute controls. 19-in front panel optional. THD 0.05%; S/N 95 dBA. 17 x 3 1/2 x 8 in; 14 lb.\$799

LS11. As above, without remote control.\$649

ADCOM

GTP-600 A/V Preamplifier/Tuner

4 line-level inputs; 4 composite/S-video inputs; 2 monitor outputs; subwoofer output; gold-plated RCA connectors. Dolby Pro Logic and other surround modes including Cinema augmentation of Dolby Pro Logic; variable rear-channel delay up to 100 ms; on-screen displays; programmable remote control. THD 0.005%; S/N 100 dB. 17 x 4 1/4 x 12 3/4 in; 17 lb.\$1,100

GTP-550. As above, remote control not programmable. RCA connectors not gold-plated, no on-screen displays, no S-video inputs.\$900

GFP-565 Preamplifier

5 line-level inputs; MM/MC phono input; 3 outputs including 1 direct-coupled; signal-processor loop; headphone jack. Class A circuitry; 1% Roederstein metal-film resistors; metal-film capacitors; double-copper-plated glass-epoxy printed circuit board; aluminum chassis; separate headphone amplifier. Record-out selector;

loudness control. THD 0.0025%; S/N 100 dB. 17 x 3 1/4 x 13 in; 11 lb.\$900

GFP-555II. As above, chassis not aluminum. THD 0.003%. 12 lb.\$600

GTP-450 Preamplifier/Tuner

5 line-level inputs; signal-processor loop. Quartz-referenced digital tuner; motor-driven volume control. 14 AM/FM presets; remote control. THD 0.0075%; S/N 95 dB. 17 x 3 1/4 x 12 1/4 in; 14 lb.\$500

GPT-350. As above, without motor-driven volume control or remote control.\$400

AMC

CVT1030 Tube Preamplifier

Inputs for 6 line-level sources; 2 sets of outputs. Class A vacuum-tube input and output stage; headphone jack. Bass and treble controls; direct mode. Balanced-output module optional.\$599

AV81 A/V Preamplifier

4 audio and A/V inputs; buffered composite-video inputs. A/V recording.\$499

AV81HT. As above, with Dolby Pro Logic decoder. Upgradable to THX. Front L/R, center-channel, 2 rear-channel, and subwoofer outputs. \pm 1-dB balance calibration circuit; switchable crossover at 80 Hz; proprietary sound fields.\$749

AV81HT-THX. As AV81HT but with THX certification.\$1,199

ARAGON

Aurum Preamplifier

6 inputs; 2 tape outputs; 2 unbalanced RCA outputs; gold-plated balanced-XLR output. Dual-mono design; power supply in separate chassis; matched transistors; balanced outputs time aligned to within 2 nanoseconds; direct output coupling; discrete Class A circuitry; shielded switches; Penny & Giles volume control; 5 gold-plated wipers per channel; OFC circuit-board conductor and ground plane. THD 0.03%; S/N 100 dBA. 19 x 3 1/2 x 14 1/2 in; 32 lb.\$1,799

Model 18K MkII Preamplifier

6 inputs; 2 line-level outputs; 2 tape outputs; gold-plated connectors. Hand-crafted fully discrete Class A design; toroidal power supply in separate chassis; dual-mono DC supply rails; direct output coupling; gain stage without output capacitors; discrete-transistor regulation for each channel; military-spec glass-epoxy circuit board; matched signal-path transistors; epoxy-dipped military-spec RN60D resistors; silver switch contacts; Penny & Giles volume and balance controls. Separate listen and record switches. THD 0.04%; S/N 100 dBA. 19 x 3 1/2 x 11 in; 24 lb.\$1,399

ARCAM

Delta Black Box 500 Digital Preamplifier

7 digital inputs including AES/EBU balanced input; 2 digital record outputs; 2 gold-plated output pairs. Arcam-designed discrete bit-stream D/A converter; volume control in digital domain. Sync Lock with Arcam CD transports; defeatable display; remote source selection; remote control. Sampling rates 32, 44.1, and 48 kHz.\$1,500

AUDIO BY VAN ALSTINE

FET-Valve EC Tube Preamplifier

Phono inputs; 7 line-level inputs; 2 tape loops; signal-processor loop; headphone jack. Hybrid

vacuum-tube/MOSFET design; voltage- and current-overload protection; toroidal transformer; regulated power supplies. Bass, treble, and balance controls. Black anodized faceplate. 17 x 3½ x 13 in.\$1,198

Super Pas 4i Tube Preamplifier

Phono inputs: 5 line-level inputs; 2 tape loops; headphone jack. Straight-line vacuum-tube voltage-gain circuits followed by solid-state current drivers; toroidal transformers; regulated power supplies; ceramic selector switch. Balance control. Black anodized faceplate. 12 x 3½ x 10 in.\$699

AUDIO DESIGN ASSOCIATES

SSD-66 Digital A/V Preamplifier

Inputs for 4 analog sources; 4 composite-video inputs; 6-channel audio output; 3 coaxial digital inputs; 1 fiber-optic digital input; 1 composite-video output; programmable aux-device trigger output. Requires RFD-1 for Dolby Surround AC-3 processing. Dolby Pro Logic mode; 16 programmable modes with auto switching for each input; source input balancing; programmable mode names; customizable acoustic settings per mode. 19 x 1¾ x 16 in.\$3,999

RFD-1. Digital Dolby Surround AC-3 demodulator for above. 19 x 1¾ x 16 in.\$999

Delta 3 A/V Preamplifier

8 A/V sources; 3 audio/composite-video outputs; variable and fixed audio outputs for each zone; loop input for each zone; main 12-V DC output; 12-V DC output for each zone. Designed for 3-zone multiroom system. Discrete source-selection and preamplifier stages. Same- or independent-source selection for all zones; 12-character LED display; volume, bass, treble, balance, loudness, and stereo-enhancement controls with presets for each zone.\$2,099

ADP-8 Preamplifier

5 inputs; 3 tape loops; signal-processor loop; 2 outputs; switched AC outlet. Balance, bass, midrange, and treble controls. THD 0.05%; S/N 85 dB. 3½ x 19 x 11¾ in.; 8 lb.\$1,259

AUDIO INNOVATIONS

L2 Tube Preamplifier

4 line-level inputs; tape loop; 2 main outputs; buffered tape output. Ground-isolation switch. Switchable output level.\$1,100

AUDIO RESEARCH

LS2B MkII Tube Preamplifier

Switch-defeatable tape outputs; inputs for 6 line-level sources; unbalanced RCA outputs; 2 balanced-XLR output pairs; balanced-XLR inputs. Hybrid tube/solid-state design with 6922 dual triode; four-section 41-detent attenuator; four-section gold-contact input-selector switch; Class A design; regulated power supplies; second transformer for active feedback circuit; coaxial capacitors. Manual and auto muting. 3-yr warranty. 19 x 5¼ x 10¼ in.; 13 lb.\$2,995

LS2 MkII. As above, no balanced inputs.\$2,650

LS3B Preamplifier

2 unbalanced output pairs; balanced-XLR outputs. DC-coupled inputs; regulated power supply; aircraft-grade toggle switches. Gain, balance, mono/stereo, and source-select controls; mute switch. 3-yr warranty. 19 x 5¼ x 10¼ in.; 11 lb.\$1,995

LS3. As above, no balanced outputs.\$1,695

LS7 Tube Preamplifier

5 line-level inputs. Hybrid tube/solid-state design with four 6922/E88cc dual triodes; regulated power supplies. Gain control; mute switch. 19 x 5¼ x 10¼ in.; 9.8 lb.\$1,495

AUDIOSOURCE

PRE/TNR Two Preamplifier/Tuner

3 inputs; 3 outputs. Video switching; auto-on; remote switching. Remote control.\$599

PRE One Preamplifier

6 inputs; 2 main output pairs; MC phono input. Features digital input switching; FET inputs. Bass, midrange, and treble controls; bass-EQ circuitry; tape-dubbing capability; subsonic filter. S/N 85 dB MM, 70 dB MC, 100 dB line. 16½ x 2¾ x 11¾ in.; 8 lb.\$279

AUDIO SYNTHESIS

Passion V Preamplifier

Line-level inputs; balanced inputs and outputs; tape loop. Dual-mono design; 31-step attenuators. THD 0.0002%.\$1,795

Passion Preamplifier

Line-level inputs; includes tape loop. THD 0.0002%.\$1,095

Pro Passion. As above, no tape loop.\$950

AUDIRE

Andante Preamplifier

5 line-level inputs; separate MM and MC phono inputs; 2 tape loops; 2 line-level output pairs; 4 switched and 4 unswitched AC outlets. Dual-mono design with separate circuit boards, controls, and regulated power supplies for each channel; Class A circuitry in push-pull topology; direct coupling for all stages; dual matched FET's for input stages. Bass, treble, volume, and source-select controls for each channel; tone defeat/bypass.\$1,903

Diffet 3 Preamplifier

5 line-level inputs; MC phono input; 2 tape loops; 2 line-level output pairs. Differential FET's in input stages; DC coupling; no capacitors in signal path; regulated power supply. S/N 86 dBA phono, 94 dB line. 19 x 2¼ x 7½ in.\$1,147

Without MC stage.\$1,000

Legato Preamplifier

5 line-level inputs; MM phono input; 2 tape loops; 2 line-level output pairs. Polypropylene and polystyrene capacitors; metal-film resistors; regulated power supply; DC-coupled stages; no capacitors in signal path; no internal wiring. S/N 75 dBA phono, 90 dB line. 19 x 2¼ x 7½ in.\$587

B&K COMPONENTS

AVP4000 A/V Preamplifier/Tuner

4 composite-video inputs; 6 line-level inputs; 4 composite-video outputs; 5 line-level outputs; balanced outputs; 20 AM/FM presets. Multiple surround modes for one zone including Dolby Pro Logic and THX; Dolby Surround AC-3 upgradable; 20 user presets. THD 0.02%; S/N 89 dB. 17 x 3½ x 11 in.; 16 lb.\$1,698

AVP1000 A/V Preamplifier/Tuner

4 composite-video inputs; 6 line-level inputs; 4 composite-video outputs; 3 line-level outputs; balanced outputs. Multiple surround modes including Dolby Pro Logic; 20 user presets; 16

AM/16 FM presets; custom naming for memories, functions, and inputs; programmable remote control. THD 0.02%; S/N 89 dB. FM: 50-dB quieting sens 20 dB; AM rej 55 dB; cap ratio 2 dB; alt-ch sel 55 dB; S/N 70 dB. 17 x 3½ x 11 in.; 16 lb.\$998



B&K AVP1000 A/V preamplifier/tuner

PRO10MC Preamplifier

5 line-level inputs; selectable MM/MC input; tape loop; 2 line-level output pairs; balanced outputs; headphone jack. Discrete DC-coupled design with Class A circuit topology; external power supply. Loading pins for varying phono-input resistance/capacitance; separate record selector; balance control. THD 0.02%; S/N 82 dBA MM, 70 dBA MC, 89 dBA line. 17 x 3½ x 11 in.; 22 lb.\$898

BOULDER

L5AE Preamplifier

Two balanced and 6 unbalanced inputs; balanced and unbalanced outputs. Ten 990 gain stages, each hand built from 69 discrete components. THD 0.005% at 20,000 Hz. 17 x 4¾ x 15¼ in.; 12 lb.\$3,750

L5M. As above, metal finish.\$4,200

L3AE Preamplifier

Balanced and unbalanced outputs. Gain stage hand built from 69 discrete parts. MM or MC phono stage optional.\$2,125

BRYSTON

BP-5 Preamplifier

Phono input; 3 line-level inputs; balanced output; tape and processor loops. 2-stage phono section; no internal wiring with components plugging directly into boards; volume control laser-trimmed to 0.25 dB accuracy. THD 0.005%; S/N 80 dBA phono, 95 dBA line. 20-yr warranty. 19 x 1¾ x 8 in.\$995

BP-4. As above, without phono stage.\$895

4B. As BP-4, without balanced output.\$795

CARVER

CT-30x A/V Preamplifier/Tuner

7 audio inputs; 3 composite/S-video inputs and outputs; subwoofer output; signal-processor loop. Rear panel AC-3 port. Total de-correlation mode for surround channels; vocal zoom and music mode; Dolby Pro Logic, THX, and Cinema Holography surround modes; removable rack handles; programmable remote control. S/N 100 dB. THD 0.01%. 17 x 4½ x 15 in.; 12 lb.\$1,499

CT-28v A/V Preamplifier/Tuner

7 audio inputs; 3 composite/S-video inputs and outputs; subwoofer output; signal-processor loop; coaxial CATV FM input. DSP for surround modes; Dolby Pro Logic, Movie Surround, two Hall and Matrix Surround modes; Vocal Zoom circuitry for dialog enhancement; auto surround-setting recall for each video

source; 30 AM/FM presets; removable rack handles; on-screen displays; programmable remote control. Multiroom kit optional. S/N 78 dBA phono. FM: 50-dB quieting sens 39.2 dBf stereo; AM rej 55 dB; cap ratio 1.5 dB; alt-ch sel 60 dB; S/N 68 dB stereo; THD 0.5% stereo at 1,000 Hz. 17 x 4½ x 15 in; 12 lb\$999

CT-23 Preamplifier/Tuner

7 audio inputs; 3 composite-video inputs; coaxial CATV FM input. Advanced Sonic Holography image-enhancing circuitry. 30 AM/FM presets; remote control. S/N 78 dB phono. FM: 50-dB quieting sens 39.2 dBf stereo; S/N 100 dB, 70 dB stereo; THD 0.01%; FM separation 40 dB. 17 x 4½ x 15 in; 12 lb\$649

CELLO

Palette Preamplifier

5 line-level inputs; 2 tape outputs; 1 balanced and 2 unbalanced outputs. Features external power supply. 6 tone controls. MM/MC phono stage optional. THD 0.005%; S/N 80 dB. Preamplifier 19 x 7¾ x 13 in; 21 lb. Power supply 6 x 3½ x 12 in; 8 lb\$7,500

Audio Suite

Audio Suite is a modular system built around an open-architecture mainframe that accepts up to ten slide-in vertical modules. It can be configured to control multiroom and multimedia systems.

P301. Premium output.....	\$4,000
P101. MC phono input.....	\$3,800
Master Power Supply.....	\$3,000
P201. Premium input.....	\$3,000
P100HG. High-gain MM phono input.....	\$2,775
Mainframe Chassis. 19 x 9 x 13 in.....	\$2,500
P100. MM phono input.....	\$2,500
B301. Basic output.....	\$2,000
P200. Input.....	\$1,850
B100MM. Basic phono input.....	\$1,700
B100MC. Basic phono input.....	\$1,700
B200. Basic RCA line-level input.....	\$1,000

CHASE TECHNOLOGIES

RLC-1 Preamplifier

4 line-level inputs; tape loop. Bass, treble, balance, and mute controls; auto loudness. THD 0.05%; S/N 105 dB.....\$150

CLASSE AUDIO

The following are available with a satin-black or soft-shadow-silver finish.

CP-60 Preamplifier

2 balanced inputs; 4 unbalanced inputs; balanced and unbalanced outputs. Separate power supply. Remote control. MM/MC phono inputs optional. FR 20-20,000 Hz ±0.1 dB; S/N 100 dB. 19 x 14½ x 3¼ in; 35 lb.....\$3,495
CP-50. As above, single chassis. 25 lb\$2,495

CP-40 Preamplifier

MM/MC phono input; 4 line-level inputs; balanced input; balanced output; unbalanced output. Remote control for volume and mute. FR 20-20,000 Hz ±0.1 dB; S/N 85 dB phono. 95 dB line. 19 x 10¼ x 2½ in; 15 lb.....\$1,495
CP-35. As above, no phono input, 5 line-level inputs.....\$1,095

CODA

FET-01 Preamplifier

Phono and line-level inputs; balanced and unbalanced outputs. All-FET voltage gain; bipolar

current gain; no overall feedback; DC-coupled design; regulated power supply with EMI and RFI filters and toroidal transformer; double-sided gold-plated circuit boards; anodized chassis. Separate listen and record selectors. 10-yr warranty. 19 x 1¼ x 9¾ in\$2,850
FET-02. Above without phono stage.....\$1,950

CONRAD-JOHNSON

Premier Fourteen Tube Preamplifier

Line-level inputs. All-tube zero-feedback audio circuitry; separate discrete regulated solid-state power supplies for each channel; regulated filament supply; polypropylene and polystyrene capacitors; laser-trimmed metal-foil resistors. Level and balance control in 1-dB steps; remote control. THD 1% at 1-V output. 19 x 15¼ x 3¾ in\$3,995

PFR Preamplifier

7 line-level inputs including two tape/processor loops. Zero-feedback audio circuitry with FET; discrete regulated power supply; polypropylene and polystyrene capacitors; metal-film resistors. Remote control. THD 0.1%. 19 x 14¾ x 3¾ in; 15 lb\$2,395

PV12 Tube Preamplifier

Phono and line-level inputs; 2 tape loops. Cathode-follower outputs and solid-state voltage regulator designed for minimal AC impedance; regulated-filament power supplies; audio circuits with 1% tolerance; military-spec deposited tin-oxide resistors; polystyrene capacitors. Auto turn-on/off mute. THD 0.5%. 19 x 14¾ x 3¾ in; 15 lb\$2,395
PV12L. Above without phono stage.....\$1,795

CONTINUUM

Continuum Audio Window Preamplifier

5 inputs including balanced and mono; separate tape-monitor and processor loops. Features regulated power supply with 14,000-µF capacitance and AC, EMI, and RF line filtering; FET input with bipolar current gain; double-sided glass-epoxy circuit boards; dual-function optical level control; remote control. THD 0.01%; S/N 100 dBA. 5-yr limited warranty. 17 x 2½ x 10 in\$1,450

COUNTERPOINT

Balanced outputs for SA-5000a, SA-3000a, or SA-2000a are available for \$250.

SA-5000a Preamplifier

MM and MC phono inputs; line-level inputs. Hybrid design with tube power supply. FET's and bipolar transistors. Distortion 0.5%; S/N 90 dB phono. 92 dB line. 19 x 4½ x 12¾ in.....\$3,995
SA-3000a. As above, distortion 0.0075%.....\$2,195
SA-2000a. As SA-3000a, with one additional line-level input. No phono inputs. Distortion 0.5%; S/N 92 dB.....\$1,695
SA-1000a. As SA-3000a, distortion 0.06%, S/N 83 dB\$1,195

CREEK

P42 Preamplifier

4 line-level inputs; 2 tape loops; 3 outputs. 2 passive outputs; 1 output with switchable 6-, 9-, or 12-dB gain. Separate listen and record facilities. Output-stage plugs for bi- or triamplification or bridged-mono board optional. FR 0-35,000 Hz 1 dB; THD 0.01%; S/N 105 dB for 600-mV output; ch sep 80 dB at 1,000 Hz.....\$595

DB SYSTEMS

Some of these models are upgradable. Contact the manufacturer for details.

DB-1B Preamplifier

4 line-level inputs; phono input; 2 buffered tape outputs; 2 main outputs; gold-plated connectors. Cascode amplifiers; diode input protection; volume control with ±1-dB tracking over 70-dB range. Switchable high-pass filter at 20 or 36 Hz; switchable low-pass filter at 5,000 or 10,000 Hz; balance and tape-monitor controls. Includes DB-2A power supply. FR 20-20,000 Hz ±0.04 dB phono. 10-20,000 Hz -0.25 dB line; THD 0.0008%. Solid-oak cabinet. 5-yr warranty.....\$740
DB-1A. As above, but without gold-plated connectors or oak cabinet. Volume control without ±1-dB tracking.....\$535

DB-1B-HL Preamplifier

5 line-level inputs; gold-plated connectors. Balance control; loudness switch. Includes DB-2A power supply. Oak cabinet.....\$580
DB-1A-HL. As above, gold-plated connectors, loudness switch, or oak cabinet optional.....\$415

DB-8 Phono Preamplifier

MM phono input; gold-plated connectors. Separate wall-mount DC supply. THD 0.005% from 20-20,000 Hz; 6¼ x 4½ x 2¼ in.....\$150
DB-8HG. As above but MC input. THD 0.01%\$175

DENNESEN

JC80 MkII Mono Preamplifier

MM/MC/line-level input. External power supply; polarity inversion with input-imp adjustment. Balanced output optional.....\$6,500
JS90. As above, no phono stage.....\$3,200

DENON

AVP-8000 Digital A/V Preamplifier/Tuner

AC-3 RF input; 9 analog and 4 digital audio inputs; 6 line-level outputs; 4 audio record outputs; digital audio-record output; A/V output for multiroom installations; 6 S-video and 6 composite-video inputs; 4 S-video and 5 composite-video outputs. Dolby AC-3, THX 5.1, Dolby Pro Logic, and THX 4.0 surround modes with 8 additional DSP surround modes; RDS reception/text display; 32 tuner presets; icon-based on-screen displays with RDS information; programmable remote control. 17½ x 6¾ x 15½ in\$3,500

PRA-S10 Preamplifier

Balanced and unbalanced connectors; remote turn-on/off output for amplifier; headphone jack. Aluminum sand-cast frame; inverted Sigma balance circuit for 16.5-dB gain in single amplifier stage; UHC-MOS transistors for power supply. System remote control.....\$1,300

PRA-1500 A/V Preamplifier

MM/MC phono input; video inputs and outputs; balanced-XLR outputs; mono, wideband. Super Bass outputs for subwoofers. Source-direct mode; variable loudness; remote turn-on/off of Denon power amps; IS-system remote\$550

DGX

DDP-1 Digital Preamplifier

Fiber-optic and coaxial digital inputs and outputs; 3 analog inputs; tape loop. DSP; D/A converter; phase and amplitude correction when

used with DGX speakers. Available with correction coefficients for other brands of speakers. THD 0.01%; S/N 86 dB analog, 92 dB digital. 16 x 3 x 10½ in; 10 lb\$995

DYNACO

PAS-4 Tube Preamplifier

Phono input; 7 line-level inputs including 2 tape loops and signal-processor loop. Four 6DJ8 and two 12AX7 tubes. Tape-dubbing and tape-monitor controls; mono/stereo switch; balance control. THD 0.025%; S/N 90 dB. 3-yr parts-and-labor warranty; 1-yr tube warranty. Chrome finish. 17 x 3¾ x 12 in; 18 lb\$1,099

PAT-6 Preamplifier/Tuner

Phono input; 4 line-level inputs; headphone jack. 8 AM/FM presets; seek tuning; mono/stereo switch; bass, treble, balance, and loudness; remote control. THD 0.01% phono, 0.02% line; S/N 85 dB phono, 100 dB line. FM: cap ratio 1.5 dB; S/N 72 dB stereo. 1-yr parts-and-labor warranty. 17½ x 3¾ x 13 in\$500

FORTÉ

Forty Four Preamplifier

6 line-level inputs; 2 tape loops; balanced inputs and outputs; gold-plated connectors. Class A circuitry; direct coupling from input to output; military-spec glass-epoxy circuit board; discrete circuitry. Remote control with volume, source-select, and mute controls. S/N 100 dB\$1,350

GOLDEN TUBE AUDIO

SEP-1 Tube Preamplifier

6 inputs; tape loop. Three 6SN7, two 12AX7WA, and two 5881 vacuum tubes....\$980
As above, without phono stage and 12AX7WA tubes. One 6SN7 tube\$880

HARMAN KARDON

Citation 7.0 A/V Preamplifier

8 A/V inputs; 14 outputs including 2 line-level subwoofer outputs; 4 S-video/composite and 4 composite-video inputs. Dolby Pro Logic, THX, 70mm, 6-axis, Classical, Jazz, Rock, and Mono surround modes; high pass filter; automatic speaker balancing. remote control. 17½ x 5¼ x 14½ in; 18 lb\$3,550

PT2300 A/V Preamplifier/Tuner

3 audio and 2 A/V inputs; 2 VCR/tape monitors; line-level subwoofer output; 2 line-level output pairs. Discrete circuitry; digital quartz-locked tuning. 7-way dubbing; 16 AM/FM presets; subwoofer-level control; system remote control\$629

AP2500 Preamplifier

MM/MC phono input; 5 line-level inputs; 2 tape loops; gold-plated connectors. Discrete circuitry\$599

JEFF ROWLAND DESIGN GROUP

Coherence Preamplifier

7 balanced-XLR inputs; 2 balanced-XLR tape/record outputs; 2 balanced-XLR outputs. Separate DC power supply; solid-aluminum chassis components; microprocessor control. Includes remote control; numerical display for volume level; selectable gain and input impedance for each source; memory for all operation modes. 83 lb\$12,800

Synergy Preamplifier

5 balanced-XLR inputs; balanced-XLR main and tape/record outputs. Separate power supply; solid-aluminum chassis components; microprocessor control. Includes remote control; numerical display for volume level; selectable gain and input impedance for each source; memory for all operation modes. 30 lb\$4,800

JRM ENGINEERING

JRM Preamplifier

MM and MC phono inputs; 8 line-level inputs. Polypropylene capacitors; gold-plated electro-mechanical devices; 2-stage RIAA EQ with ±0.1 dB conformity; 18-dB subsonic filter; 10 W x 2 headphone amp. Separate input selectors for main, record, and out. THD 0.001%; S/N 76 dB MC. 87 dB MM. 19 x 2¾ x 8½ in\$1,170

KENWOOD

KC-X1 A/V Preamplifier/Tuner

4 video inputs; line-level outputs for left, right, center, rear-right, rear-left, and subwoofer channels; tape-monitor loop; S-video connectors; gold-plated headphone jack; 3 switched AC outlets. DSP; timbre matching; THX subwoofer crossover; quartz-synthesis tuner. Digital Dolby Pro Logic and Dolby 3 Stereo modes; THX Cinema mode; mono/stereo listening modes with subwoofer; auto input balance; 18-bit digital delay variable in 1-ms increments; presence-level control; test-tone generator; 6 level controls; 40 AM/FM presets; electronic tone controls; mute; on-screen displays; programmable remote control\$1,000

KINERGETICS

KSP-3 Digital A/V Preamplifier

7 audio and 6 video inputs; 2 RCA and one Toslink digital inputs. Passive switching; four 20-bit D/A converters. Remote control\$2,995
Above with no D/A conversion or digital switching\$1,995

KPA-3 Preamplifier

7 line-level inputs; tape and processor loops; balanced and unbalanced outputs. Class A hybrid circuitry; JFET/bipolar design. 17¼ x 2 x 13¾ in\$1,995

LEGACY AUDIO

Legacy Preamplifier

5 line-level inputs; balanced input; balanced and unbalanced outputs. Tape and external-processor switches; LED display; remote control. FR 1-100,000 Hz ±1 dB; THD 0.001%. Satin-black brushed-aluminum faceplate. 17 x 2½ x 12 in\$1,495

LEXICON

DC-1 Digital A/V Preamplifier

8 analog, 4 digital inputs; 5 video inputs; 8 outputs; 2 video outputs; 2nd-zone output. D/A converter; digital EQ and crossovers; digital Dolby Pro Logic decoding. Multiple music modes; THX and digital discrete upgradability; fuzzy-logic volume control; software upgradability; on-screen displays; remote\$1,995

LINN

Kairn Preamplifier

7 inputs including MM and MC; 3 outputs; remote-control jack for switching of other Linn

products or multiroom use. Software upgradability; auto volume-level adjustment when switching sources; screened circuitry\$2,995
Above without phono inputs\$2,395

Wakonda Preamplifier

MM, MC, and 4 line-level inputs; tape, line-level, and headphone outputs. Upgradable for use with Sneaky module Kudos tuner, Sneaky module line driver, or Sneaky module line receiver. Features headphone output powered by separate internal stage. 13 x 2¼ x 13 in; 8.1 lb\$1,195
Above without phono inputs\$1,095

LUXMAN

AT-3000 Preamplifier

4 line-level inputs; direct input; coaxial and floating-balanced XLR outputs. Passive design; 23-step transformer-based attenuator; nickel-Permalloy-core transformer; pure-copper inner-shield cabinet; maple-wood transformer mount; demagnetizer. FR 20-20,000 Hz ±2 dB....\$4,000

C-383 A/V Preamplifier

3 video inputs; swichable MM/MC phono input; remote turn-on/off output for Luxman amplifiers; system bus connection; gold-plated audio connectors. Separate printed circuit boards for analog, digital, and other sections; separate analog and digital power supplies; motor-driven volume control; buffer amplifiers for each video input. Multiroom capability; record-out selector; bass, treble, and balance controls; loudness compensation; remote control. THD 0.003%; S/N 91 dBA MM, 76 dBA MC, 106 dBA line. Black or champagne finish\$995

MARANTZ

AV-600THX A/V Preamplifier/Tuner

Left, center, right, and rear line-level outputs; composite- and S-video inputs and outputs; defeatable mono/stereo subwoofer output. THX-spec crossover with 12- and 24-dB/oct slopes. Dolby Pro Logic decoder with adjustable digital delay and THX Cinema surround mode; surround decorrelation for enhanced spatial effect from mono surround-channel signal; timbre matching; test-tone generator with low-frequency subwoofer tone; auto input balance; adjustable input level; 30 AM/FM presets; A/V source mixing; on-screen displays. 16½ x 4 x 13¼ in; 20 lb\$1,200

EC-500 A/V Preamp/Tuner/CD Player

Line-level outputs for left, center, right, 2 surround, and mono/stereo subwoofer; composite- and S-video inputs and outputs; coaxial digital output; signal-processor loop; line-level multiroom outputs. CDM-12 3-beam laser mechanism. Dolby Pro Logic decoding with adjustable digital delay; auto input balance; 30 AM/FM presets; synchro play with compatible cassette decks; record-out selector; clock/timer; on-screen displays; display with dimmer; remote control. 16½ x 4 x 13¼ in\$1,099
AC-500. As above, without video section and Dolby Pro Logic\$700

MARK LEVINSON

No. 38S Preamplifier

2 balanced and 4 unbalanced inputs; balanced and unbalanced outputs. Fully balanced circuitry from input to output; surround-sound mode. Remote control\$6,495
No. 38. As above, lower sonic performance. Can be upgraded to No. 38S\$3,995

AMPLIFIERS

McCORMACK

ALD-1 Preamplifier

5 buffered inputs; balanced output; normal and inverted unbalanced outputs; 2 tape loops. Tape-dubbing capability. Phono stage or external power supply optional\$1,745

TLC-1 Preamplifier

5 inputs; 2 buffered tape loops; one passive and one buffered output. External power supply optional\$995

Micro Line Drive Preamplifier

3 inputs; tape loop; one active and one passive output. Adjustable gain. Compact chassis...\$595

McINTOSH

C40 Preamplifier

8 audio inputs; MM phono input; one balanced-input pair; balanced outputs. 20-W/ch monitor amp with protection; logic-driven electromagnetic switching. 5-band EQ; listen and record selectors. THD 0.002% from 20-20,000 Hz; S/N 90 dB phono, 105 dB line. 17½ x 5¾ x 17½ in; 26 lb\$3,500

C39 A/V Preamplifier

S-video input. Dolby Pro Logic decoder; ability to control one remote zone; interface with CR10 or CR12 multiroom controller to add up to 4 additional zones; A/V switching; remote control. Optional THX module. FR 20-20,000 Hz 0.5 dB. 17½ x 7¼ x 17½ in; 30 lb\$3,500
MX130. As above, with AM/FM tuner. 8 AM and FM presets\$4,300

MX118 A/V Preamplifier/Tuner

Dolby Pro Logic decoder; interface with CR10 or CR12 multiroom controller to add up to 4 additional zones; A/V switching; remote control. FR 20-20,000 Hz 0.5 dB. 17½ x 5¾ x 17½ in; 25 lb\$3,000

C38 Preamplifier

Ability to control one remote zone; interface with CR10 or CR12 multiroom controller to add up to 4 additional zones; ability to receive infrared signals from front panel, wall-mount sensor, or WK-2 wall-mount keypad; remote control. MVS-3 A/V selector for control of 5 additional audio, video, or S-video inputs or HC-1 accessory controller (optional). 17½ x 5¾ x 17½ in; 20 lb\$2,500

C712 Preamplifier

8 audio inputs; signal-processor loop. Logic-driven electromagnetic switching. Tape-monitor switches; remote control. 17½ x 3¾ x 17½ in; 15 lb\$1,500

MELOS

MA-333R Tube Preamplifier

Balanced outputs; 3 outputs. Balanced circuitry; dual mono; separate chassis for control section and power supply. Output phase switching\$2,895

MA-333R Pho-Tentiometer. As above, with remote control\$3,595

MA-333R Balanced Pho-Tentiometer. As MA-333R Pho-Tentiometer, with balanced inputs and outputs\$4,395

SHA-Gold Tube Preamplifier

6 line-level inputs; tape loop; headphone jack; balanced and unbalanced outputs. Balanced circuitry; Teflon-insulated wire; Tiffany-style connectors. Remote control\$1,995

MA-210. As above, without remote control. Unbalanced output\$1,395
 With balanced outputs\$1,595

SHA-1 Tube Headphone Preamplifier

3 line-level inputs; 1 line-level output; 2 headphone outputs. Class A operation; zero feedback amplification; toroidal transformer\$1,095

MERIDIAN

Model 562V Digital A/V Preamplifier

7 analog inputs; 6 composite- and 2 S-video inputs; 3 composite- and 3 S-video outputs; 5 coaxial digital inputs; 2 fiber-optic digital inputs; 2 function-selector outputs for use with SCART control; 2 analog tape outputs; 2 coaxial digital outputs; 1 fiber-optic digital output; RS-232 control interface. Adjustable input sens for each analog source; tape-dubbing capability; mute; 4-character alphanumeric display. Card for one variable main analog output and 2 fixed tape outputs optional. 12¾ x 3½ x 13 in\$1,550

Model 501V A/V Preamplifier

6 analog inputs; 6 composite- and 2 S-video inputs; 3 composite- and 3 S-video inputs; 2 main and 2 tape outputs. Adjustable input sens for each analog source; tape dubbing; mute; 4-character display. 12¾ x 3½ x 13 in\$1,450
Model 501. As above, no video section\$995

Model 562 Digital Preamplifier

7 analog inputs; 5 coaxial digital inputs; 2 analog tape outputs; 2 coaxial digital outputs; RS-232 control interface. Adjustable input sens for each analog source; tape-dubbing capability; mute; 4-character alphanumeric display. Card for one variable main analog output and 2 fixed tape outputs optional. 12¾ x 3½ x 13 in\$1,195

MUSEATEX

AVC-1 A/V Preamplifier

4 composite/S-video A/V inputs; 2 audio and 2 A/V tape loops; balanced and unbalanced outputs. Remote control\$1,999

NAD

Model 917 A/V Preamplifier/Tuner

7 line-level inputs incl. 3 video; line-level outputs for main left/right, center, surround left/right, subwoofer, multiroom; composite/S-video inputs and outputs. Dolby Pro Logic. Stadium, Hall, Club surround modes; treble, bass, bass EQ, and tone defeat; 3-position subwoofer output switch; 40 AM/FM presets; indicators for signal strength and center tune; on-screen displays; system remote. THD 0.01%; S/N 88 dBA. FM: S/N 82 dB mono. 75 dB stereo; THD 0.1% mono, 0.15% stereo at 100% modulation. 17½ x 4¾ x 14 in\$799

Monitor Series

Model 106 Preamplifier

5 line-level inputs; switchable MM/MC phono inputs; gold-plated connectors; balanced XLR outputs. Discrete phono stage; metal-film resistors. Defeatable tone controls; headphone amp. THD 0.01%; S/N 76 dB phono, 96 dB line. 16 x 3¼ x 10½ in; 8 lb\$599

NAIM

NAC-82 Preamplifier

6 line-level inputs. Regulated power supply for control circuits in separate chassis. Mute/monitor switch; listen/record selectors; remote control. Phono stage optional. 17 x 3 x 12 in\$4,000

NAC-72 Preamplifier

4 line inputs. Matched time-aligned filter. Mute switch. 11¼ x 3 x 8 in\$1,300

NAC-92 Preamplifier

1 line-level RCA input; 4 line-level DIN inputs. Tape-monitor controls; balance control. Phono stage optional. 17¼ x 2½ x 12 in\$800

ONKYO

Integra P-388F Preamplifier

9 line-level inputs; MM/MC phono inputs; balanced CD input; 2 tape loops; balanced outputs. Multiple-stage balanced design; motor-driven volume control. Record-out selector; remote control. THD 0.0005% line; S/N 81 dB MC, 92 dB MM. 18 x 3¾ x 16½ in; 19.6 lb\$1,245

Integra P-304 Preamplifier

8 inputs including MM/MC phono. Discrete signal path; in-phase signal filters; FET phono stage. Two record-out selectors; direct tone controls. THD 0.0005% line; S/N 81 dB MC, 92 dB MM. 18¼ x 4 x 15½ in; 17 lb\$559

P-301 A/V Preamplifier

7 audio and 2 video inputs; MM phono input. Features source-direct mode; motor-driven volume control. Tone control; video-dubbing capability. THD 0.009% line; S/N 92 dB MM. 18 x 4¾ x 12¼ in; 9 lb\$289

PARASOUND

P/SP-1500 A/V Preamplifier

4 A/V inputs; composite- and S-video inputs; 4 audio inputs. THX certification; analog Dolby Pro Logic circuitry; relay switching. 7 surround modes; THX auto level reset; on-screen displays; remote control\$1,495

P/SP-1000 A/V Preamplifier

3 A/V inputs; S-video connectors. Motor-driven 6-gang Alps volume control; relay-controlled preamp-direct and automatic circuits; 40,000-µF main power supply; separate regulated supplies; Dolby Pro Logic processor. 4 processing modes; bass EQ; remote control\$850

P/LD-1100 Preamplifier

6 inputs; gold-plated RCA connectors; headphone jack. Class A circuitry; MOSFET drive circuitry; direct coupling; 44,000-µF regulated power supply; separate glass-epoxy circuit boards for each channel. Remote control. THD 0.008%\$850

P/HP-850 Preamplifier

4 line-level inputs; phono input; gold-plated connectors; headphone jack. CMOS input switching; direct-coupled and normal inputs; muting; 18,800-µF regulated power supply; defeatable tone controls. THD 0.01%\$395

PERREAUX TECHNOLOGIES

SM-6 Preamplifier

6 line-level inputs; balanced and unbalanced main outputs; separate record output. Class A circuitry; toroidal transformer; regulated power supply. Remote control. THD 0.001%. Silver or black chrome finish. 19 x 3¾ x 12¼ in; 17 lb\$2,495
SM-5. As above, no balanced outputs or remote control. 19 x 2¾ x 12¼ in; 16 lb\$1,995

EAV-5 A/V Preamplifier/Tuner

7 audio inputs; 3 composite- and S-video inputs and outputs; subwoofer output; signal-processor

loop. DSP for surround. Dolby Pro Logic decoder with Theater, Rock, and Jazz modes; 20 tuner presets; on-screen displays; programmable remote control. Black satin finish. 17½ x 4½ x 15 in; 14 lb.....\$1,495

PIONEER

C-72 A/V Preamplifier

4 audio inputs; MM/MC phono input; video inputs. Bass and treble. FR 20-20,000 Hz ±0.2 dB MM, ±0.3 dB MC, 1-150,000 Hz -3 dB line; THD 0.002%. 18½ x 6½ x 16½ in.....\$850

PROCEED

PAV A/V Preamplifier

4 A/V inputs; 2 XLR and 4 RCA audio inputs; 2 sets of balanced outputs; composite- and S-video connectors; infrared-remote jack. Independent signal paths for main, remote, and record. THX. Dolby Pro Logic, and stereo surround; remote amp turn-on; on-screen displays; programmable remote control.....\$4,195

PRE Preamplifier

2 balanced and 4 unbalanced inputs; balanced and unbalanced outputs. Independent buffered-main and record signal paths; surround-sound processor mode; remote amp turn-on; programmable remote control.....\$1,995

PROTON

AP-2000 Preamplifier

6 inputs; MC phono input; subwoofer output; gold-plated RCA inputs. Switchable subwoofer crossover. Separate listen and record selectors; bass and treble; remote control. THD 0.02%; S/N 95 dB. 16½ x 3½ x 14½ in.....\$300

PS AUDIO

PS 7.0 Preamplifier

6 RCA input sets; balanced input; RCA output set; balanced output. Direct coupling. Remote control with volume, balance, source-select, and mute controls. THD 0.03%; S/N 90 dB. 17 x 2½ x 9 in.....\$1,195

PS 5.7 Preamplifier

MM/MC phono inputs; gold-plated connectors. Designed as PS 6.2 and PS Phonolink in single chassis. Military-grade glass-epoxy circuit board; regulated diode-isolated power supply; passive phono EQ. Straight-wire and bypass switch. FR 20-20,000 Hz ±0.1 dB; THD 0.1%; S/N 85 dB MM, 74 dB MC. 17 x 2½ x 9 in; 14 lb.....\$995

PS 6.2 Preamplifier

6 RCA inputs; 4 RCA outputs. Active/passive operation. Defeatable balance and tape-monitor circuits. THD 0.1%. 17 x 2½ x 9 in; 14 lb.....\$795

QUICKSILVER

Quicksilver Tube Preamplifier

6 audio inputs. Output imp 12.5 ohms; THD 0.001%. 17 x 11 x 5½ in; 21 lb.....\$1,995

Quicksilver Line Stage Tube Preamplifier

5 audio inputs. Output imp 75 ohms; THD 0.01%. 15 x 9½ x 3 in; 12 lb.....\$895

ROTEL

RTC-985 A/V Preamplifier/Tuner

3 audio and 4 video inputs. THX. Dolby Pro Logic. AM/FM; 7 ambience modes; master lev-

el display; tone controls; AC-3 upgradability. THD 0.0045%; S/N 103 dB; cap ratio 1.5 dB; FM: 50 dB quieting sens 34.5 dbf. 17¾ x 5½ x 15½ in.....\$1,500

RC-995 Preamplifier

7 inputs including MM/MC phono; dual RCA outputs; headphone jack. Discrete line-level stage. Remote control. FR 20-20,000 Hz ±0.2 dB phono, 4-100,000 Hz ±0.5 dB line; THD 0.004%. 17¾ x 2¾ x 12¾ in.....\$900

RTC-960 A/V Preamplifier/Tuner

3 audio and 4 video inputs. Dolby Pro Logic surround. AM/FM; 7 ambience modes; master level display; tone controls; second zone control. THD 0.0045%; S/N 103 dB; cap ratio 1.5 dB; FM: 50 dB quieting sens 34.5 dbf. 17¾ x 3¾ x 11¾ in.....\$800

RC-980BX Preamplifier

6 inputs including MM/MC phono; dual outputs; headphone jack. High-frequency passive and low-frequency active EQ. FR 20-20,000 Hz ±0.2 dB phono, 4-100,000 Hz +0.5, 3 dB line; THD 0.004%. 17¾ x 2¾ x 12 in.....\$550

RC-970BX-II Preamplifier

5 inputs; dual outputs; 2 tape loops; headphone jack. Tone defeat. THD 0.004%. 17¾ x 2¾ x 10¼ in.....\$300

SONANCE

MRC100 Preamplifier

2 inputs; separate outputs for home theater and house music systems, with auto-link. Hierarchical signal sensing circuitry. THD 0.01%; S/N 100 dB.....\$699

SONOGRAPHE

SC26 Preamplifier

6 line-level inputs. Discrete power-supply regulation. Level and balance controls in 0.5-dB steps; remote control. THD 0.1%. 17 x 2¾ x 11½ in.....\$995

SC25 Preamplifier

6 line-level inputs. FET design; zero-feedback circuitry; discrete power-supply regulation. THD 0.1%. 17 x 2¾ x 11½ in.....\$795

SC22P. Phono stage for above. Discrete FET circuitry.....\$200

SONY

TA-E90ES Preamplifier

Inputs for 6 line-level sources; MM and MC phono inputs; analog balanced-XLR inputs and outputs; 2 tape loops; headphone jack. Dual-mono design; MOSFET output stage; moving-coil head amp; rotary-resistor attenuator and attenuator shaft mounted in vibration-isolating subchassis; round toroidal-core power transformer; off-center cast-iron isolation feet; aluminum front panel; motor-driven volume control. Remote control. THD 0.003% at 1,000 Hz; S/N 95 dB MM, 85 dB MC, 105 dB line. 17 x 3¾ x 17½ in; 22.6 lb.....\$1,800

TA-ES2000ESD Digital A/V Preamplifier

5 audio inputs including phono; 7 A/V inputs; 3 S-video inputs including one on front panel; 1 coaxial and 2 fiber-optic digital inputs; fiber-optic digital output; 2 subwoofer and 2 center-channel outputs; gold-plated audio inputs; 3 switched and 1 unswitched AC outlets; Control S input for Sony multiroom systems. DSP with pulse A/D

conversion, 90-MHz 8-output D/A conversion; auto sampling-rate switching digital channel-separation control; source-direct switch bypassing digital circuitry. Digital Dolby Pro Logic decoder with auto input balance; 10 factory and 10 user sound-field preset modes; 10 adjustable sound-field parameters; 3-band digital parametric EQ; independent EQ's for front, center, and rear channels; digital dynamic-range compression/expansion; record-out selector; programmable A/V remote control. THD 0.004% front channels with analog input at 1,000 Hz. 17 x 6 x 14¼ in; 18.8 lb.....\$1,250

SOUNDSTREAM

C2 A/V Preamplifier

6 A/V inputs including 2 S-video; front, center, L/R-side, and L/R-rear line-level outputs; 3 front subwoofer outputs; surround subwoofer output. Dolby Pro Logic decoder; THX processing; hybrid analog and digital surround circuitry; 12-dB/oct surround-subwoofer crossover at 80 Hz; defeatable 12-dB/oct high-pass and 24-dB/oct low-pass THX filters at 80 Hz. 10 processing modes; 2nd-room listen/record capability; bass control at 40 Hz; 4 movie and 7 music surround modes; R2 universal remote control. Includes Lucasfilm WOW! calibration laserdisc. THD 0.05% main channels, 0.1% surround channels; S/N 95 dBA. 17¾ x 3¾ x 15 in; 16 lb.....\$2,995

TECHNICS

SU-C1000 Preamplifier

5 line-level source inputs; MM/MC phono input. 30-hr Ni-Cd battery drive power supply with separation of AC power supply from audio signal path for noise reduction; auto battery charging upon unit turn-off; auto switching to rectified AC power upon battery-power depletion. Tape-monitor switch; A/B speaker switch; balance; defeatable tone controls; remote.....\$250

THRESHOLD

T3 Preamplifier

Balanced inputs and outputs; gold-plated inputs and outputs; 5 unbalanced line-level inputs: 1 balanced input. Gain performed in unbalanced mode; outboard power supply; pure Class A discrete signal path; direct coupling from input to output. Remote control with volume, source-select, and mute functions. THD 0.005%; S/N 100 dB.....\$2,250

YAMAHA

CX-1 Preamplifier

8 audio inputs; MM/MC phono input; gold-plated input; remote link for MX-1 or MX-2 amplifiers; headphone jack. Capacitive negative-feedback amplifier circuitry; 4-gang volume control; source-direct mode; motor-driven input selector and volume control. Record-out selector; center-defeat tone controls; switchable subsonic phono filter; remote control. THD 0.002%; S/N 110 dB. 17¾ x 3¾ x 16 in; 19.3 lb.....\$1,199

CX-2 A/V Preamplifier

8 audio and 3 video inputs; MM/MC phono input; S-video connectors; gold-plated headphone jack; remote link for MX-1 or MX-2 amplifiers. 4-gang volume control; motor-driven input selector and volume control; source-direct mode. Record-out selector; variable loudness control; center-defeat tone controls; switchable subsonic phono filter; programmable remote control. 17¾ x 3¾ x 12¾ in; 11.8 lb.....\$799

INTEGRATED AMPLIFIERS

ACURUS

DIA100 MkII 100-W/ch Integrated Amplifier
2 channels. 100 W x 2 cont into 8 ohms with 0.09% THD or 150 x 2 cont into 4 ohms. 2 tape outputs; 6 source inputs; gold-plated connectors. Laser-trimmed potentiometers for volume and balance controls; silver-to-silver contacts for listen and record switches; inputs mounted directly to circuits; dual-sided glass-epoxy circuit board; separate chassis for passive-control section; bipolar transistors; toroidal transformer. S/N 100 dBa; damping factor 300. 17 x 5 x 14 in; 35 lb.....\$1,099

AMC

CVT3030 30-W/ch Tube Integrated Amplifier
2 channels. 30 W x 2. Inputs for 7 sources including phono; headphone jack. Class A tube output stage; Class A input stage. Bass and treble controls; direct mode.....\$899

Model 3050 50-W/ch Integrated Amplifier

2 channels. 50 W x 2. Inputs for 5 sources including MM/MC phono stage; headphone output jack. Class AB semiconductor output stage. Direct mode.....\$299

ARCAM

Xeta One 220-W A/V Integrated Amplifier
5 channels; Dolby Pro Logic, Dolby 3 Stereo, Cinema EQ, and Hall modes. 60 W x 3 (front, center) into 8 ohms + 20 x 2 (rear) into 8 ohms or 90 x 3 (front) into 4 ohms + 30 x 2 (rear) into 4 ohms. 8 audio inputs including MM-phono and tape-monitor loop; 2 S-video and 4 composite-video inputs. VMOSFET design for 3 front channels; twin power transformers; 400-VA toroid; broadcast-standard video amps; Delta-Sigma digital rear-channel delay. Phantom center-channel mode; direct stereo mode to bypass Dolby circuits; bypassable tone and balance controls; on-screen displays; remote control. 17 1/4 x 5 1/4 x 12 5/8 in; 22.4 lb.....\$1,900

Delta 290 70-W/ch Integrated Amplifier

2 channels. 70 W x 2 into 8 ohms. 6 line-level inputs including 2 tape loops; pre-out/main-in loops; outputs for 2 speaker pairs; headphone jack. MOSFET design; toroidal power supply; motor-driven volume control. Separate listen and record selectors; processor/tape-2-monitor switch; tone and balance controls with bypass; remote control. MM/MC phono board optional. THD 0.02% at 1,000 Hz; S/N 79 dB MM. 73 dB MC. 99 dB line.....\$899

Alpha 5+ 40-W/ch Integrated Amplifier

2 channels. 40 W x 2 cont into 8 ohms or 80 x 2 into 4 ohms. 6 inputs including MM phono; 2 tape outputs; outputs for 2 speaker pairs; headphone jack. Toroidal transformer. Tone controls with switchable bypass. THD 0.02% at 1,000 Hz; S/N 73 dB phono. 93 dB line.....\$399

AUDIO INNOVATIONS

S500 25-W/ch Tube Integrated Amplifier
2 channels. 25 W x 2. MM phono input; 3 line-level inputs; 2 tape loops; 4- and 8-ohm speaker outputs. Class A design; gold-plated connectors; ground-isolation switch.....\$1,600

S700 25-W/ch Tube Integrated Amplifier

2 channels. 25 W x 2. 4 line-level inputs; tape loop; gold-plated connectors; 4- and 8-ohm speaker outputs. Class A design; ground-isolation switch.....\$1,500

ALTO 35-W/ch Integrated Amplifier

2 channels. 35 W x 2. 4 line-level inputs; 2 tape loops. Solid-state design.....\$500

AUDIRE

Adagio 60-W/ch Integrated Amplifier

2 channels. 60 W x 2 into 8 ohms or 100 x 2 into 4 ohms. 6 line-level inputs; 2 tape loops; pre-out/main-in loops; two gold-plated 5-way binding-post pairs. One FET per channel in preamp stage; all-discrete power amp with MOSFET outputs; toroidal transformer. Balance control. S/N 90 dB; slew rate 45 V/ μ s; damping factor 250. 3-yr warranty. 19 x 5 1/4 x 9 in; 22 lb.....\$950

CREEK

Model 4240 40-W/ch Integrated Amplifier

2 channels. 40 W x 2 into 8 ohms with 0.01% THD. 4 line-level inputs; tape loop; pre/power-amp socket for biamplication with A42 power amp. MOSFET circuitry. S/N 105 dB; ch sep 80 dB at 1,000 Hz.....\$95
phono boards for above.....MM. \$95; MC. \$50

DENON

AVC-2800 305-W A/V Integrated Amplifier
5 channels; Dolby Pro Logic, Classic Concert, Rock, Jazz Club, Super Stadium, Mono Movie, and Matrix modes; DSP. 85 W x 3 (front, center) + 25 x 2 (rear). 8 audio inputs; 4 audio outputs; 2 center-channel outputs; main amplifier inputs; front, center, and mono line-level outputs; 4 S-video inputs; 3 S-video outputs; 4 composite-video inputs; 4 composite-video outputs. Discrete amplifiers for front and center channels. Normal, wide, and phantom center-channel modes; Wide Screen and Live DSP Dolby Pro Logic modes; icon-based on-screen displays; programmable remote control with A/B speaker switching.....\$950

PMA-1315R 115-W/ch Integrated Amplifier

2 channels. 115 W x 2 rms into 8 ohms with 0.005% THD. MM and MC phono inputs. Circuit for output-transistor bias-current stability; toroidal transformer; MOSFET driver stage; motor-driven volume control. Source-direct switch; record-out selector; loudness control; Denon IS-system remote with level and source-select controls.....\$850

PMA-915R 80-W/ch Integrated Amplifier

2 channels. 80 W x 2 rms into 8 ohms with 0.02% THD. MM and MC phono inputs. Circuit for output-transistor bias-current stability; EI-type transformer; MOSFET driver stage; motor-driven volume control. Record-out selector; switchable loudness control; Denon IS-system remote with level and source-select controls.....\$600

PMA-525R 50-W/ch Integrated Amplifier

2 channels. 50 W x 2 into 8 ohms with 0.05% THD. MM phono input. Variable loudness; system remote. 17 1/8 x 4 3/4 x 11 1/8 in; 13.7 lb.....\$400

DGX

DDA-1 100-W/ch Digital Integrated Amplifier

2 channels. 100 W x 2 into 8 ohms or 140 x 2 into 4 ohms. Coaxial and fiber-optic digital in-

puts. Features DSP; D/A converter; dual-mono design; phase and amplitude correction for DGX speakers. THD 0.025%; S/N 86 dB analog. 92 dB digital; damping factor 150. 16 1/2 x 4 3/4 x 14 1/4 in; 29 lb.....\$995
With two DDL-1 speakers.....\$2,195

DUAL

CV5670 480-W Integrated Amplifier

4 channels. 120 W x 4 into 8 ohms with 0.01% THD. Gold-plated inputs for phono and CD. Class A design; toroidal-core transformer. FR 6-95,000 Hz.....\$525

HARMAN KARDON

AV1200 245-W AV Integrated Amplifier

5 channels; Dolby Pro Logic; Theater, Stadium, Dolby 3 stereo modes. 65 W x 3 (front, center) + 25 x 2 (rear) with THD 0.3% or 75 x 2 rms with THD 0.09% all into 8 ohms. Preamp outputs for all channels. High-current design with discrete front-channel amps. Video dubbing.....\$599

HK620 40-W/ch Integrated Amplifier

2 channels. 40 W x 2 into 8 ohms or 60 x 2 into 4 ohms. Outputs for 2 speaker pairs. System remote control.....\$349

JVC

AXZ9113K 100-W/ch Digital Integrated Amplifier

2 channels. 100 W x 2 rms into 8 ohms with 0.003% THD. Fiber-optic and coaxial digital inputs; direct input for D/A converter; digital tape loop for DAT; gold-plated connectors. Class A operation; D/A converter with 4x oversampling; separate analog and digital circuitry; motor-driven volume control; bass; remote.....\$1,100



Creek Model 4240 integrated amplifier

LINN

Majik-IP 33-W/ch Integrated Amplifier

2 channels. 33 W x 2 into 8 ohms or 66 x 2 into 4 ohms. 5 line-level inputs; switchable MM/MC-phono/line-level input; 4 output pairs; headphone jack. Microprocessor switching. Optional FM tuning and multiroom control.....\$1,195
Majik-IL. As above, no phono input. 6 line-level inputs.....\$1,095

LUXMAN

A-383 100-W/ch Integrated Amplifier

2 channels. 100 W x 2 rms into 8 ohms with 0.04% THD or 330 x 2 into 2 ohms. 3 video inputs; switchable MM/MC phono input; gold-plated CD and phono inputs; system bus connection; outputs for 2 speaker pairs. All-stage symmetrical push-pull circuit; video-input buffer amplifier; line-phase sensor. Multiroom capability; line-straight switch; record-out selector; loudness switch; remote control. FR 20-20,000 Hz \pm 0.5 dB phono. 10-70,000 Hz \pm 0.5,

1.5 dB line; S/N 77 dBA MM, 56 dBA MC, 100 dBA line. Black or champagne\$1,295

A-373 80-W/ch Integrated Amplifier

2 channels. 80 W x 2 rms into 8 ohms with 0.05% THD or 170 x 2 into 4 ohms. 3 video inputs; phono input; system bus connection; gold-plated CD and phono inputs. Video-input buffer amplifier; motor-driven volume control; discrete power-amp stage; line-phase sensor. Record-out selector; line-straight switch; loudness switch; remote control. FR 20-20,000 Hz ± 0.5 dB phono, 10-70,000 Hz ± 0.5 , 1.5 dB line; S/N 82 dBA MM, 62 dBA MC, 100 dBA line. Black or champagne\$795

A-353 60-W/ch Integrated Amplifier

2 channels. 60 W x 2 rms into 8 ohms with 0.05% THD or 125 x 2 into 4 ohms. Switchable MM/MC phono input; system bus connection; outputs for 2 speaker pairs; gold-plated CD and phono inputs. Discrete power-amp stage; motor-driven volume control; line-phase sensor. Line-straight switch; record-out selector; loudness switch; remote control. FR 20-20,000 Hz ± 0.5 dB phono, 10-70,000 Hz ± 0.5 , 1.5 dB line; S/N 82 dBA MM, 62 dBA MC, 100 dBA line. Black or champagne\$595

A-312 40-W/ch Integrated Amplifier

2 channels. 40 W x 2 rms into 8 ohms with 0.05% THD or 85 x 2 into 4 ohms. Switchable phono inputs. Discrete power components. FR 20-20,000 Hz ± 0.5 dB phono, 10-60,000 Hz ± 0.5 , -1.5 dB line; S/N 82 dBA phono, 97 dBA line. 17 1/2 x 5 1/8 x 15 in; 17.6 lb\$349

MERIDIAN

Model 551 50-W/ch Integrated Amplifier

2 channels. 50 W x 2 into 8 ohms with 0.05% THD. 6 analog inputs; line-level output. Thermal and DC load protection. Adjustable input sens for each source; independent control of tape output; mute; 4-character alphanumeric display. S/N 90 dB. 12 3/8 x 3 1/2 x 12 1/2 in\$1,395

NAD

Model 304 35-W/ch Integrated Amplifier

2 channels. 35 W x 2 cont avg into 8 ohms with 0.03% THD. Two sets of 5-way binding posts; gold-plated phono and CD inputs; pre-out/main-in loops. Discrete 4-transistor phono preamp. S/N 77 dB MM phono, 91 dB line; damping factor 100 at 50 Hz; dynamic headroom 5.5 dB. 16 1/2 x 4 5/8 x 14 7/8 in; 19.3 lb\$379

Model 302 25-W/ch Integrated Amplifier

2 channels. 25 W x 2 cont avg into 8 ohms with 0.03% THD. 5-way binding posts; gold-plated phono input; pre-out/main-in loops. Discrete 4-transistor phono preamp. S/N 77 dB MM phono, 90 dB line; damping factor 60 at 50 Hz; dynamic headroom 6 dB. 16 1/2 x 4 3/8 x 12 1/4 in\$269

NAIM

NAIT-3 30-W/ch Integrated Amplifier

2 channels. 30 x 2 into 8 ohms. MM/MC phono input; 5 line-level inputs. Electronic switching. 17 1/4 x 2 1/4 x 12 in\$1,050

ONKYO

Integra A-SV810PRO

325-W A/V Integrated Amp

5 channels; Dolby Pro Logic mode; DSP. 85 W x 3 (front, center) + 35 x 2 (rear) into 8 ohms or

180 x 2 max into 3 ohms. 6 video inputs including 5 S-video inputs; 10 audio inputs; 5 video outputs including 3 S-video outputs; 5 audio outputs; line-level subwoofer output. Dual power transformers; motor-driven volume control. 8-mode digital sound-field processor; 10 sound-field presets; adjustable digital delay; record-out selector; mute switch; on-screen displays; Onkyo RI-system remote-control compatibility; remote control. THD 0.06%; S/N 105 dB; damping factor 90. 18 x 6 3/4 x 16 1/2 in; 38.6 lb\$1,100

Integra A-SV620

250-W A/V Integrated Amplifier

5 channels; 5 DSP modes. Dolby Pro Logic. 70 W x 3 (front, center) + 20 x 2 (rear) into 8 ohms. 125 x 2 rms into 8 ohms, or 240 x 2 into 4 ohms. 8 audio and 3 video inputs. Motorola 24-bit DSP chip. Video dubbing capability; record-out selector; tone control; Onkyo RI-system compatibility; remote control. THD 0.08%; S/N 100 dB; damping factor 60. 18 x 6 3/4 x 15 1/4 in; 29.8 lb\$650

A-803 60-W/ch Integrated Amplifier

2 channels. 60 W x 2 rms into 8 ohms or 135 x 2 max into 2 ohms. 7 audio inputs including MM/MC phono; 5-way binding posts. Discrete output stage; source-direct mode. Multitroom capability; Onkyo RI-system compatibility; remote control. FR 20-20,000 Hz; THD 0.06%; S/N 102 dB; damping factor 40. 18 x 4 3/4 x 13 in\$365

ROTEL

RA-985BX 100-W/ch Integrated Amplifier

2 channels. 100 W x 2 cont avg into 8 ohms with 0.03% THD. Toroidal transformer; slit-foil capacitors. Dual-zone capability; remote. S/N 97 dB; damping factor 400. 17 3/8 x 4 7/8 x 13 3/4 in\$800

RA-970BX 60-W/ch Integrated Amplifier

2 channels. 60 W x 2 cont avg into 8 ohms with 0.03% THD. 6 inputs including 2 tape loops; headphone jack. Listen/record selector; tone defeat. S/N 95 dB; damping factor 150. 17 3/8 x 3 5/8 x 12 in\$500

SONY

TA-F707ES 90-W/ch Integrated Amplifier

2 channels. 90 W x 2 into 8 ohms or 120 x 2 into 4 ohms, both with 0.004% THD. Inputs for 6 line-level sources; phono input; line-level output; signal-processor loop. Class A MOSFET voltage stage; parallel push-pull complementary output stage with 4 MOSFET's per channel; twin-drive power supply; 15,000- μ F filter capacitors; motor-driven input selector; moving-coil phono head amp; infrasonic filter. Source-direct switch; 20-dB mute switch; remote control. S/N 93 dB MM, 77 dB MC, 105 dB line; damping factor 100 at 8 ohms, 1,000 Hz. 3-yr limited warranty. 17 x 6 1/2 x 17 1/8 in; 46.8 lb\$1,200

TA-F606ES 80-W/ch Integrated Amplifier

2 channels. 80 W x 2 into 8 ohms or 100 x 2 into 4 ohms, both with 0.008% THD. Inputs for 5 line-level sources; phono input; signal-processor loop. Power MOSFET output stage; parallel push-pull complementary output stage; twin-drive power supply; motor-driven input selector; moving-coil phono head amp; infrasonic filter. Source-direct switch; 20-dB mute switch; remote control. S/N 94 dB MM, 76 dB MC, 105 dB line; damping factor 80 at 8 ohms, 1,000 Hz. 3-yr limited warranty. 17 x 5 7/8 x 14 3/4 in; 30.8 lb\$700

TEAC

A-BX10 100-W/ch Integrated Amplifier

2 channels. 100 W x 2 rms into 8 ohms with 0.04% THD or 160 x 2 into 4 ohms with 0.06% THD. Inputs for 4 line-level sources; balanced-XLR input; binding-post outputs. Balanced Circuit design to cancel out power-supply noise and hum; power supplies with shielded toroidal power transformers and parallel-connected output-stage power transistors. S/N 106 dB. Gold. 17 3/4 x 4 1/8 x 15 1/4 in\$2,700

TECHNICS

SU-A700 MkII 40-W/ch Integrated Amplifier

2 channels. 40 W x 2 into 8 ohms with 0.01% THD. 5 line-level source inputs; phono input. MOS Class AA circuitry with MOSFET devices in Class A voltage-control amp and bipolar transistors in current-drive amp; transformer coil wound on R-shaped iron core to reduce flux leakage. Tape-monitor switch; defeatable tone controls; balance control; remote control\$400

YAMAHA

DSP-A2070 340-W A/V Integrated Amplifier

7 channels; digital Dolby Pro Logic; 11 Cinema DSP modes including Spectacle, Musical, Recital, and Pavilion; 12 DSP Music modes; DSP. 80 W x 3 (front, center) into 8 ohms with 0.015% THD + 25 x 4 (effects) with 0.05% THD. 5 audio and 6 A/V inputs; S-video connectors; front-panel S-video A/V inputs; video-monitor output; pre-out/main-in loops for L/R front effects, center channel, and L/R rear effects; center-channel outputs for 2 speakers; subwoofer output. 19-bit A/D converters; 18-bit D/A converters; motor-driven input selector and volume control. Parameter controls including effect trim, front-effect presence, rear-effect delay time, and reverb; bass boost; digital test-tone generator; 5-band center-channel graphic EQ; record-out selector; input-level overload indicator; on-screen displays; remote control. 46.4 lb\$1,999

DSP-A780 245-W A/V Integrated Amplifier

5 channels; digital Dolby Pro Logic with one 35-mm and two 70-mm enhancement modes; 12 Cinema and 4 Music DSP modes; Animation, Video Game, Karaoke, TV, Sports, TV Theater, and Classic Film Entertainment modes; DSP. 65 W x 3 (front, center) with 0.015% THD + 25 x 2 at 1,000 Hz with 0.03% THD, both into 8 ohms. 5 audio and 3 A/V inputs including S-video inputs and front-panel S-video A/V input; center-channel outputs for 2 speakers; subwoofer output; 2-way binding posts for front and center channels. Motor-driven volume control. Surround parameter controls; center- and rear-channel level controls; normal, wide, and phantom center-channel modes; A/V record-out selector; mute; on-screen menus and displays including 3-dimensional listening room for system set-up; remote control with volume control. 17 1/8 x 5 3/4 x 16 1/8 in\$899

AX-570 100-W/ch Integrated Amplifier

2 channels. 100 W x 2 rms into 8 ohms with 0.015% THD or 290 x 2 into 2 ohms. 6 audio inputs with 2 tape loops; MM/MC phono input; pre-out/main-in loops; binding posts; 3 switched AC outlets; gold-plated CD-input terminals. Motor-driven input selector and volume control. Variable loudness control; record-out selector; switchable infrasonic filter; system remote control. S/N 110 dB; damping factor 320. 17 1/8 x 5 7/8 x 15 1/8 in; 24.3 lb\$499

ACURUS

Act 1 Surround Processor
Dolby Pro Logic. 3 audio/3 video inputs. On-screen volume, balance, switching.....\$899

ADCOM

GSP-560 Surround Processor/Amp
5 channels; 5 surround modes incl. Dolby Pro Logic. Amp. 80 W x 1 (center) into 8 ohms + 40 x 2 (rear). Tape loop; motor-driven volume; adjustable rear delay; remote.....\$600

ARCAM

Xeta 2 Surround Processor/Amp
Dolby Pro Logic, Dolby 3 Stereo. Cinema EQ, and Hall modes; amp, 55 W x 3 (center, rear) into 8 ohms. 4 video, 4 audio inputs; tape-monitor loop; line-level outputs for all channels. On-screen displays; remote. Satin.....\$1,200

AUDIO DESIGN ASSOCIATES

SSD-66THX Surround Processor
6 channels. Dolby Pro Logic, music, THX modes. Serial data port for integration with System 3000 multiroom setup. Auto input balance; auto mono enhancement; digital volume control.....\$2,999
SSD-66. As above, no THX controller.....\$1,799

AUDIOFILE HOME THEATER

MTVS-1 Surround Processor/Amp
Dolby Pro Logic, Hall, and Matrix surround modes; amp rated at 30 W x 2 (center, rear). Line-level inputs; line, subwoofer, center, and rear-channel outputs; tape loop. Switchable 30/50-ms time delay; remote.....\$230

AUDIOSOURCE

SS Six Surround Processor/Amp
Dolby Pro Logic, Hall, Matrix, Dolby 3 Stereo, and Monitor modes; amp, 24 x 2. Subwoofer output with crossover; line-level outputs for each channel; line-level input; tape input; unprocessed line-level output; tape-record output. 30-ms digital delay; LED level meters for front, center, rear; remote.....\$330

SS Five Surround Processor/Amp

Dolby Pro Logic, Matrix, Hall modes; amp, 24 W x 2. Selectable normal/phantom center modes and 30/50-ms delay; tape monitor; test-tone generator; auto turn-on/off; remote with master, center, rear level.....\$300

BANG & OLUFSEN

AV7000 Surround Processor/Amp
Dolby Pro Logic mode; 45-W center amp. Front, center, rear, subwoofer outputs. Integrates with all B&O audio systems. Code-conversion processor for video sources of other brands.....\$2,000

CHASE TECHNOLOGIES

HTS-1 Surround Processor
5-channel passive matrix decoder. Line-level outputs for center and rear.....\$100

COUNTERPOINT

HC-808a Surround Processor
Dolby Pro Logic mode. Monitor loop; Roederstein resistors; Wima polypropylene capacitors; Alps motor-driven potentiometers. Remote. Black or silver finish.....\$1,495

DYNACO

QD-1 Series II L Surround Processor
5-channel passive matrix. Theater (surround), stereo (two channel), or rear-channel-only modes. Contour control for Dolby soundtracks; defeat-able center channel; gain control. Black.....\$75

ENLIGHTENED AUDIO DESIGNS

TheaterMaster Digital Surround Processor
Combines dual 20-bit D/A converter section with decoders for Dolby Surround AC-3, Dolby Pro Logic, and HDCD. 6 analog inputs and 6 digital (2 ST-type glass, 2 coaxial, and 2 Toslink) inputs with remote volume and switching capability; balanced outputs; switched 12-V DC and 120-V AC outlets. Modular design; 12 separate power supplies; AccuLinear analog design to eliminate transient distortion; digital flywheel circuitry for jitter reduction. Upgrade for DTS 5.1-channel format optional. Remote.....\$6,995

JBL

SDP-1 THX Surround Processor
THX, Dolby Pro Logic, TV, Rock/Pop, Jazz, and Classical modes. RCA and composite-video inputs for 3 A/V sources; line-level inputs for 1 source; left, right, center-channel, subwoofer, 2 side, and 2 rear outputs; composite-video output. Programmability for 45 modes; on-screen programming; 2 remotes.....\$3,200

SoundEffects The Director Surround Processor

Dolby Pro Logic. 25-W center amp; 25-W surround amp. Volume, balance, defeat.....\$299

JVC

SUA400 Surround Processor/Amp
2 channels. Dolby Surround, Hall, and Simulated-Surround modes; amp rated at 10 W x 2 rms into 8 ohms from 40-20,000 Hz with 0.5% THD. Line-level output; headphone jack. Volume controls for rear speakers; L/R calibrations and delay-time control; remote.....\$305

KINERGETICS

KSP-2 Digital THX Surround Processor
Analog Dolby Pro Logic decoding, THX refinements; digital surround with 16-bit A/D and D/A conversion. Calibration display; remote. Includes calibration mic.....\$4,500

LEXICON

CP-3+ THX Surround Processor
15 modes including THX, Ambience, Reverb, Panorama, Television, and Stereo Surround. 4 inputs. Software upgradability; on-screen displays.....\$3,200

NUREALITY

Vivid 3D Theater Signal Processor
Uses patented SRS circuitry to deliver surround sound from two speakers. Space and center ambience-level controls; bypass mode. Volume control; LED display; remote.....\$250

ONKYO

ES-600PRO Surround Processor/Amp
Dolby Pro Logic, Dolby Surround, Dolby 3 Stereo, Hall, and Stadium modes; amp, 50 W x 1 (center) + 20 x 2 rms (rear). Discrete output

stages. Wide and phantom center modes; adjustable digital rear delay; master-volume and input-balance controls; fluorescent display; programmable remote.....\$425

PARAMOUNT PICTURES

DPL-2 Surround Processor
Dolby Pro Logic. L/R front, center-channel, L/R rear, and subwoofer output. Test-tone generator; adjustable delay; center-channel volume, fader, and master-volume controls; remote.....\$300

PIONEER

SP-99D Dolby Surround AC-3 Processor
Dolby Surround AC-3, Dolby Pro Logic, SFC Theater 1, Theater 2, and Hall modes. Coaxial and fiber-optic digital inputs; RF input for Dolby Surround AC-3; 2 front, 2 center, 2 rear, and 2 subwoofer outputs. 6-channel 18-bit D/A converter. Speaker-setting function; adjustable center/rear delay; bass enhancer; crossover control; master volume control; system remote.....\$1,530

PROFON

SD-1000 Surround Processor
7 channels. Cinema and music modes; Dolby compatible. Tape loop; left, center, and right front outputs; left, center, and right rear outputs; subwoofer output; L/R record outputs. Stereobypass selector; remote.....\$600

ROTEL

RSP980 THX Surround Processor
THX and Dolby Pro Logic; AC-3 upgradable. 3 audio, 5 video inputs; subwoofer output level adjust; RCA and S-video connectors. AC switched outlet; remote.....\$1,300

RSP960AX Surround Processor

Dolby Pro Logic. 4 ambience modes. 2 audio, 3 video inputs; subwoofer output crossover and level adjust; S-video connectors. AC switched outlet; remote.....\$600

TECHNICS

SH-GE90 Digital Signal Processor
Hall, Live, Disco, Church, Stadium, Theater modes; Heavy, Clear, Soft, Vocal, Headphone Stereo, Car Stereo EQ presets. Dual mic in. 3-band parametric EQ; variable digital delay; karaoke functions; spectrum analyzer; jog dial.....\$400

YAMAHA

DSP-E580 Digital Surround Processor/Amp
16 movie, music surround modes; digital Dolby Pro Logic mode with 35-mm Theater Surround enhancement; 70-mm Movie Theater; Animation, Classic Film, TV Theater, TV Sports, Video Game, Karaoke modes. Amp, 25 W x 3 (center, rear) into 8 ohms. Remote motor-driven master volume; subwoofer low-pass filter. Video inputs, outputs; S-video connectors; 6 line-level outputs, including subwoofer; 2 center outputs. Auto input balance; center and rear volume; tape monitor; on-screen display; remote.....\$699

DDP-1 Dolby Surround AC-3 Decoder

AC-3 inputs for RF, fiber-optic, and coaxial digital signals; subwoofer output. Built-in AC-3 demodulator. Test-tone, center-mode, rear-mode, bass-output, and input-trim controls; low-frequency effect-level control; L/R rear-channel level controls; master-level control.....\$599

ACOUSTIC RESEARCH

AR-303a 3-Way Speaker

Acoustic-suspension design with 12-in woofer, 1 1/2-in soft-dome midrange, and 3/4-in dome tweeter. Power handling 250 W max; FR 32-20,000 Hz ± 3 dB; sens 85 dB; imp 6 ohms. Rosewood veneer finish. 25 x 15 x 11 in; 54 lb\$1,300/pr

AR-302T. As above, 10-in woofer. Cherry vinyl finish. 36 x 11 x 13 in; 47 lb\$1,000/pr

AR-338. As AR-303a, 8-in woofer. Power handling 150 W max; FR 49-20,000 Hz ± 3 dB; sens 86 dB; imp 8 ohms. Black or cherry vinyl-laminate finish. 19 x 10 1/2 x 9 in; 26 lb\$650/pr

AR-338T 3-Way Tower Speaker

Acoustic-suspension design with 8-in woofer, 1 1/2-in exposed-dome midrange, and 3/4-in exposed-dome tweeter. Power handling 150 W max; FR 47-20,000 Hz ± 3 dB; sens 86 dB; imp 8 ohms. Cherry vinyl finish. 32 x 9 x 11 in; 38 lb\$700/pr

AR-218V 2-Way Bookshelf Speaker

Acoustic-suspension design with 6 1/2-in woofer and 3/4-in dome tweeter. Power handling 150 W max; FR 55-20,000 Hz ± 3 dB; sens 86 dB; imp 8 ohms. Black or cherry vinyl-laminate finish. 8 1/4 x 13 x 8 1/4 in; 16 lb\$300/pr

ADS

MS4 Powered Subwoofer

12-in copolymer driver; amp rated at 250 x 1 rms. Features computer-optimized bandpass cabinet; active servo amplifier control; independently selectable low- and high-pass filters with 24-dB/oct slopes. Magnetic shielding; auto turn-on; continuously variable phase control for low-pass filter. Standard and premium finishes available\$1,749

MS3. As above, 10-in driver, amp rated at 150 x 1 rms\$1,249

MS2 Powered Subwoofer

8-in copolymer driver; amp rated at 85 x 1 rms. Features active-servo amplifier control; computer-optimized 3/4-in-thick MDF bandpass cabinet; low-pass filter at 100 Hz; line-level high-pass filter at 100 Hz with selectable 6- or 18-dB/oct slope; speaker-level high-pass filter at 130 Hz with 6-dB/oct slope. Polarity-reverse switch. Standard and premium finishes available\$799

MS1. As above, 7-in driver, amp rated at 65 W x 1 rms. FR 38-100 Hz ± 3 dB\$599

L400e 2-Way Speaker

6 1/2-in copolymer woofer, 1-in copolymer-dome tweeter. Features antiresonant extruded-aluminum cabinet; computer-optimized crossover. Power handling 100 W; sens 90 dB SPL/W/m\$599/pr

L300e. As above, 5 1/4-in woofer. Power handling 75 W; FR 68-23,000 Hz ± 3 dB\$499/pr

L200e. As L400e speaker, 4-in woofer. Power handling 50 W; FR 85-23,000 Hz ± 3 dB; sens 88 dB SPL/W/m\$399/pr

AVF144 2-Way Bookshelf Speaker

Two 4-in copolymer woofers, one 1-in copolymer-dome tweeter. Power handling 200 W; sens 89 dB SPL/W/m\$449

In-Wall Speakers

750i/L 3-Way In-Wall Speaker

7 3/4-in copolymer woofer, 1 1/2-in copolymer-dome midrange, 1-in copolymer-dome tweeter. Power handling 150 W; sens 91 dB SPL/W/m. Paintable\$999/pr

700i/r 2-Way In-Wall Ribbon Speaker

8-in copolymer woofer, 7-in ribbon tweeter. Power handling 200 W max; sens 90 dB SPL/W/m; imp 8 ohms\$799/pr

500i/r. As above, 6 1/2-in woofer, 5-in ribbon tweeter\$649/pr

ADVENT

Heritage 2-Way Speaker

Two 8-in long-throw woofers, one 1-in ferrofluid-cooled parabolic soft-dome tweeter. Features fiberboard enclosure. Power handling 200 W rms; crossover point 3,500 Hz; FR 40-23,000 Hz ± 3 dB; sens 89.5 dB SPL/W/m; imp 8 ohms. Oiled solid-pecan wood top and face; black textured vinyl body. 10 1/2 x 37 3/4 x 13 1/8 in; 46 lb\$349

Laureate. As above, 6 1/2-in woofers. Power handling 150 W rms; crossover point 3,000 Hz; FR 42-23,000 Hz ± 3 dB; sens 90 dB SPL/W/m. 9 x 32 3/4 x 12 in; 35 lb\$275



Advent Mini-Advent II speaker

Prodigy Tower II 2-Way Speaker

8-in long-throw woofer, hard-dome tweeter. Fiberboard enclosure. Power handling 100 W rms; crossover point 3,000 Hz; FR 45-23,000 Hz ± 3 dB; sens 89 dB SPL/W/m; imp 8 ohms. Oiled solid-pecan wood top and face; black textured vinyl body. 10 1/8 x 28 1/2 x 9 in\$249/pr

Legacy III 2-Way Speaker

10-in long-throw dual-voice-coil woofer, 1-in ferrofluid-cooled polycarbonate soft-dome tweeter. Features particleboard enclosure. Power handling 125 cont into 6 ohms, 100 W into 8 ohms; crossover point 2,500 Hz; FR 42-23,000 Hz ± 3 dB; sens 90 dB SPL/W/m into 6 ohms; imp switchable to 6 or 8 ohms. Oiled solid-pecan wood top and face; black textured vinyl body. 14 x 32 1/8 x 10 1/2 in; 42 lb\$179

Baby III 2-Way Bookshelf Speaker

6 1/2-in long-throw woofer, 1/2-in ferrofluid-cooled polycarbonate hard-dome tweeter. Features fiberboard enclosure. Power handling 65 W rms; crossover point 4,500 Hz; FR 60-21,000 Hz ± 3 dB; sens 89 dB SPL/W/m; imp 8 ohms. Solid-oak top and base; black textured vinyl body. 10 1/8 x 16 3/8 x 7 1/4 in\$178/pr

Audio Cinema 2-Way Center Speaker

Two 5 1/4-in woofers, tweeter. Features computer-designed tuned port; fiberboard enclosure. Magnetic shielding. Power handling 125 W rms; FR 60-20,000 Hz; sens 91 dB SPL/W/m; imp 8 ohms. Black-ash vinyl. 18 x 6 x 6 1/2 in\$169

Mini-Advent II 2-Way Bookshelf Speaker

5 1/4-in long-throw woofer, 1/2-in ferrofluid-cooled polycarbonate hard-dome tweeter. Power handling 50 W rms; crossover point 4,500

Hz; FR 110-21,000 Hz ± 3 dB; sens 88 dB SPL/W/m; imp 8 ohms. Solid-pecan top and base. 6 1/2 x 11 x 5 1/8 in\$138/pr

Indoor/Outdoor Mini-Advent II. As above but outdoor design with polypropylene woofer and weather-resistant black or white top and base\$138/pr

Audio Focus Center-Channel Speaker

Acoustic-suspension design with two 4-in dual-cones. Features fiberboard enclosure. Magnetic shielding. Power handling 90 W rms; FR 80-20,000 Hz; sens 92 dB SPL/W/m; imp 8 ohms. Black textured vinyl. 15 x 7 1/2 x 8 in\$129

Powered Partners Series

AV570 2-Way Powered Computer Speaker

Acoustic-suspension design with 5-in long-throw polypropylene woofer and 1-in liquid-cooled poly-dome tweeter in wedge-shaped enclosure; integral 35-W amplifier. Auto turn-on/off; volume, bass, and treble controls. Available in black or gray. FR 40-25,000 Hz. 6 1/2 x 10 1/2 x 7 1/8 in\$399/pr

AV270 Powered Computer Speaker

Acoustic-suspension design with 3-in magnetically shielded long-excursion woofer, 2-in cone tweeter; amp rated at 25 W x 1. Separate volume, bass, and treble controls. Available in black or gray. FR 120-20,000 Hz. 5 x 8 1/4 x 6 1/2 in\$179/pr

ALLISON ACOUSTICS

MS-P10 Powered Subwoofer

Vented design with 10-in driver; 160-W amp. Features high-pass crossover fixed at 60 Hz; low-pass crossover variable from 40-180 Hz. Line- and speaker-level inputs; high-pass outputs. Volume control. FR 35-180 Hz. Black lacquer on wood finish. 16 x 16 x 16 in; 47 lb\$665

AL-130 3-Way Speaker

Acoustic-suspension design with two 8-in woofers, one 3-in hand-assembled ferrofluid-cooled convex-diaphragm midrange, and one 1-in silicone-cooled convex-diaphragm tweeter. Features push-pull woofer configuration. Power handling 200 W; crossover points 450 and 4,000 Hz; sens 90 dB; imp 6 ohms. 12 1/2 x 37 1/2 x 14 1/8 in; 57 lb\$600

AL-125 3-Way Speaker. As above, two 6-in woofers. 12 1/2 x 37 1/2 x 14 1/2 in; 40 lb\$600

AL-110 2-Way Speaker

Acoustic-suspension design with 6-in woofer and 1-in hand-assembled ferrofluid-cooled convex-diaphragm tweeter. Features woofer hand-treated with proprietary energy-absorbent compound. Power handling 150 W; crossover point 2,000 Hz; sens 90 dB SPL/W/m; imp 6 ohms. 15 1/8 x 9 1/2 x 9 in; 16 lb\$480

AL-115S 2-Way Shielded Speaker

Acoustic-suspension design with 8-in woofer and 1-in hand-assembled ferrofluid-cooled convex-diaphragm tweeter. Features woofer hand-treated with proprietary energy-absorbent compound. All components are shielded for home theater use. Power handling 150 W; crossover point 2,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. 11 1/8 x 20 x 10 1/8 in; 22 lb\$500/pr

AL-105S 2-Way Shielded Speaker

Acoustic-suspension design with 6-in woofer and 1-in ferrofluid-cooled dome tweeter. Features woofer hand-treated with proprietary energy-absorbent compound. All components are

shielded. Power handling 150 W; crossover 2,500 Hz; sens 90 dB SPL/W/m; imp 6 ohms. 14 $\frac{3}{4}$ x 9 $\frac{1}{2}$ x 8 $\frac{1}{2}$ in; 13 lb\$330/pr
AL-105 2-Way Speaker. As above. unshielded; sens 90 dB SPL/W/m; imp 6 ohms. 14 $\frac{3}{4}$ x 9 $\frac{1}{2}$ x 8 $\frac{1}{2}$ in; 13 lb\$230/pr

ALTEC LANSING

AHT-2300 Powered THX Subwoofer

Two 10-in long-throw woven-carbon fiber drivers; amp rated at 100 W with 0.1% THD. Features THX certification; multiple-path configuration: selectable 18- or 24-dB/oct crossover. Crossover point selectable at 50, 80, 100, or 150 Hz; FR 26-180 Hz ± 3 dB. Black. 17 $\frac{3}{8}$ x 17 $\frac{3}{8}$ x 17 $\frac{3}{8}$ in\$1,200

PSW10 Powered Subwoofer

10-in long-throw carbon driver; amp rated at 100 W with 0.1% THD. Features dynamic EQ circuit; subsonic filter; selectable 18- or 24-dB/oct crossover slope. Gain control. Crossover point selectable at 50, 80, 100, or 150 Hz; FR 26-180 Hz ± 3 dB. Walnut veneer or black finish. 17 $\frac{3}{8}$ x 17 $\frac{3}{8}$ x 17 $\frac{3}{8}$ in\$850

System 3 Subwoofer/Satellite System

Subwoofer with two 8-in long-throw carbon-filled polypropylene drivers; 2 satellites, each with two 3-in carbon-filled polypropylene midranges and one 1/2-in dome tweeter. Power handling 160 W max; crossover points 180 and 4,500 Hz; FR 32-20,000 Hz ± 3 dB; sens 90 dB SPL/W/m; imp 8 ohms. Black or white. Subwoofer 12 x 9 $\frac{3}{4}$ x 20 in. Each satellite 4 x 8 $\frac{1}{2}$ x 3 $\frac{3}{4}$ in\$600

Model 508 3-Way Speaker

Two 8-in woven-carbon fiber woofers, one 2-in midrange, one 1-in tweeter. Features liquid-cooled titanium-coated polyimide midrange and tweeter. Power handling 250 W max; FR 32-22,000 Hz; sens 90.5 dB SPL/W/m; imp 6 ohms. Walnut veneer or black finish. 10 $\frac{3}{4}$ x 40 $\frac{1}{2}$ x 11 in\$550

AHT-2100 3-Way THX Surround Speaker

Two 4-in carbon-filled polypropylene woofers, four 3 $\frac{1}{2}$ -in side-angled midranges, two 3/4-in side-angled tweeters in wall-mountable enclosure. Features THX certification. Power handling 150 W max; crossover points 180, 3,000 (high-pass), and 3,500 (low-pass) Hz; FR 80-20,000 Hz; sens 89 dB SPL/W/m. Black or white. 11 x 15 $\frac{3}{4}$ x 6 $\frac{1}{4}$ in\$450

AHT-2200 2-Way THX Speaker

Acoustic-suspension design with two 5/4-in carbon-filled polypropylene woofers and one 3/8-in dome tweeter. For front L/R or center channels. Features THX certification; fiberglass-filled ABS enclosure. Magnetic shielding. Power handling 150 W max; crossover point 2,500 Hz; FR 70-20,000 Hz; sens 89 dB SPL/W/m. Black or white. 7 $\frac{7}{8}$ x 15 $\frac{3}{4}$ x 7 in\$300

PSW-2 Wireless Subwoofer

6 $\frac{1}{2}$ -in driver. FR 32-250 Hz ± 3 dB; sens 89 dB. 6 $\frac{1}{2}$ x 12 $\frac{3}{4}$ x 10 in; 28 lb\$250

Model 100 3-Way Speaker

Two 8-in woofers, one 4-in midrange, one 7/8-in liquid-cooled formed-polyester tweeter. Features carbon-filled polypropylene woofers and midrange. Power handling 200 W max; crossover points 250 and 3,500 Hz; FR 38-20,000 Hz ± 3 dB; sens 91 dB SPL/W/m; imp 8 ohms. Dark oak or black finish. 10 $\frac{3}{4}$ x 40 $\frac{1}{2}$ x 11 in\$250

Computer Speakers

ACS500 Computer/Home Theater System

Powered subwoofer with two 8-in drivers; two powered satellites, each with four drivers; built-in Dolby Pro Logic decoder; 40-W subwoofer amp; satellite amp rated at 22.5 W x 2. Magnetic satellite shielding. FR 20-20,000 Hz; sens 92 dB. Subwoofer 10 x 12 $\frac{3}{4}$ x 6 $\frac{1}{4}$ in. Each satellite 5 x 6 $\frac{1}{2}$ x 18 $\frac{1}{4}$ in\$450

ACS3 Powered Subwoofer/Satellite System

Multiple-path acoustic-chamber powered subwoofer with two 4-in long-throw drivers; 2 satellites, each with 3-in woofer and fold-away liquid-cooled 1/2-in dome tweeter; 30-W system amp. Inputs for 2 sources; headphone jack. Magnetic satellite shielding; bass, treble, volume, and 2-source mixing controls. FR 40-20,000 Hz ± 3 dB\$250

ACS50 2-Way Powered Speaker System

2 powered satellites, each with 1 $\frac{1}{4}$ x 2 $\frac{1}{2}$ -in woofer and 3/4-in liquid-cooled dome tweeter; separate amp module rated at 4.5 W x 2. Components mountable directly on monitor. Features dynamic bass- and treble-boost circuitry. Headphone jack. Magnetic satellite shielding; LED indicator; volume control. FR 100-20,000 Hz\$100

APOGEE

Centaurus Column 2-Way Ribbon Speaker

Ported design with 6 $\frac{1}{2}$ -in long-throw cone woofer and 26-in dipole midrange/tweeter ribbon. Features oblique angle reflector for placement against wall. Power handling 200 W; crossover point 1,000 Hz; FR 35-20,000 Hz; imp 6 ohms. 60 x 13 x 9 $\frac{3}{4}$ in; 150 lb...\$1,795/pr

Centaurus Ribbin-Wall

2-Way In-Wall Speaker
6 $\frac{1}{2}$ -in cone woofer, 26-in dipole midrange/tweeter ribbon. Power handling 200 W; crossover point 1,200 Hz; FR 40-20,000 Hz; imp 6 ohms. Paintable grille. Cutout 12 $\frac{1}{2}$ x 48 in. 52 x 12 x 3 $\frac{3}{4}$ in; 80 lb\$1,495/pr
On-wall version\$1,595/pr

LCR 2-Way Ribbon Speaker

Two 6 $\frac{1}{2}$ -in long-throw shielded woofers and shielded 4-in monopole midrange/tweeter ribbon. Power handling 200 W; FR 45-25,000 Hz; imp 8 ohms. Black-ash finish. 9 x 24 x 11 $\frac{1}{2}$ in; 44 lb\$900

Ribbon Monitor Speaker. As above, single woofer. 9 $\frac{1}{2}$ x 16 x 11 $\frac{1}{2}$ in; 26 lb\$600

Custom RM-1 2-Way In-Wall Speaker

6 $\frac{1}{2}$ -in cone woofer, 4-in shielded monopole midrange/tweeter. Power handling 200 W; FR 35-25,000 Hz. 11 x 16 x 3 in; 10 lb\$500

ATLANTIC TECHNOLOGY

System 350 THX Series

352PBM-THX Powered Subwoofer

12-in composite-cone woofer; 200-W amp. Features variable 24-dB/oct low-pass filter; optical antialiasing and DC offset protection circuitry; extruded aluminum heatsink. 1 THX input; 1 line-level input; 2 passive line-level outputs; gold RCA connectors; gold 5-way binding posts. Magnetic shielding; auto turn-on/off; amplifier phase-reverse switch\$1,499/pr

351LR-THX 3-Way Speaker

Two 5 $\frac{3}{4}$ -in polypropylene woofers, two 3-in polypropylene-cone midranges, and one 1-in

fabric-dome tweeter. Wall mount. Features ferrofluid tweeter cooling; separate tweeter sub-enclosure; 24-dB/oct crossover with conjugate network. Gold 5-way binding posts. Floor pedestal optional. White\$629/pr

353C-THX 3-Way Center-Channel Speaker

Two 5 $\frac{3}{4}$ -in polypropylene woofers, two 3-in polypropylene midranges, one 1-in fabric-dome tweeter. Features ferrofluid tweeter cooling; separate tweeter subenclosure; horizontally oriented MDF cabinet with tilting base; 24-dB/oct crossover with conjugate network. Gold 5-way binding posts. Magnetic shielding\$499

354SR-THX 2-Way Surround Speaker

Twin-polar design with two 4-in polypropylene woofers and two 3/4-in Mylar-dome tweeters. Wall mountable triangular cabinet. Features ferrofluid tweeter cooling; 12-dB/oct crossover. Gold 5-way binding posts. Floor pedestal optional. White\$429/pr

System 220 Series

222PBM Powered Subwoofer

10-in long-throw polypropylene driver; 125-W amplifier. Features sealed MDF cabinet; optical antialiasing circuitry. Gold 5-way binding posts; dual line-level inputs and outputs; gold RCA connectors. Auto turn-on/off; amplifier phase switch\$499

221LR 2-Way Speaker

4-in polypropylene woofer, 1/2-in Mylar dome tweeter. Features MDF cabinet; baffle engineered for minimum diffraction. Magnetic shielding for home theater use. Power handling 120 W rms. White\$229/pr
As above, black\$219/pr

223C 2-Way Center-Channel Speaker

Two 3 $\frac{1}{2}$ -in woofers, one 1/2-in Mylar-dome tweeter. Features ferrofluid tweeter cooling; fiberboard cabinet. Proprietary cinema-eq level control; magnetic shielding; tilting base. Power handling 120 W rms\$199

AUDIO CONCEPTS/ACI

Sapphire III 2-Way Bookshelf Speaker

7-in hybrid-aperiodic Kevlar woofer, 1-in hand-damped textile-dome tweeter. Sens 90 dB SPL/W/m. Lacquered-oak, black-oak, lacquered-cherry, or unfinished-cherry finish. 10 x 16 x 10 in\$1,699/pr

Titan Powered Subwoofer

12-in driver; amp rated at 250 x 1. Crossover point variable from 50-180 Hz; FR 20-150 Hz ± 3 dB. Lacquered-oak, black-oak, lacquered-cherry, or unfinished-cherry finish. 14 x 27 x 16 in\$1,299

AUDIOFILE HOME THEATER

Pulse Series System 3P

Home Theater System

Powered subwoofer with 8-in dual-voice-coil driver and 100-W amp; 2 front speakers; center-channel speaker; 2 surround speakers. FR 40-200 Hz subwoofer, 20-20,000 Hz front, 80-18,000 Hz center, 40-20,000 Hz surround. Black pica finish. 72 lb\$500

Pulse Series System Three

Home Theater System

Subwoofer with 8-in driver; two front speakers; center-channel speaker; 2 surround speakers. FR 20-20,000 Hz front, 80-18,000 Hz center.

SPEAKERS

40-20,000 Hz surround; imp 8 ohms. Black pica finish. 69 lb.....\$400

Sub 6.5-A2 Powered Subwoofer

Two 6½-in drivers; 100-W amp. FR 40-200 Hz; imp 8 ohms. Black-ash finish. 22 x 9 x 14 in; 35 lb.....\$360

M-6.5 2-Way Bookshelf Speaker

6-in woofer. 1-in soft-dome tweeter. Power handling 55 W rms; FR 50-20,000 Hz; imp 8 ohms. Black-ash finish. 8½ x 15 x 8 in; 12 lb.....\$200/pr

AUDIOSOURCE

SW-Four Powered Subwoofer

12-in dual-voice-coil driver; amp rated 150 x 1 rms. Line- and speaker-level inputs/outputs. Phase-reverse switch; auto turn-on/off; input-level control. Crossover point 40-180 Hz; FR 20-250 Hz. 12½ x 19½ x 15¾ in; 35 lb.....\$499

SW-Two Powered Subwoofer

10-in driver; amp rated 100 W x 1. Features tuned and ported cabinet. RCA and speaker inputs/outputs. Auto turn-on/off; input-level and crossover controls. Crossover point variable from 40-180 Hz; FR 20-250 Hz. Black-ash woodgrain cabinet. 11½ x 15 x 14 in; 35 lb.....\$399

Project One 2-Way Outdoor Speaker

4-in carbon-fiber reinforced-polypropylene woofer. ½-in polycarbonate tweeter. Front baffle offset for time/phase alignment; weather-resistant polymer-resin cabinet. Magnetic shielding; integral pivoting bracket doubles as stand. Power handling 100 W; FR 60-20,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. White, black, or computer-platinum. 6¼ x 9 x 6½ in; 6 lb.....\$299/pr

IW-Three 2-Way In-Wall Speaker

8-in woofer, 1-in soft-dome tweeter. Power handling 100 W max; crossover point 2,500 Hz; FR 50-20,000 Hz; sens 92 dB; imp 8 ohms. Mounting depth 3½ in. White grille.....\$250/pr

VS-Four 2-Way Center-Channel Speaker

Two 4-in polypropylene/carbon-fiber woofers, one 4-in coaxial. Magnetic shielding. Power handling 60 W max; crossover point 5,000 Hz; FR 60-20,000 Hz; sens 93 dB; imp 8 ohms. Black composite-resin cabinet with woodgrain finish. 16¾ x 5¾ x 5½ in; 7 lb.....\$180

AVID DYNAMICS

Sterling Series 80 2-Way Bookshelf Speaker

8-in polypropylene woofer and 1-in dome tweeter. Sens 90 dB SPL/W/m; imp 8 ohms. 5-yr warranty. 11 x 17½ x 9 in.....\$340/pr

7-HVS Neat 2-Way Bookshelf Speaker

Vented design with 5¼-in poly woofer and ¾-in ferrofluid-cooled hard-dome tweeter. Crossover point 5,500 Hz; FR 53-20,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 8 ohms. 5-yr warranty. Oak or black vinyl finish. 11 x 18 x 8 in.....\$275/pr

AXIOM

AX-1 2-Way Bookshelf Speaker

Tuned-port design with 5-in woofer and 1-in dome tweeter. FR 70-22,000 Hz ±2 dB; sens 87 dB SPL/W/m; imp 4 ohms. Black or rosewood finish. 6 x 12 x 7 in.....\$549/pr

AX-1.2 2-Way Center-Channel Speaker

Two 5-in woofers, one ¾-in tweeter. Crossover point 3,500 Hz; FR 70-22,000 Hz; sens 91 dB

SPL/W/m; imp 8 ohms. Black or rosewood finish. 6 x 17 x 7 in.....\$99

BAG END

MM-8 2-Way Speaker

Ported design with 8-in cone woofer, 1¾-in aluminum tweeter. Power handling 100 W; FR 70-19,000 Hz; sens 84 dB SPL/W/m; imp 8 ohms. Walnut and black enclosure. 12¼ x 17½ x 8 in.....\$1,888/pr



AudioSource SW-Two subwoofer

INFRAsub Powered Subwoofer

Scaled design with 18-in driver. Features fiber-board enclosure; patented ELF (Extended Low Frequency) integrator and 400 W power amp; FR 8-90 Hz with ELF engaged; sens 92 dB SPL/W/m; imp 8 ohms. Black finish. 22 x 22 x 18 in.....\$1,295

B & W

P5 3-Way Speaker

Twin vented design with 6½-in Cobex woofer, 6½-in Kevlar midrange, and 1-in fluid-cooled metal-dome tweeter. Bi-wire terminals. Power handling 150 W; crossover points 150 and 3,000 Hz; FR 42-20,000 Hz ±2 dB; sens 90 dB; imp 8 ohms. Black-ash or walnut veneer finish. 7¾ x 35¾ x 11¾ in; 31.9 lb.....\$1,500/pr

P4 2-Way Speaker

Tapered line design with 6½-in Kevlar woofer and 1-in fluid-cooled metal-dome tweeter. Bi-wire terminals. Power handling 100 W; crossover point 3,500 Hz; FR 50-20,000 Hz ±2 dB; sens 88 dB; imp 8 ohms. Black ash, cherry, or rosenut veneer finish. 7¾ x 31¾ x 10½ in; 29.7 lb.....\$1,200/pr

CDM-1 2-Way Speaker

Vented design with 6½-in Kevlar woofer and 1¼-in fluid-cooled metal-dome tweeter. Bi-wire terminals. Power handling 120 W; crossover point 3,000 Hz; FR 64-20,000 Hz ±2 dB; sens 88 SPL/W/m; imp 8 ohms. Black or red ash veneer finish. 8¾ x 14½ x 10¾ in; 18 lb.....\$1,100/pr

CDM-2. As above but FR 70-20,000 Hz ±2 dB, sens 87 dB SPL/W/m. 8¾ x 12¼ x 9½ in; 16 lb.....\$800/pr

AS6 Powered Subwoofer

Vented design with 12-in forward firing driver; amp rated at 100 W. Features Magnetic shielding; active low-pass filter; phase switch; line- or high-level connections. FR 30/40-140 Hz ad-

justable ±3 dB. Black ash vinyl finish. 17¾ x 20 x 17¾ in; 52.8 lb.....\$700

CC6 2-Way Center-Channel Speaker

Vented design with two 5-in Kevlar woofers and one 1-in metal-dome tweeter. Magnetic shielding. Power handling 120 W; crossover point 3,000 Hz; FR 75-20,000 Hz ±2 dB; sens 89 dB SPL/W/m; imp 8 ohms. Black ash vinyl finish. 17¾ x 6 x 10¾ in; 13.9 lb.....\$350

DS6 2-Way THX Surround Speaker

Dipole sealed design with 5-in Kevlar woofer and two paper mid/high drivers. Power handling 100 W; crossover point 250 Hz; FR 85-12,000 Hz ±3 dB; sens 89 dB SPL/W/m; imp 8 ohms. Black or white finish. 15 x 9¾ x 6 in; 13 lb.....\$299

Digital Monitor 600 Series

The following feature metal-dome tweeters and black ash vinyl finish.

DM-604 3-Way Speaker

Vented design with two 7-in cobex woofers, 7-in Kevlar midrange, and 1-in tweeter. Power handling 200 W; crossover points 450 and 3,000 Hz; FR 44-30,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 8 ohms. 9¼ x 39¼ x 16¼ in; 62 lb.....\$1,200/pr

DM-603 2-Way Speaker

Vented design with 7-in Kevlar woofer, 7-in passive radiator, 1-in tweeter. Power handling 120 W; crossover point 3,000 Hz; FR 47-30,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 8 ohms. 9¼ x 33½ x 12 in; 38.1 lb.....\$1,000/pr

DM-602 2-Way Speaker

Vented design with 7-in Kevlar woofer, 1-in tweeter. Power handling 120 W; crossover point 3,000 Hz; FR 52-30,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 8 ohms. 9¼ x 19¾ x 12 in; 21.6 lb.....\$550/pr

DM-601 2-Way Speaker

Vented design with 6½-in Kevlar woofer, 1-in tweeter. Power handling 100 W; crossover point 3,000 Hz; FR 70-30,000 Hz ±3 dB; sens 88 dB SPL/W/m; imp 8 ohms. 14 x 8 x 9¾ in; 13.4 lb.....\$400/pr

BANG & OLUFSEN

Beolab Penta 3-Way Powered Speaker

Bass-reflex design with four 5-in woofers, four 4-in midranges, and one 1-in dome tweeter; amp rated at 150 W x 2. 5-sided cabinet finished in stainless steel; dynamic clipping-attenuator circuit; 3-position bass-compensation switch. Alphanumeric display for B&O system information; auto turn-on/off. Crossover points 700 and 5,000 Hz; FR 40-20,000 Hz +4, -8 dB; sens 94 dB SPL/W/m. 8¼ x 65 x 13½ in; 53 lb.....\$4,000/pr

Beolab 8000 2-Way Powered Speaker

Bass-reflex design with two 4-in long-throw woofers and one ¼-in ferrofluid-cooled tweeter in conically tipped mirror-finished extruded-aluminum tubular cabinet; amp rated at 160 W x 2. Features biamplification; cast-iron base; 24-dB/oct Linkwitz-Riley active crossover; dynamic treble-balancing circuitry; 30-dB/oct high-pass filter at 40 Hz; polystyrene front baffle. Line-level input; Power Link input for Bang & Olufsen systems. Magnetic shielding; auto turn-on. Crossover point 4,200 Hz; FR 40-22,000 Hz +4, -8 dB. 6½ x 52 x 6½ in; 44 lb.....\$3,000/pr

Beolab 6000 2-Way Powered Speaker

Bass-reflex design with two 3½-in woofers and one ¼-in dome tweeter; amp rated at 80 W x 2. Features extruded one-piece ½-in-thick aluminum oval-column cabinet; proprietary dynamic bass-optimization circuitry; active filtering with 30-dB/oct slope at resonant frequency and 24-dB/oct slopes elsewhere; bi-amplification. Line- and speaker-level inputs; Powerlink connectors for B&O systems. Magnetic shielding; auto turn-on/off. Crossover point 3,000 Hz; FR 70-22,000 Hz +4, -8 dB. Polished and anodized silver finish. 8 x 43¾ x 8½ in; 24 lb.....\$2,000/pr

CX-100 2-Way Bookshelf Speaker

Two 4-in woofers, one 1-in tweeter. Features pressure-chamber cabinet. Includes wall bracket. FR 50-20,000 Hz +4, -8 dB; sens 89 dB; imp 6 ohms. 4¾ x 12¾ x 8½ in; 11 lb.....\$600/pr

BIC AMERICA**C-8 2-Way Speaker**

8-in long-throw carbon-impregnated polypropylene woofer. ¾-in ferrofluid-cooled soft-dome tweeter. Magnetic shielding. 10 x 21 x 11 in.....\$339/pr

Venturi V12 Subwoofer

Vented design with 12-in long-throw woofer. Designed for use with SWA-100 amplifier. Black. 16½ x 21 x 19¼ in.....\$300
SWA-100. 100-W amp/crossover designed for above. Line- and speaker-level inputs and outputs. Class A/B design. Crossover point 85 Hz. Black. 17 x 4½ x 12¾ in.....\$400

Muro M-6 2-Way In-Wall Speaker

6½-in polycarbonate woofer, 1-in soft-dome tweeter. Power handling 80 W max; FR 50-22,000 Hz; sens 90 dB; imp 8 ohms. 8½ x 12 x 3¾ in.....\$199/pr

Venturi V52CLR 2-Way Center-Channel Speaker

Vented design with two 5¼-in polymer-coated long-throw woofers and one ½-in ferrofluid-cooled polyimide-dome tweeter. Magnetic shielding. Black. 22 x 6½ x 10 in.....\$169

Venturi V52si 2-Way Bookshelf Speaker

Vented design with 5¼-in polymer-coated long-throw woofer and ½-in ferrofluid-cooled polyimide-dome tweeter. Magnetic shielding. Black. 7 x 11¼ x 7¼ in.....\$95/pr

BOSE

"Direct/Reflecting" refers to a proprietary design in which drivers are positioned to provide direct and reflected sound.

Model 901 Classic Series VI Speaker System

Two speakers, each with nine 4½-in drivers; outboard active EQ. Features Direct/Reflecting design implemented with 4 drivers placed on each of 2 angled rear baffles and 1 front-firing driver; injection-molded enclosure. Bass and treble controls. Power handling 450 W/ch; imp 4-8 ohms. Hardwood veneer with walnut finish. 5-yr transferable warranty. Each speaker 12½ x 21 x 13 in; 32 lb. EQ 13 x 2¾ x 4¾ in; 3.4 lb.....\$1,499

Model 701 3-Way Speaker

One 8-in woofer, one 6½-in midrange, two 2¼-in ferrofluid-cooled tweeters. Features Direct/Reflecting design; tuned port; multiple-chamber bass enclosure with 3 acoustic masses; tweeters angled to enhance imaging; protection circuit.

Power handling 400 W; imp 4-8 ohms. Dark-silver walnut-vinyl finish. 5-yr warranty. 10½ x 32½ x 12½ in; 28 lb.....\$899/pr

Model 301 Series III 2-Way Bookshelf Speaker

One 8-in forward-firing woofer, two 3-in tweeters. Features Direct/Reflecting design; outward-aiming tweeter to create reflections off side wall; 2nd tweeter aimed inward; slot port; dual-frequency crossover. Power handling 150 W; imp 4-8 ohms. Black, white, or walnut-grain finish. 17 x 10½ x 9½ in; 15 lb.....\$369/pr

MediaMate Computer Speaker

2½-in driver. Designed for multimedia computers. Features thermo-plastic alloy enclosure. Dual-source input; headphone jack. Magnetic shielding; source-mixing capability; volume control. Includes fastener strips for mounting to side of computer monitor. Limited 1-yr warranty. Gray. 7¾ x 3¾ x 8¾ in; 4 lb.....\$339/pr

Model 151 Outdoor Speaker

4½-in Kevlar-cone driver. Features resistance to heat, cold, moisture, and salt. Power handling 80 W; imp 4-8 ohms. Black or white. 5-yr transferable warranty. 9 x 6 x 6 in; 4 lb.....\$299/pr

Subwoofer/Satellite Systems**Acoustimass 7 Subwoofer/Satellite System**

Subwoofer with two 5¼-in drivers; 3 satellites, each with 2½-in driver in each of 2 attached rotating cubes. Features Direct/Reflecting design; system protection circuitry. Magnetic satellite shielding. Power handling 200 W/ch; imp 4-8 ohms. Black-satin subwoofer; black or white polymer satellite. Subwoofer 19 x 14 x 7½ in; 21 lb. Each satellite 3½ x 6¾ x 4¾ in; 2 lb.....\$999

Acoustimass 5 Subwoofer/Satellite System

Subwoofer with two 5¼-in drivers; 2 satellites, each with one 2½-in driver in each of 2 attached rotating cubes. Features Direct/Reflecting design; three acoustic-compression chambers in subwoofer. Magnetic satellite shielding. Mounting accessories optional. Power handling 200 W/ch. Black- or white-satin subwoofer finish; black or white polymer satellite finish. Subwoofer 14 x 7½ x 19 in; 20.5 lb. Each satellite 3½ x 6¾ x 4¾ in; 2 lb.....\$799

Acoustimass Powered Computer Subwoofer/Satellite System

Subwoofer with 5¼-in driver; two satellites, each with 2½-in driver; 50-W subwoofer amp; satellite amp rated at 25 x 2. Designed for multimedia computers. Features system protection circuitry. Dual inputs. Magnetic satellite shielding; volume control. Includes mono and stereo mini-plug adaptors. Black-satin vinyl subwoofer finish; platinum-painted polymer satellite finish. Limited 1-yr transferable warranty. Subwoofer 18½ x 7½ x 8½ in; 19 lb. Each satellite 3 x 3 x 4¾ in; 11 lb.....\$699

Acoustimass 4 Subwoofer/Satellite System

Subwoofer with 5¼-in driver; 2 satellite speakers, each with 2½-in driver. Features system protection circuitry. Magnetic satellite shielding. Power handling 100 W/ch. Black-satin subwoofer finish; black or white polymer satellite finish. Subwoofer 14 x 8 x 8 in; 12 lb. Each satellite 3½ x 3½ x 4¾ in; 1 lb.....\$599

Acoustimass 3 Series III Subwoofer/Satellite System

Subwoofer with 5¼-in driver; two satellites, each with 2½-in driver. Features system protec-

tion circuit; two acoustic-compression subwoofer chambers. Magnetic satellite shielding. Mounting accessories optional. Power handling 100 W/ch; imp 4-8 ohms. Black or white satin subwoofer finish; black or white polymer satellite finish. Subwoofer 14¼ x 7½ x 8 in; 11 lb. Each satellite 3 x 3 x 4¾ in; 1 lb.....\$469

BOSTON ACOUSTICS**Lynnfield Model 500L Series II****3-Way Speaker**

2-piece design comprised of bandpass enclosure with two 6½-in woofers, one 5¼-in anodized-aluminum midrange, and one 1-in aluminum-dome tweeter. Features cast-aluminum woofer chassis. Triwire/triamp inputs. Power handling 350 W; FR 32-35,000 Hz ±3 dB; sens 85 dB SPL/W/m; imp 5 ohms. Rosewood finish. 9 x 48 x 18¼ in.....\$5,000/pr
 Black-ash finish.....\$4,500/pr

SubSat 6 Series II**Subwoofer/Satellite System**

Subwoofer with two 6½-in drivers in sealed and vented chambers; 2 satellites, each with 4-in midrange and ¾-in ferrofluid-cooled tweeter. Power handling 100 W; sens 89 dB SPL/W/m; imp 8 ohms. Black or white. Subwoofer 16 x 7½ x 15 in. Each satellite 8½ x 5 x 5¼ in.....\$500

Voyager 2-Way Outdoor Speaker

5¼-in copolymer woofer, 1-in ferrofluid-cooled soft-dome tweeter. Features Lexan cabinet. Includes stainless-steel mounting brackets. Power handling 125 W; crossover point 3,000 Hz; FR 65-20,000 Hz ±3 dB; sens 89 dB SPL/W/m; imp 8 ohms. Paintable white finish. 10½ x 6½ x 6¾ in; 6 lb.....\$400/pr

CR7 2-Way Bookshelf Speaker

Vented, braced design with 6½-in copolymer woofer and ¾-in ferrofluid-cooled tweeter. Wall mountable. Features point-source driver configuration. Magnetic shielding. Power handling 100 W; FR 52-20,000 Hz ±3 dB; sens 88 dB W/m; imp 8 ohms. Black-ash, woodgrain, or white vinyl finish. 12¼ x 7½ x 9½ in; 11 lb.....\$260/pr

Lynnfield VR Series**VR40 3-Way Speaker**

Vented design with two 7-in woofers, one 5¼-in subenclosed midrange, and one 1-in aluminum tweeter. Features Amplitude Modification Device for tweeter; braced cabinet; point-source driver configuration. Magnetic shielding. Power handling 300 W; FR 40-20,000 Hz ±3 dB; sens 91 dB SPL/W/m; imp 8 ohms. Black-ash wood veneer or walnut wood veneer finish. 38½ x 8¼ x 14½ in; 55 lb.....\$1,400/pr

VR500 Powered Subwoofer

Vented design with 10-in driver; discrete 100-W amplifier. Features amplifier overload protection; 24-dB/oct low-pass filter. Line- and speaker-level inputs. Auto turn-on/off; polarity switch. Crossover point variable from 50-100 Hz. Black-ash vinyl finish. 15¾ x 15½ x 18¾ in; 40 lb.....\$600

VR20 2-Way Speaker

Vented design with 7-in woofer and 1-in aluminum tweeter. Features Amplitude Modification Device for tweeter; braced cabinet; point-source driver configuration. Magnetic shielding. Power handling 200 W; FR 46-20,000 Hz ±3 dB; sens 89 dB SPL/W/m; imp 8 ohms. Black-ash or woodgrain vinyl finish. 32½ x 8¼ x 12 in; 35 lb.....\$550/pr

VR12 3-Way Center-Channel Speaker

Two 6½-in woofers, one 4½-in subenclosed midrange, one 1-in aluminum tweeter. Features Amplitude Modification Device for tweeter; braced cabinet; point-source driver configuration. Magnetic shielding. Power handling 250 W; FR 58-20,000 Hz ±3 dB; sens 91 dB SPL/W/m; imp 8 ohms. Black-ash vinyl finish. 8¾ x 25 x 8½ in; 30 lb\$400

VRS 2-Way Surround Speaker

Diffuse-field design with 4½-in woofer and two 2½-in drivers. Includes wall/ceiling bracket. Power handling 100 W; FR 95-20,000 Hz ±3 dB; sens 85 dB W/m; imp 8 ohms. Black or white. 10¾ x 4½ x 6 in; 6 lb\$350/pr

Home THX Series

Model 595x THX Subwoofer

12-in long-throw driver. Designed to extend system response down to 20 Hz. Power handling 250 W; FR 20-80 Hz ±3 dB; sens 85 dB SPL/W/m; imp 8 ohms. Black or white. 18½ x 17¾ x 18¾ in\$500

Model 555x 2-Way THX Bookshelf Speaker

Two 5¼-in copolymer woofers, two 1-in ferrofluid-cooled dome tweeters. Magnetic shielding. Power handling 150 W; FR 80-20,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 8 ohms. Black or white. 11¼ x 18¼ x 7¾ in\$300

Model 575x 2-Way THX Surround Speaker

Diffuse-field design with one 5¼-in copolymer woofer and two side-mounted 2½-in tweeters. Power handling 150 W; FR 90-20,000 Hz ±3 dB; sens 85 dB SPL/W/m; imp 8 ohms. Black or white. 7¾ x 11¾ x 4¾ in\$250

BOZAK

Grand 3-Way Speaker

Patented acoustic-isolation design with four 6-in polypropylene woofers, two 5-in polypropylene midranges, one 1-in titanium-dome tweeter, and two 12-in passive radiators. Biwire/biamp terminals. FR 28-20,000 Hz +1, -2 dB; sens 93 dB SPL/W/m; imp 8 ohms. Hardwood finish. 31 x 48 x 16 in; 180 lb\$6,000/pr

Rhapsody II 3-Way Speaker

Patented acoustic-isolation dual-port design with 8-in polypropylene woofer, 5-in polypropylene midrange, and 1-in aluminum-dome tweeter. Biwire/biamp terminals. FR 38-20,000 Hz +1, -2 dB; crossover points 300 and 3,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. Hardwood finish. 19 x 38 x 12 in; 80 lb\$2,000/pr

Model 4 3-Way Speaker

Tuned-port design with two 8-in poly-cone woofers and one 1-in chambered-aluminum tweeter. Features 6- and 18-dB/oct crossovers. Biwire/biamp terminals. Crossover points 400 and 1,700 Hz; FR 35-20,000 Hz ±2 dB; sens 89 dB SPL/W/m; imp 5 ohms. Oak veneer finish. 7-yr warranty. 11¾ x 42¼ x 15 in\$1,399/pr

CAMBER

Model 3.5ti 2-Way Speaker

Bass-reflex design with one 8¾-in woofer and one ¾-in dome tweeter. Biwire/biamp terminals. Power handling 175 W max; sens 91 dB SPL/W/m; imp 8 ohms. 11 x 25 x 12 in; 35 lb\$949/pr

L.S7 MkII 2-Way Speaker

Bass-reflex design with one 8-in woofer and one ¾-in dome tweeter. Power handling 150 W

max; sens 91 dB SPL/W/m; imp 8 ohms. 11 x 24 x 12 in; 40 lb\$599/pr

CVA-SUB-1.2 Powered Subwoofer

12-in down-firing polypropylene driver; amp rated at 200 W max. Features 18-dB/oct low-pass filter selectable at 80 or 120 Hz; thermal protection. Auto turn-off. Line-level RCA inputs: 5-way binding-post speaker-level inputs. Power handling 200 W max. 15 x 25 x 15 in; 82 lb\$599

CVA-SUB-1.0. As above, power handling 125 W max. 10 x 22 x 15 in; 65 lb\$499

CVA 2-Way Center-Channel Speaker

Bass-reflex design with two 6½-in woofers and one ¾-in dome tweeter. Magnetic shielding. Power handling 175 W max; sens 90 dB SPL/W/m; imp 8 ohms. 9 x 24 x 8 in; 37 lb\$299

CAMBRIDGE PHYSICS

G-30 2-Way Speaker

8-in long-throw woofer, 10-in passive radiator, 1-in ferrofluid-cooled inverted-dome tweeter. Features 18-dB/oct crossover. Power handling 220 W; crossover point 1,800 Hz; FR 32-22,000 Hz ±3 dB; sens 92 SPL/W/m; imp 6 ohms. 16 x 31 x 10½ in\$850/pr

G-33/2 2-Way Speaker

10-in poly-cone woofer, 8-in poly-cone woofer, 1-in ferrofluid-cooled dome tweeter. Features 18-dB/oct crossover. Crossover point 1,500 Hz; FR 36-22,500 Hz; sens 91 dB; imp 6 ohms. 16 x 29½ x 9 in; 34 lb\$525/pr

G-7/2 2-Way Bookshelf Speaker

6½-in poly-cone woofer, ¾-in ferrofluid-cooled metal-dome tweeter. Features 12-dB/oct crossover. Power handling 60 W cont; crossover point 2,500 Hz; sens 90 dB; imp 6 ohms. 12 x 16 x 6 in; 15 lb\$300/pr

CAMBRIDGE SOUNDWORKS

The following are designed by Henry Kloss and are available through mail order. They feature a 30-day in-home trial period and a 7-year limited parts-and-labor warranty.

Powered Subwoofer

Acoustic-suspension design with 12-in driver; amp rated at 140 W. Features active crossover. Line- and speaker-level inputs. Level control. Crossover point selectable at 55, 80, 100, or 140 Hz. Black. 15½ x 26½ x 10¼ in\$699

Ensemble Subwoofer/Satellite System

2 subwoofers, each with 8-in driver; 2 satellites, each with 4-in ferrofluid-cooled midrange and 1¾-in ferrofluid-cooled direct-radiator tweeter. Features 5/8-in integral tweeter dome; high-density particleboard subwoofer cabinet with internal bracing; ½-in-MDF wood-composite satellite cabinets. Gold-plated 5-way binding posts. Midrange and tweeter balance controls. Power handling 200 W; imp 6 ohms. Black-laminate subwoofers; Nextel gray or white satellites. Subwoofers 12 x 21 x 4½ in. Each satellite 8¼ x 5¼ x 4 in\$649

Ensemble II. As Ensemble, one subwoofer with two 6½-in drivers. Subwoofer 16 x 14 x 7¾ in\$499

The Surround 2-Way Surround Speaker

Dipole design with one 4-in woofer and two 3½-in midranges. Power handling 100 W; FR 125-10,000 Hz; sens 86 dB SPL/W/m; imp 8

ohms. Nextel gray or white finish. 8¼ x 5¾ x 5¼ in\$399/pr

The Surround II. As above, two drivers. Power handling 60 W. 6¾ x 4¾ x 4½ in\$249/pr

Ensemble IV Home Theater System

Acoustic-suspension subwoofer with 5¾-in dual-voice-coil driver; 5 satellites, each with long-throw 3-in driver. Features MDF subwoofer cabinet; ABS satellite cabinets. Magnetic satellite shielding. Black subwoofer; Nextel gray satellites. Subwoofer 6½ x 8 x 12 in. Each satellite 4 x 4 x 3¾ in\$399

Center Channel Plus 2-Way Speaker

Acoustic-suspension design with four 3½-in drivers and one 1¾-in ferrofluid-cooled direct-radiator tweeter. Features integral 5/8-in tweeter dome; MDF enclosure. Magnetic shielding. Power handling 100 W; sens 86 dB; imp 8 ohms. Black-vinyl finish. 4 x 25 x 6½ in\$229

SoundWorks Powered Multimedia Subwoofer/Satellite System

Bandpass subwoofer with 4½-in long-throw driver; 2 satellites, each with 2¾-in long-throw driver; 3-channel 90-W amp integrated within subwoofer. AC/DC operation. Includes desk stands. Black subwoofer; off-white or Nextel-gray satellites. Each satellite 3¾ x 3¾ x 3¾ in\$219

Ambiance 2-Way In-Wall Speaker

Acoustic-suspension design with 5¼-in woofer and 1-in ferrofluid-cooled dome tweeter. Crossover point 1,800 Hz; sens 83 dB SPL/W/m; imp 8 ohms. 8¼ x 11¾ x 3 ¾ in\$175

CANON

The following feature Wide Dispersion Sound technology. Drivers fire down onto curved "acoustic mirror" that disperses sound for a wide image. All have magnetic shielding.

S-25 2-Way Speaker

5-in woofer and ¾-in tweeter. Power handling 100 W max; FR 55-22,000 Hz ±3 dB; sens 89 dB SPL/W/m. Structural plastic construction. Floor stand and wall bracket optional. 8½ x 13 x 9 in; 7 lbs\$299/pr

S-15 2-Way Speaker

Compact utility design with 4-in woofer and ½-in tweeter. Power handling 50 W max; FR 86-20,000 Hz ±3 dB; sens 86 dB SPL/W/m. Structural plastic construction. Available in black or white. 9½ x 6½ in; 4 lbs\$199/pr

CANTON

Ergo 70DC 3-Way Speaker

Bass-reflex design with 7-in woofer, 7-in midrange, and 1-in tweeter. Power handling 150 W max; crossover points 300 and 3,500 Hz; FR 25-30,000 Hz; sens 87.5 dB SPL/W/m. Light-cherry, oak, walnut, black, or white finish; custom finish available. 8½ x 35½ x 9¾ in; 37.5 lb\$1,750/pr

Karat 930DC 2-Way Bookshelf Speaker

Bass-reflex design with 9-in woofer and 1-in tweeter. Power handling 120 W max; crossover point 2,800 Hz; FR 27-30,000 Hz; sens 87.3 dB SPL/W/m. Walnut, black, white, or dark-cherry finish. 10¼ x 17 x 10¼ in; 24.2 lb\$1,000/pr

Karat 920DC. As above, 8-in woofer. Power handling 100 W max; FR 33-30,000 Hz; sens 87 dB SPL/W/m. 9 x 13½ x 8¾ in; 15 lb\$750/pr



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Fonissimo 4 Subwoofer/Satellite System

Subwoofer with two 8-in drivers; 4 coaxial satellites, each with 4-in midrange and 1-in tweeter. Power handling 180 W max; crossover points 120 and 2,200 Hz; FR 22-30,000 Hz; sens 87 dB SPL/W/m. Black or white. Subwoofer 9½ x 12½ x 15¾ in; 26.4 lb. Each satellite 5½ x 5 x 5½ in; 3.1 lb\$995

Fonissimo. As above, with 7-in subwoofer drivers, two satellites. Power handling 140 W max; sens 86.5 dB SPL/W/m. Subwoofer 8½ x 11½ x 13 in; 20.5 lb\$595

Plus C Subwoofer

12-in driver. Power handling 100 W max; crossover point 120 Hz; FR 22-120 Hz; sens 87.7 dB SPL/W/m. Walnut, black, or white. 13½ x 14¼ x 13¾ in; 26.2 lb\$600

Fonum 301DC 2-Way Bookshelf Speaker

Bass-reflex design with 8-in woofer and 1-in tweeter. Power handling 90 W max; crossover point 3,000 Hz; FR 38-26,000 Hz; sens 86.7 dB SPL/W/m. 9¾ x 14¼ x 8¾ in; 13.2 lb\$495/pr

AV-700 2-Way Center-Channel Speaker

Two 4-in woofers, one 1-in tweeter. Magnetic shielding. Power handling 100 W max; crossover point 3,000 Hz; FR 40-30,000 Hz; sens 87.5 dB SPL/W/m. Black satin lacquer finish. 17½ x 2½ x 2½ in; 8.8 lb\$350

HC100 2-Way Bookshelf Speaker

4-in woofer, 1-in tweeter. Power handling 60 W max; crossover point 1,700 Hz; FR 48-30,000 Hz; sens 87.2 dB SPL/W/m. Black or white. 7½ x 4¾ x 5¾ in; 4 lb\$300/pr

CARVER

AL-III 2-Way Ribbon Speaker

10-in down-firing ported woofer, 48-in full-range ribbon driver. Features quasi-Butterworth 18-dB/oct crossover. Bass, midrange, and treble frequency controls. Power handling 575 W; crossover point 150 Hz; FR 34-20,000 Hz ±3 dB; sens 86 dB SPL/W/m; imp 4 ohms. Natural or black solid oak. 14½ x 72½ x 16½ in; 80 lb\$2,000/pr

CELESTION

HTiB Home Theater System

10-in powered subwoofer, center speaker, and four satellites. Subwoofer features vented design with 10-in woofer with 60-W integral amp, built-in Dolby Pro Logic surround-sound decoder, and five 30-W amps for center and satellite speakers. Control of surround and preamp functions via illuminated remote control\$1,200

Model 600Si 2-Way Speaker

Aerolam aluminum honeycomb sealed enclosure with 6½-in Cobex cast-frame woofer and 1¼-in copper-dome tweeter. Biwire/biamp terminals. Stand optional. Gray Nextel finish\$2,099/pr

DLP-600. Digital processor for above to reduce amplitude and phase errors. Includes fiber-optic and RCA cables\$799

Impact Series

The following feature a black ash finish.

Impact 25 2-Way Speaker

8-in woofer, 1-in ferrofluid-cooled tweeter. Features ¾-in MDF cabinet with figure-8 bracing. Magnetic shielding. Includes spiked feet. Power handling 120 W max; sens 90 dB SPL/W/m; imp 8 ohms. 10¾ x 32¾ x 11¾ in\$550/pr

Impact 20 2-Way Bookshelf Speaker

8-in woofer, 1-in ferrofluid-cooled tweeter. Features ¾-in MDF cabinet with figure-8 bracing. Magnetic shielding. Includes spiked feet. Power handling 120 W max; sens 90 dB SPL/W/m; imp 8 ohms. 10¾ x 18½ x 11¾ in\$399/pr

Impact 15 2-Way Bookshelf Speaker

6-in woofer, 1-in ferrofluid-cooled tweeter. Features ¾-in MDF cabinet; integral molded front baffle. Power handling 90 W max; sens 89 dB SPL/W/m; imp 6 ohms. 9½ x 18½ x 11¾ in\$299/pr

Impact 10. As above, 5-in woofer. Power handling 75 W max; sens 88 dB SPL/W/m. 7½ x 12¼ x 8 in\$199/pr

Style Series

Model CSW Powered Subwoofer

Bandpass enclosure with 8-in driver; 75-W amp. Features variable crossover. Magnetic shielding. Gray\$479

MP-1 2-Way Bookshelf Speaker

Rear-vented design with 4½-in woofer and 1-in soft-dome tweeter. Features weather resistance. Magnetic shielding; integral adjustable stand/wall mount. Gray or white\$299/pr

Center-2 2-Way Center Speaker

Vented design with two 4½-in woofers and one 1-in soft-dome tweeter. Magnetic shielding; adjustable tilting feet. Gray\$249

CELLO

Legend 3-Way Speaker

Acoustic-suspension design with 12-in woofer, 3-in dome midrange, and 1-in dome tweeter. Features Dynaudio drivers. Crossover points 500 and 5,000 Hz. Burlwood finish. 14 x 26½ x 12 in; 80 lb\$6,500/pr

Walnut, mahogany or black-ash finish\$6,000/pr

CERWIN-VEGA

The following feature a 5-year limited warranty.

HT-12PWR Powered Subwoofer

Ported design with 12-in driver; integral amp rated at 150 W cont avg. Features motor-driven volume control; clipping protection with indicator; 12-dB/oct crossover; 18-dB/oct subsonic filter at 30 Hz. Auto turn-on; phase-reverse switch; remote control. Crossover point variable from 45-150 Hz; FR 30-150 Hz ±3 dB; sens 93 dB SPL/W/m. Black woodgrain veneer finish. 23½ x 15 x 18¾ in\$900

HT-10PWR. As above, 10-in driver with amp rated at 100 W cont avg. Sens 91 dB SPL/W/m. 18½ x 13 x 16¾ in\$800

HT-12D Subwoofer

Bass-reflex design with 12-in dual-voice-coil driver. Features die-cast aluminum driver frame; passive crossover. Power handling 150 W/coil; FR 38-125 Hz ±2 dB; sens 94 dB SPL/W/m; imp 8 ohms/coil. Black woodgrain veneer finish. 23½ x 15 x 18¾ in\$445

HT-10D. As above, 10-in driver. Power handling 100 W/coil; FR 40-125 Hz ±2 dB; sens 93 dB SPL/W/m. 18½ x 13 x 16¾ in\$330

HT-S5 2-Way Satellite Speaker

Sealed design with 5-in midrange and 1-in dome tweeter. Features 6- and 12-dB/oct crossover slopes; auto tweeter protection. Magnetic shielding. Includes wall-mount hardware and bracket. Power handling 60 W; crossover points

125 and 7,000 Hz; FR 125-20,000 Hz ±3 dB; sens 91 dB SPL/W/m; imp 8 ohms. Black woodgrain veneer finish. 6½ x 9¼ x 6¾ in; 10.5 lb\$330/pr

HT-CTR 3-Way Center-Channel Speaker

Ported design with two 6½-in midranges and one 1-in dome tweeter. Features 12-dB/oct crossover with auto tweeter protection. Magnetic shielding. Power handling 150 W; crossover point 5,000 Hz; FR 80-20,000 Hz ±2 dB; sens 97 dB SPL/W/m; imp 4 ohms. Black woodgrain veneer finish. 16¾ x 8¼ x 11¾ in\$320

HT-MDC 2-Way Center-Channel Speaker

Sealed design with two 5-in long-throw midranges and one 1-in dome tweeter. Features rubber midrange surrounds; 12-dB/oct crossover with auto tweeter protection. Magnetic shielding. Power handling 100 W; crossover point 7,000 Hz; FR 100-20,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 8 ohms. Black woodgrain veneer finish. 14½ x 6¾ x 6½ in\$235

HT-SMC Center-Channel Speaker

Sealed design with 4 x 10-in full-range driver. Auto driver protection. Magnetic shielding. Power handling 60 W; FR 100-10,000 Hz; sens 91 dB SPL/W/m; imp 8 ohms. Black woodgrain veneer finish. 15 x 5¾ x 8 in\$165

Sensurround Home Theater Packages

Powered System 8 Home Theater System

HT-12PWR powered subwoofer; three HT-MDC front/center-channel speakers; two HT-S5 surround speakers\$1,935

Powered System 6 Home Theater System

One HT-10PWR powered subwoofer, one HT-MDC center-channel speaker, and four HT-S5 satellite speakers\$1,695

DX Series

DX-9 3-Way Speaker

Bass-reflex design with 15-in woofer, 6½-in cone midrange, and 1-in dome tweeter. Power handling 400 W cont avg; crossover points 250 and 5,000 Hz; FR 30-20,000 Hz ±3 dB; sens 101 dB SPL/W/m; imp 4 ohms. Woodgrain veneer finish. 18 x 35½ x 17¾ in; 85 lb\$555

DX-7. As above, 12-in woofer. Power handling 255 W cont avg; FR 34-20,000 Hz ±3 dB; sens 98 dB SPL/W/m. 15 x 34 x 14¾ in; 69 lb\$410

CHASE TECHNOLOGIES

Trio Powered Subwoofer/Satellite System

Subwoofer amp rated at 30 W x 1; satellite amp rated at 15 W x 2. 4 line-level inputs; speaker-level input. Magnetic satellite shielding; volume, bass, and treble controls. FR 30-20,000 Hz ±3 dB\$399

WS-5500 Wireless Speaker

Point-source vented design with 4-in full-range driver. Features 900-MHz transmission frequency. AC or battery power. FR 80-18,000 Hz ±3 dB\$299/pr

COMPASS

COMPASS 2-Way Speaker

6½-in woofer, 1-in titanium tweeter. Floor standing vertical enclosure with multi-chambered pressure loading. Power handling 200 W max; FR 40-18,000 Hz; imp 6 ohms. Mounted on diamond shaped angled baffle; available in oak, walnut, Finland birch, and other exotic woods. 10 x 10 x 34 in\$1,275/pr

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COUNTERPOINT**Carlsbad Subwoofer**

12-in polypropylene driver. Power handling 200 W max; FR 18-200 Hz; sens 89 dB SPL/W/m; imp 8 ohms.....\$1,395/pr

Mystic 2-Way Bookshelf Speaker

Dipole design with two 5/4-in woofers and one 1-in aluminum-dome tweeter. Bi-pole and dipole switchable operation. Power handling 100 W max; FR 60-20,000 Hz; sens 89 dB SPL/W/m; imp 8 ohms. 7 1/2 x 16 x 8 1/2 in.....\$995/pr

Bijou 2-Way Center-Channel Speaker

Two 5/2-in glass-fiber woofers and one 1-in aluminum-dome tweeter. Power handling 100 W max; FR 60-20,000 Hz; sens 87 dB SPL/W/m; imp 8 ohms. 18 x 7 1/2 x 8 3/4 in.....\$545

DAHLQUIST

The following feature a proprietary 2nd-order vented bass-alignment system, separate driver subenclosures, floor spikes, and biwire/biamp terminals.

DQ42 3-Way Speaker

Two 10-in mass-loaded woofers, one 6 1/2-in mid-bass, one 4-in midrange, and one 7/8-in ferrofluid-cooled silk-dome tweeter. Power handling 800 W max; crossover points 120, 550, and 3,200 Hz; FR 20-22,000 Hz ± 3 dB; sens 87 dB SPL/W/m; imp 4 ohms. Mahogany side rails. 12 1/2 x 52 x 19 1/4 in; 123 lb.....\$3,590/pr

DQ32 3-Way Speaker

10-in mass-loaded woofer. 5-in cast-frame midrange. 7/8-in ferrofluid-cooled silk-dome tweeter. Power handling 600 W max; crossover points 290 and 2,600 Hz; FR 23-22,000 Hz ± 3 dB; sens 87 dB SPL/W/m; imp 4 ohms. Mahogany side rails. 12 1/2 x 45 x 15 3/4 in; 100 lb.....\$2,590/pr

DCM**TimeWindow 7 3-Way Speaker**

Rear-ported hybrid chambered transmission-line design with two 9-in polymer-impregnated woofers, two 6 1/2-in polypropylene-cone midranges, two 3/4-in coaxially mounted hard-dome tweeters, and one 3/4-in rear-firing hard-dome tweeter. Spectral balance controls. Power handling 700 W; FR 26-25,000 Hz; sens 92 dB SPL/W/m; imp 4 ohms. High-gloss black. 18 1/2 x 48 x 14 in; 70 lb.....\$1,500

CineMagic Six Home Theater System

Powered subwoofer with two 6 1/2-in polypropylene drivers, 4 satellite speakers, center-channel speaker. Power handling 80 W; FR 32-20,000 Hz; sens 89 dB SPL/W/m; imp 8 ohms.....\$749

TimeWindow SurroundScape Speaker

Hexagonal cabinet with 6 1/2-inch woofer, two 3/4-inch tweeters, and side-oriented 6 1/2-inch "ambient-field" driver designed to eliminate need for rear-channel surround speakers. Features active crossover; magnetic shielding. Power handling 250 W; FR 35-20,000 Hz; sens 91 dB SPL/W/m. Black wraparound grille and black oak top and base. 12 x 15 3/4 x 40 3/4 in; 43 lb.....\$549

Power Trio Subwoofer/Satellite System

Powered subwoofer with two 6 1/2-in polypropylene drivers; 2 satellites, each with 4-in woofer and 3/4-in soft-dome tweeter. Power handling 80 W; FR 32-20,000 Hz; sens 89 dB SPL/W/m; imp 8 ohms. Black.....\$499

Sub-710 Powered Subwoofer

Hybrid transmission-line design with two 6 1/2-in drivers; 50-W amp. Line- and speaker-level inputs and outputs. Magnetic shielding. FR 32-90 Hz. Black woodgrain finish. 9 x 14 x 19 in; 25 lb.....\$399

KX Series

The following feature long-throw woofers, horn-loaded bullet tweeters, and a black wood-grain finish.

KX-SUB 2 Powered Subwoofer

Powered subwoofer with two 12-in drivers. Power handling 150 W; FR 20-130 Hz; sens 120 dB SPL/W/m. 19 x 20 1/2 x 20 in; 50 lb.....\$599

KX-12 3-Way Speaker

Modified transmission-line design with 12-in woofer, 6-in midrange, 3/4-in tweeter. Power handling 250 W; FR 26-20,000 Hz; sens 99 dB SPL/W/m; imp 4 ohms. 16 x 33 x 13 3/4 in; 50 lb.....\$300

DEFINITIVE TECHNOLOGY**PowerField 1800 Powered Subwoofer**

18-in polymer-laminate driver; amp rated at 500 W rms. Features 36-dB/oct low-pass filter variable from 40-100 Hz; 12-dB/oct high-pass filter variable from 50-100 Hz; braced monocoque cabinet. Line- and speaker-level inputs and outputs: gold-plated 5-way binding posts. Variable phase control; volume control. FR 13-125 Hz. Piano-black-lacquer or natural-golden-oak end caps. 20 x 20 x 22 in.....\$1,599

Powerfield 1500. Similar to above, 15-in driver, amp rated at 250 W rms. FR 15-125 Hz. 18 x 20 x 18 in.....\$995

BP2000 3-Way Speaker/Powered Subwoofer

Combines powered subwoofer with 15-in side-firing driver and 300-W amp with bipolar 2-way speaker with four 6 3/8-in polymer-cone woofers and two 1-in dual-chamber transmission-line aluminum-dome tweeters in subenclosure. Features Linkwitz-Riley differential crossover; triple-chambered monocoque cabinet construction utilizing 1-, 1 1/2-, and 2-in-thick high-density Medite bonded to foam shear damping pads; mirror-image pair design. Speaker-level inputs: line/speaker-level subwoofer input; bi-wire/triwire terminals. Power handling 500 W rms; FR 15-30,000 Hz. Piano-black lacquer or cherry endcaps. 9 x 50 x 17 in.....\$1,499

BP10 2-Way Speaker

Bipolar design with two 6 1/2-in mineral-filled woofers and two 1-in ferrofluid-cooled dome tweeters. Features Linkwitz-Riley crossover. FR 20-28,000 Hz; imp 8 ohms. Wood or black-lacquer finish. 5-yr warranty. 9 x 42 x 11 1/2 in.....\$549

BP6 2-Way Speaker

Bipolar design with two 5/4-in polymer-cone woofers and two 3/4-in dome tweeters. Features proprietary Computer Synthesized Transmission Line Tuning; Linkwitz-Riley crossover; minimum-diffraction driver/baffle/grille interface; unitized monocoque construction; 1-in-thick Medite front and rear baffles. Power handling 200 W rms; FR 25-25,000 Hz. Matte black-ash endcaps. 35 x 7 x 11 in.....\$299

CI 2-Way Center-Channel Speaker

Two 5/4-in woofers, one 1-in soft-dome tweeter. Features Linkwitz-Riley crossover. Power handling 200 W; FR 25-28,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. 6 3/4 x 19 x 8 1/2 in.....\$299

BP2 2-Way Surround Speaker

Bipolar design with two 5/4-in polypropylene-cone woofers and two 3/4-in soft-dome tweeters. Features Linkwitz-Riley crossover; low-diffraction grille/baffle interface. Includes wall-mount plate. Power handling 200 W; FR 50-28,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. Black or white. 7 x 11 x 7 in.....\$250

Celsius DR 2-Way Bookshelf Speaker

5/4-in mineral-filled polypropylene-cone woofer, 1-in aluminum-dome tweeter. Features self-damping silk tweeter surround; phase-coherent Linkwitz-Riley crossover. Power handling 125 W rms; FR 45-28,000 Hz. Black-ash polymer-laminate finish. 7 x 12 x 11 in.....\$185

DENSEN**Serenus 3-Way Electrostatic Speaker**

8-in down-firing slot-loaded woofer, 6 1/2-in midrange, and four electrostatic elements. Designed for minimal edge refractions and reflections. Features nonresonant midrange phase plug; phase alignment. FR 30-35,000 Hz. 12 x 54 x 14 in.....\$2,400/pr

Ample I. As above, 5-in woofer. FR 70-35,000 Hz. 7 x 22 x 10 in.....\$1,250/pr

DGX**DDL-1 3-Way Speaker**

Bass-reflex design. Designed for use with DDA-1 integrated amp. Power handling 150 W; imp 6 ohms. 15 5/8 x 39 1/2 x 11 in; 68 lb.....\$1,500/pr

With DDA-1 integrated amplifier.....\$2,195

DIGITAL PHASE

The following feature the patented Acousti-Reed enclosure design, which extends low-frequency performance.

AP-7 2-Way Bookshelf Speaker

Two 3-in graphite-impregnated polypropylene woofers, one 1-in titanium-dome tweeter. 24-dB/oct Linkwitz-Riley crossover with oxygen-free air-inductor coils and metal-film polypropylene capacitors. Power handling 100 W; FR 35-20,000 Hz ± 1.5 dB; sens 87 dB; imp 4 ohms. Honey-oak or black-lacquer finish. 10 1/2 x 16 1/4 x 11 1/2 in; 25 lb.....\$1,000/pr

AP-5 2-Way Bookshelf Speaker

3-in graphite-impregnated polypropylene woofer, 1-in titanium-dome tweeter. 24-dB/oct Linkwitz-Riley crossover with oxygen-free air-inductor coils and metal-film polypropylene capacitors. Power handling 60 W; FR 35-20,000 Hz ± 1.5 dB; sens 81 dB; imp 8 ohms. Honey-oak or black-lacquer finish. 8 1/2 x 13 x 9 in; 17 lb.....\$650/pr

AP-7CC 2-Way Center-Channel Speaker

Two 3-in graphite-impregnated polypropylene woofers, one 1-in titanium-dome tweeter. 24-dB/oct Linkwitz-Riley crossover with oxygen-free air-inductor coils and metal-film polypropylene capacitors. Magnetic shielding. Power handling 100 W; FR 40-20,000 Hz ± 1.5 dB; sens 87 dB; imp 4 ohms. Honey-oak or black-lacquer finish. 21 x 7 x 13 1/2 in; 25 lb.....\$600

DUNTECH**Ambassador C500 2-Way Speaker**

Two 6 1/2-in polypropylene woofers and one 1-in dome tweeter. Features no crossover. Biwire/bi-amp terminals. Power handling 500 W; FR 48-

Discover the incredible sound of patent #4,076,098.



CC6

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CIRCLE NO. 33 ON READER SERVICE CARD

SPEAKERS

18,000 Hz ± 2.5 dB; sens 91 dB; imp 4 ohms. Touchwood black-ash and mahogany finish. 5-yr warranty. 9 x 47 x 14 in; 56 lb.....\$2,995

PLC10 2-Way Bookshelf Speaker

Pulse-coherent point-source design with one 4 1/2-in long-throw carbon-fiber woofer and one 1/2-in titanium-dome tweeter. Features driver time alignment for pulse coherency at 11 feet; 3/4-in MDF construction. Gold biwire/biamp terminals. Power handling 200 W; FR 80-20,000 Hz ± 2 dB; sens 85 dB; imp 6 ohms. 5-yr warranty. 6 x 11 x 9 in.....\$1,395

DYNACO

A-25 2-Way Speaker

10-in woofer, 1-in ferrofluid-cooled aluminum-dome tweeter. Features 6-dB/oct crossover. Power handling 125 W; crossover point 2,500 Hz; FR 45-21,000 Hz; sens 89 dB; imp 8 ohms. Walnut finish. 3-yr warranty. 11 1/2 x 20 3/4 x 9 3/4 in; 23 lb.....\$758/pr

FL-650 2-Way In-Wall Speaker

6 1/2-in polypropylene woofer, 1-in soft-dome tweeter. Waterproof diaphragms; foam-edge surround. Includes mounting hardware. New-construction bracket optional. Power handling 100 W; crossover point 2,500 Hz; FR 58-20,000 Hz; sens 91 dB SPL/W/m; imp 8 ohms.....\$300/pr

ENERGY

EPS-150 Powered Subwoofer

12-in driver; Class A/B 150-W MOSFET amplifier. Features protection circuitry; adjustable low-pass filter; high-pass filter. Line-level inputs. Variable phase control. High gloss black. 22 x 15 x 15 in.....\$800
As above, black.....\$670

RVSS 2-Way Surround Speaker

Dual-vent design with two 5 1/4-in molded-polypropylene woofers and two 3/4-in ferrofluid-cooled soft-dome tweeters. Features bipolar radiation pattern from 60-400 Hz; dipole radiation pattern from 400-20,000 Hz. Power handling 125 W; FR 65-18,000 Hz ± 3 dB; sens 86 dB SPL/W/m; imp 6 ohms. Black or white. 11 x 10 x 9 in; 30 lb.....\$550/pr

RVS 2-Way Center-Channel Speaker

Dual-vent design with two 5 1/4-in injection-molded woofers and one 1-in aluminum/cloth-dome tweeter. Magnetic shielding. Power handling 150 W max; FR 45-23,000 Hz; sens 86 dB SPL/W/m; imp 4 ohms. Gloss black finish. 9 x 19 x 12 in; 23 lb.....\$400

EFX 2-Way Surround Speaker

Sealed design with 5 1/4-in woofer and two 2 3/4-in tweeters in dipole configuration. Power handling 100 W; FR 120-15,000 Hz; sens 86 dB SPL/W/m; imp 6 ohms. Black or white finish. 10 x 10 x 16 in; 14 lb.....\$400/pr

Connoisseur Series

C-8 2-Way Speaker

Vented design with two 8-in injection-molded aluminum/polypropylene woofers and one 1-in aluminum tweeter. Features Spherex baffle. Gold-plated biwire/biamp terminals. Adjustable spiked feet. Power handling 300 W; FR 28-25,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. Gloss black or gloss rosewood finish. 39 x 10 x 16 in; 64 lb.....\$1,500/pr
C-2. Bookshelf version with single 6 1/2-in woofer. Power handling 130 W; FR 40-25,000

PARADIGM BIPOLARS CAN BE EXPERIENCED AT THESE FINE DEALERS:

AL: BIRMINGHAM: LIKIS AUDIO • HUNTSVILLE: BEDDINGFIELD AV • MOBILE: CUSTOM AUDIO • MONTGOMERY: COMENS • AR: FAYETTEVILLE: STEREO ONE • FORT SMITH: STEREO ONE • AZ: MESA: HI FI SALES • TUSCON: WILSON AUDIO • CA: AUBURN: WOODEN SHIP STEREO • BAKERSFIELD: JURNERS • BERKELEY: MUSIC LOVERS AUDIO • BREA: AUDIO HAVEN • CHICO: SOUND BY DESIGN • COSTA MESA: ATLANTIC STEREO • EUREKA: SOUND ADVICE • HOLLISTER: FORTINOS • INDO SATCOM AV • LOS ANGELES: AHEAD STEREO • LA: AV • MENLO PARK: SOUND PERFECTION • REDDING: CLYDES • REDONDO BEACH: SYSTEMS DESIGN • RIVERSIDE: SPEAKERCRAFT • SACRAMENTO: PARADYME • SAN DIEGO: SOUND COMPANY • SAN FRANCISCO: PERFORMANCE AUDIO • SAN JOSE: CENTURY STEREO • SAN LUIS OBISPO: AUDIO ECSTASY • SAN MARCOS: SOUND COMPANY • SANTA BARBARA: MISSION AUDIO • SANTA CRUZ: WATER STREET STEREO • SANTA MONICA: SHELLEY'S • SANTA ROSA: CALIFORNIA AV • HOMETECH • SAUSALITO: PACIFIC RIM • STOCKTON: GUSKINS • VALLEJO: STEREO SHOWCASE • VISALIA: LEE'S STEREO • WALNUT CREEK: SOUND DISTINCTION • WOODLAND HILLS: SHELLEY'S • CO: COLORADO SPRINGS: SOUND SHOP • DENVER: SOUND HOUNDS • FORT COLLINS: OVATION MUSIC • GRAND JUNCTION: SOUND CO • PUEBLO: SOUND SHOP • CT: NEW HAVEN: TAKE 5 • NEWINGTON: AUDIO STORE • NORWICH: SOUND ONE • WESTPORT: SOUND ROOM • DE: WILMINGTON: HI FI MOUSE • FL: COUNTDOWN ENCORP HOME ENTERTAINMENT • BRADENTON: AUDIO WORKSHOP • CLEARWATER: RISING SOUNDS • CORAL SPRINGS: SOUNDVISIONS • DESTIN: PALM AV • DESIGNER AUDIO • ORLANDO: ELECTRONICS PLUS • PENSACOLA: SOUTHERN HI FI • TAMPA: SENSUOUS SOUND • WEST PALM BEACH: AUDIO ADVISORS • WINTER PARK: ELECTRONICS PLUS • GA: ALBANY: CUSTOM INC • ATHENS: CUSTOM INC • ATLANTA: AUDIO FOREST • AUGUSTA: CUSTOM INC • BOYDGETT: CUSTOM INC • DUNWOODY: AUDIO SOLUTIONS • HI: HONOLULU: CLASSIC A&V • IA: BETTENDORF: REFERENCE AV • CEDAR FALLS: HAWKEYE AUDIO • DES MOINES: AUDIO LAB • IAW GROVE: BRENNERS • IOWA CITY: HAWKEYE AUDIO • SIOUX CITY: PFLANZ ELECTRONICS • ID: COEUR D'ALENE: EVERYTHING STEREO • IL: CHAMPAGNE: CHAMPAGNE AUDIO • CHICAGO: PRO MUSICA • CHRYSTAL LAKE: SOUND FORUM • CLARENDON HILLS: SOUNDS DELUXE • FAIRVIEW HEIGHTS: HI FI FO FO HI • HOFFMAN ESTATES: SIMPLY STEREO • MORTON GROVE: PRO MUSICA • PEORIA: SOUND OF PEORIA • ROCKFORD: ABSOLUTE AUDIO • SPRINGFIELD: TEAM ELEC • ST CHARLES: ST CHARLES AV • VILLA PARK: SIMPLY STEREO • IN: BLOOMINGTON: CAMPUS AUDIO • GARMEL: SOUND PRO • FT WAYNE: LEHMANS • HUNTINGTON: LEHMANS • LAFAYETTE: PRO AUDIO • WABASH: WORLD SCAN • KS: WICHITA: CUSTOM SOUND • KY: LONDON: THE SOUND GARDEN • LA: BATON ROUGE: ART COLLEYS • AFETTIE: THAT'S ENTERTAINMENT • NEW ORLEANS: WILSON AUDIO • MA: ARLINGTON: STEREO SHOP • CAMBRIDGE: O AUDIO • NORTHAMPTON: TRIPPOD AUDIO • SUDBURY: ELECTRIC GRAMOPHONE • WORCESTER: OCOINS • MD: BALTIMORE COUNTY AV • ME: SCARBOROUGH: NEW ENGLAND HI FI • NH: DEARBORN: ALMAS HI FI • DETROIT: PECARS • FARMINGTON HILLS: ALMAS HI FI • FLINT: STEREO CENTER • GRAND HAVEN: BEKINS AV • GRAND RAPIDS: STEREO SHOWCASE • IRON MOUNTAIN: SOUNDNORTH • KALAMAZOO: STEREO SHOWCASE • PETOSKEY: PUFFS • ROYAL OAK: ALMAS HI FI • TRAVERSE CITY: SOUND ROOM • TROY: PECARS • MN: ALEXANDRIA: SOUND SHOP • TEMPO: OVERBEEK ELECTRONICS • MINNEAPOLIS: STEREO LAND • ROCHESTER: AMALGAMATED AV • WILLMAR: SOUND RIDGE • MO: COLUMBIA: D & M SOUND • SPRINGFIELD: GREYSTOKES • ST. 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- Audio/Video International Grand Prix

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"Superb!"

- Stereo Review on the Esprit/BP

"Stunning!"

- The Inner Ear Report on the Esprit/BP

"Awesome!"

- Audio Ideas Guide on the Eclipse/BP

PARADIGM's spectacular bipolar speakers are an engineering and sonic marvel! With years of design expertise and our highly advanced R&D facility, PARADIGM engineers and acousticians set out to build the world's finest bipolar speakers, *regardless of cost!* PARADIGM Bipolar Speakers set the highest standard of technological excellence and deliver breathtaking performance! *So don't settle for less, listen to these sensational speakers today!*

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CIRCLE NO. 31 ON READER SERVICE CARD

Hz; sens 88 dB SPL/W/m. 18 x 10 x 10 in; 38 lb.....\$600/pr

Pro Series

PRO4.5 2-Way Speaker

Vented design with two 5/2-in injection-molded woofers and one 1-in multiple-laminate dome tweeter. Features MDF baffle. Gold-plated biwire/biamp terminals. Adjustable spiked feet. Power handling 140 W; FR 39-20,000 Hz; sens 89 dB SPL/W/m. 32 x 8 x 11 in; 31 lb.....\$550/pr

PRO3.5. As above, bookshelf speaker with single 6 1/2-in woofer. Gold-plated 5-way binding posts. Metal stand available. Power handling 120 W; FR 45-20,000 Hz; sens 88 SPL/W/m. 16 x 9 x 10 in; 18 lb.....\$350/pr

PRO2.5. As PRO3.5, 3/4-in soft-dome tweeter. 5-way binding posts. Power handling 110 W; FR 48-20,000 Hz. 14 x 9 x 9 in; 11 lb....\$250/pr

FRIED PRODUCTS

Valhalla Subwoofer/Satellite System

Two column-style transmission-line subwoofers, each with 8-in driver; 2 pyramid-shaped satellites, each with 6 1/2-in transmission-line-loaded woofer and 3/4-in dome tweeter. Features McShane Ambience Recovery System (M.A.R.S.). Power handling 250 W cont avg; FR 18-22,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 8 ohms. Dark-cherry or black-ash finish. Subwoofer 10 1/2 x 36 x 15 1/2 in. Each satellite 10 1/2 x 13 1/2 x 15 1/2 in.....\$5,490

Studio V 3-Way Speaker

Dual-transmission-line design with 8-in woofer, 6 1/2-in midrange, and 3/4-in dome tweeter. Power handling 250 W cont avg; FR 20-22,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 8 ohms. Dark-cherry or black-ash finish. 12 x 38 x 18 in; 70 lb.....\$3,595/pr

Beta VI 2-Way Bookshelf Speaker

Aperiodic design with 6 1/2-in woofer and fluid-damped dome tweeter. 6-dB/oct crossover; vented woofer pole piece. Gold-plated binding posts. Power handling 100 W; crossover point 3,500 Hz; FR 60-20,000 Hz ±3 dB; sens 89 dB; imp 8 ohms. Gloss-black finish. 5-yr limited warranty. 8 1/8 x 13 x 7 7/8 in.....\$499/pr
Natural-cherry finish.....\$549/pr

GENESIS

Genesis V 4-Way

Powered Ribbon Speaker System

Two speakers, each with four 8-in servo-controlled metal-cone woofers, one 6 1/2-in metal-cone midbass coupler, one 3-in titanium-silicon-carbide dome midrange, and two 1-in round ribbon tweeters; 2-channel 700-W servo amplifier. Crossover points 80, 500, and 3,700 Hz; imp 4 ohms. South American rosewood finish. Each speaker 11 x 42 x 20 in.....\$14,500

Genesis VI. As above, except each speaker with three 8-in servo controlled metal-cone woofers; 400-W servo amplifier. Each speaker 11 x 42 x 18 in.....\$8,500

GRUNDIG

DX-1100 2-Way Bookshelf Speaker

6 1/2-in long-throw woofer. 1-in soft-dome tweeter. Features 18-dB/oct crossover; front-firing cabinet port; mirrored-pair design; auto-reset tweeter protection; magnetic shielding; gold-plated multiway binding posts. Black textured vinyl. 8 1/2 x 14 x 10 in; 14 1/2 lb.....\$300/pr

HSU RESEARCH

HRSW12V Powered Subwoofer

Vented cylindrical design with 12-in driver; amp rated at 150 W rms. Features 24-dB/oct Linkwitz-Riley crossover; spiked feet. Gold-plated line-level input and output; speaker-level input. Magnetic shielding; polarity, soft-clipping, and crossover switches; level control. Various finishes. FR 20-100 Hz ±2 dB. 22-in height x 23-in diameter; 70 lb.....\$850

HRSW10V Powered Subwoofer

Vented cylindrical design with 10-in driver; amp rated at 150 W rms. Features 24-dB/oct Linkwitz-Riley crossover; spiked feet. Gold-plated binding posts. Magnetic shielding; polarity, soft-clipping, and crossover switches; level control. FR 25-100 Hz ±2 dB. Zolotone granite top. 17-in height x 18-in diameter; 35 lb.....\$700



Energy PRO4.5 speaker

INFINITY

EMIM, EMIT, EMIT-R, and EMIT-N are proprietary planar drivers.

Epsilon 4-Way Speaker

12-in injection-molded graphite polypropylene woofer, proprietary L-EMIM midbass coupler, EMIM midrange, two EMIT tweeters. Power handling 500 W rms; crossover points 150, 500, and 3,000 Hz; FR 25-35,000 Hz ±1.5 dB; sens 87 dB SPL/W/m; imp 4 ohms. Santos finish. 18 x 59 x 15 in.....\$14,000/pr

Renaissance 80 3-Way Speaker

8-in injection-molded graphite woofer. EMIM midrange. EMIT tweeter. Transmission-line midrange subenclosure. Power handling 350 W rms; crossover points 550 and 3,000 Hz; FR 35-45,000 Hz ±3 dB; sens 87 dB SPL/W/m; imp 4 ohms. Blonde-oak or black-ash finish on cabinet with rounded corners tapering to back of enclosure. 15 x 41 3/8 x 11 1/8 in.....\$1,199

Kappa 7.1 Series II 3-Way Speaker

Ported design with 10-in injection-molded graphite woofer, polypropylene-dome midrange, and EMIT-R tweeter. Features nonparallel sides; rounded front corners; circuit-breaker tweeter protection; adjustable tilting feet. Gold-plated 5-way biwire/biamp binding posts. Mid-

range and tweeter level controls. Power handling 250 W rms; crossover points 500 and 4,500 Hz; FR 39-35,000 Hz ±2 dB; sens 89 dB SPL/W/m; imp 6 ohms. Honey- or black-oak finish. 14 1/2 x 43 3/8 x 10 1/4 in.....\$899

Infinitesimal SUB (SSW-10)

Powered Subwoofer

10-in injection-molded graphite driver; amp rated at 100 W rms. Features servo control system. Variable level and crossover controls. Crossover point variable from 50-200 Hz; FR 40-200 Hz ±3 dB. Black pica cabinet. 13 1/4 x 13 1/4 x 13 in.....\$599

Infinitesimal Four Satellite Speaker. For use with above. 5/4-in injection-molded graphite woofer, 1-in EMIT-R tweeter. Magnetic shielding. Power handling 80 W rms; crossover 5,000 Hz; FR 100-40,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 8 ohms. 6 x 9 1/2 x 6 7/8 in.....\$429/pr

Kappa Video Series II

2-Way Surround Speaker

Tuned cabinet with two 5 1/4-in injection-molded graphite woofers, EMIT-R tweeter. Features crossover with polypropylene capacitors and OFC wiring. Gold-plated inputs. Magnetic shielding; adjustable angle. Wall- and ceiling-mount bracket optional. Power handling 150 W rms; crossover point 4,000 Hz; FR 90-35,000 Hz ±2 dB; sens 89 dB SPL/W/m; imp 6 ohms. Honey-oak veneer with solid-oak end panels or black. 8 1/8 x 20 3/4 x 6 3/8 in.....\$400

Outrigger 2-Way Outdoor Speaker

5 1/4-in polypropylene woofer. 1-in Polycell-dome tweeter. Features weatherproof design capable of withstanding temperature extremes from 4° to 140° F and any humidity level; inert mineral-filled polypropylene enclosure; aluminum, brass, and stainless-steel parts. Includes swivel/tilt mounting bracket. Power handling 80 W rms; FR 100-20,000 Hz; sens 88 dB SPL/W/m; imp 8 ohms. White. 8 x 10 x 7 in.....\$400/pr

SM65 2-Way Bookshelf Speaker

Ported design with 6 1/2-in polypropylene-coated woofer and 3/4-in polypropylene-dome tweeter. Features auto-reset circuit breaker. Power handling 100 W rms; crossover point 5,000 Hz; FR 78-25,000 Hz ±3 dB; sens 94 dB; imp 8 ohms. 8 x 13 1/4 x 8 in.....\$278/pr

ERS360 2-Way In-Wall Speaker

5 1/4-in injection-molded graphite woofer. 3/4-in polycarbonate-dome tweeter. Power handling 40 W rms; crossover point 6,000 Hz; FR 75-22,000 Hz; sens 88 dB SPL/W/m; imp 8 ohms. Mounting diameter 7 in.....\$250/pr

Compositions Series

Prelude P-FR 4-Way Speaker

12-in long-throw woofer in separate enclosure with dedicated subwoofer amplifier, four 5 1/4-in long-throw midbasses, two 4-in polypropylene midranges, 1-in soft-dome tweeter with elliptical wave guide. Magnetic shielding. Power handling 150 W; FR 25-20,000 Hz; sens 96 dB SPL/W/m; imp 6 ohms. 7 3/8 x 54 1/8 x 19 3/8 in; 78 lb.....\$1,500

Prelude P-CC 3-Way Center Speaker

Two 5 1/4-in long-throw woofers, two 4-in polypropylene midranges, one 1-in dome tweeter. Features elliptical tweeter wave guide. Magnetic shielding. Power handling 150 W; crossover points 350 and 3,000 Hz; FR 80-20,000 Hz; sens 96 dB SPL/W/m; imp 6 ohms. 23 x 6 1/2 x 7 3/8 in; 21.2 lb.....\$779

S P E A K E R S

Prelude Quadrapole P-QPS 2-Way Surround Speaker

5¼-in long-throw woofer, four 3½-in tweeters. Power handling 100 W; crossover point 350 Hz; FR 50-15,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. 13¾ x 10 x 4½ in; 7 lb.....\$669/pr

JAMO

Home THX Speaker System

Two SUB One bass-reflex subwoofers, each with 12-in driver; three LCR One front speakers, each with two 5-in woofers, two 3-in midranges, and 1-in tweeter; two Surround One dipolar surround speakers, each with three 4-in woofers and two 1-in tweeters. THX certification. 2 input pairs of gold-plated binding posts on each front speaker; gold-plated binding-post inputs on subwoofer and surround speakers. Magnetic shielding for front speakers and subwoofers. Includes wall-mount brackets for surrounds. Power handling 250 W front/subwoofer, 200 W surround; FR 30-200 Hz -3 dB subwoofer, 80-20,000 Hz ±2 dB front, 100-20,000 Hz surround; sens 88 dB SPL/W/m front/subwoofer, 89 dB SPL/W/m surround; imp 4 ohms front/surround, 8 ohms subwoofer. Black-ash finish (surrounds also available in white-ash). Subwoofer 17¼ x 30 x 16½ in; front speaker 17¼ x 21¾ x 5½ in; surround 16½ x 10¼ x 5¾ in\$3,995

SW-600E Powered Subwoofer

Two 10-in drivers; integral amp rated at 100 W rms; onboard controller. Gold-plated line-level and speaker terminals. Hardened-glass top plate; volume, crossover-point, and phase-reverse controls. Crossover point variable from 80-150 Hz; FR 30-150 Hz; sens adjustable from 80-100 dB. 13 x 16½ x 21 in\$995

SW-500 Subwoofer/Satellite System

Adjustable bass-reflex subwoofer with two 10-in drivers; two satellites, each with 4-in woofer and dome tweeter. Features push-pull subwoofer-driver alignment. 24k gold-plated terminals; subwoofer terminals for additional satellites. Power handling 140 W x 2 subwoofer, 50 W satellite; crossover point 3,500 Hz satellite; FR 30-200 Hz subwoofer, 80-20,000 Hz satellite; sens 90 dB sub and sat; imp 8 ohms sub and sat. Subwoofer 13 x 16½ x 21 in. Each satellite 6½ x 8¾ x 5¾ in\$799

Model 707 3-Way Speaker

Bass-reflex design with two 8-in woofers, two 5-in midranges, and 1-in textile-dome tweeter. Power handling 200 W; crossovers 150 and 3,000 Hz; FR 35-20,000 Hz; sens 90 dB SPL/W/m; imp 4 ohms. 10¼ x 40¾ x 15¼ in\$799

Model 507. As above, except with 6½-in woofers and 4-in midranges. Power handling 150 W; FR 40-20,000 Hz; sens 88 dB SPL/W/m. 8¾ x 36 x 14½ in\$649

Classic 10 3-Way Speaker

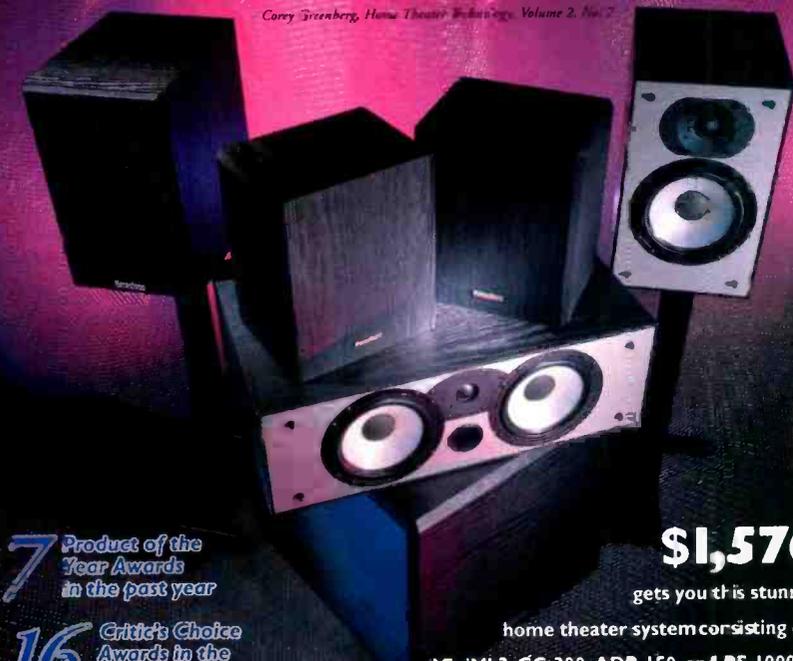
Bass-reflex design with two 8-in woofers, one 5¼-in midrange, and one 1-in tweeter. Features computer-designed interior bracing. Power handling 180 W; crossover points 700 and 2,500 Hz; FR 30-20,000 Hz; sens 91 dB SPL/W/m; imp 6 ohms. 11 x 39½ x 14½ in\$699

SW-400E Powered Subwoofer

8-in bass reflex, electronic subwoofer; power rated at 90 W rms. Gold-plated line-level and speaker terminals. Features continuously adjustable phase control (0-180°). Crossover point variable from 70-150 Hz; FR 40-150 Hz;

"THIS SYSTEM EMBARRASSES MANY HOME THEATER SPEAKER COMBOS COSTING SEVERAL TIMES ITS PRICE"

Corey Greenberg, Home Theater Technology, Volume 2, No. 7



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S P E A K E R S

sens adjustable from 76-100 dB. 9 1/4 x 15 3/8 x 19 1/2 in.....\$499

BX-200A 3-Way Speaker

Bass-reflex design with 12-in woofer, 4-in midrange, and 1-in tweeter. Power handling 250 W; crossover points 2,000 and 3,000 Hz; FR 30-20,000 Hz; sens 93 dB SPL/W/m; imp 8 ohms. 16 7/8 x 28 1/4 x 12 3/4 in.....\$479

Classic 8 3-Way Speaker

Bass-reflex design with two 6 1/2-in woofers, one 5 1/4-in midrange, and one 1-in tweeter. Computer-designed interior bracing. Power handling 150 W; FR 35-20,000 Hz; sens 90 dB SPL/W/m; imp 4 ohms. 9 x 35 1/2 x 11 1/2 in.....\$425

Cornet 100 IV 3-Way Speaker

Two 10-in woofers, one 5 1/4-in midrange, one 1-in tweeter. Biwire/biamp terminals. Power handling 200 W; crossover points 1,000 and 5,000 Hz; FR 30-20,000 Hz; sens 91 dB SPL/W/m; imp 4 ohms. 12 1/2 x 37 1/2 x 10 5/8 in....\$395
Cornet 90 IV. As above. 8-in woofers. FR 40-20,000 Hz. 10 x 34 3/8 x 10 1/2 in.....\$339

JANIS

The following are available in zebrawood, Brazilian rosewood, coca bota, American walnut, white oak, or black finish.

W1 Subwoofer

15-in driver. Features slot-loaded design with bass output derived from electromagnetically

controlled Helmholtz resonator; 18-dB/oct crossover. Crossover point 100 Hz; FR 30-100 Hz \pm 1 dB. 22 x 22 x 18 in; 96 lb.....\$900-\$1,050
 With active crossover.....\$1,550-\$1,700

W3. As W1, except with 12-in driver. 18 x 18 x 18 in; 66 lb.....\$750-\$900
 As W3 with active crossover.....\$1,400-\$1,550

JBL

HT Series THX Speaker System

Two subwoofers, each with one 12-in driver; 3 satellites; 2 dipole surround speakers. THX certification: pure-titanium tweeters; polymer-laminate midbasses and woofers. Magnetic shielding. Power handling 100 W; sens 91 dB subwoofer, 87 dB satellites/surrounds; imp 6 ohms subwoofer/surrounds. 8 ohms satellites. Subwoofer 21 1/2 x 25 1/4 x 17 3/8 in; 62 lb. Satellite 17 1/2 x 10 x 8 1/2 in; 21 lb. Surround 13 7/8 x 9 1/4 x 7 3/4 in; 16 lb.....\$3,000

Media Ensemble Computer Speaker System

Two speakers, each with two 3 1/2-in woofers, one 3/4-in tweeter; 20-W amp. Each speaker 4 1/2 x 14 x 5 in.....\$599

L3 2-Way Speaker

8-in woofer, 1-in titanium-dome tweeter. FR 35-27,000 Hz; sens 89 dB; imp 8 ohms. Black-ash veneer. 9 5/8 x 32 7/8 x 12 in; 30 lb.....\$470

PSW1000 Powered Subwoofer

10-in driver; 100-W amp. Line- and speaker-level inputs; outputs for satellites. Variable in-

put gain; phase reverse: auto on/off. Crossover point variable from 90-150 Hz; FR 30-200 Hz. Black vinyl. 18 x 11 1/2 x 16 3/4 in; 36 lb.....\$400

J820M 2-Way Bookshelf Speaker

8-in woofer. 1 1/2-in dome tweeter. Power handling 125 W; FR 50-20,000 Hz; sens 90 dB; imp 8 ohms. 10 x 19 1/4 x 10 in; 18 lb.....\$150

SoundEffects Series

SoundEffects Music 2

Subwoofer/Satellite Speaker System
 Powered double-bandpass subwoofer with 100-W amp; 2 satellites, each with two 3 1/2-in midranges and one 3/4-in vapor-deposited titanium-dome tweeter. Features adjustable subwoofer level; magnetic satellite shielding. Power handling 120 W; FR 40-20,000 Hz \pm 3 dB; sens 90 dB; imp 8 ohms. Gray. Subwoofer 30 x 10 1/4 x 8 1/2 in. Each satellite 14 3/8 x 4 3/8 x 6 in.....\$949

SoundEffects Music 1

Subwoofer/Satellite Speaker System
 2 double-bandpass subwoofers; 2 satellites, each with 3 1/2-in midrange and 3/4-in vapor-deposited titanium-dome tweeter. Magnetic satellite shielding. Power handling 190 W; FR 40-20,000 Hz \pm 3 dB; sens 88 dB; imp 8 ohms. Gray. Subwoofers 16 x 10 1/4 x 8 1/2 in. Each satellite 6 1/2 x 3 3/4 x 4 1/4 in.....\$869

SoundEffects Movies 2

Center/Surround Speaker System
 Center-channel speaker with two 3 1/2-in midranges and one 3/4-in vapor-deposited titanium-

A lot of companies put Home Theater in a Box.



Most brands of "Home Theater in a Box" are little more than a bunch of components thrown together in a shipping carton. For Celestion, Home Theater in a Box **HTiB** means integrating everything you need for Home Theater into a sub-woofer/control module that contains six built-in amplifiers and a Dolby Pro Logic® decoder. Celestion's HTiB also comes with four speakers (two front and two rear); a center channel dialog speaker; all the necessary

S P E A K E R S

dome tweeter; 2 surround speakers, each with two 3½-in midranges and one ¾-in vapor-deposited titanium-dome tweeter. Integrated mounting brackets. Power handling 70 W; FR 120-20,000 Hz ±3 dB; imp 8 ohms. Center-channel or surround speaker 6½ x 3¾ x 4¼ in...\$599

CF Series

The following are finished with black vinyl.

CF150 3-Way Speaker

15-in woofer, 6¼-in midrange, 1-in mylar laminate tweeter. Power handling 325 W; sens 98 dB SPL/W/m; imp 8 ohms. 17¾ x 35 x 19 in; 62 lb.....\$500

CF120 3-Way Speaker

12-in woofer, 4½-in midrange, ¾-in titanium-laminate dome tweeter. Power handling 250 W; sens 96 dB SPL/W/m; imp 8 ohms. 16½ x 31½ x 15 in; 50 lb.....\$400

CF100. As above, 10-in woofer. Power handling 175 W; sens 94 dB SPL/W/m. 12¾ x 27 x 11¾ in; 32 lb.....\$300

CF80. As above, 8-in woofer. Power handling 100 W; sens 92 dB SPL/W/m. 11 x 19¾ x 11¾ in; 23 lb.....\$230

JENSEN

CS315 3-Way Speaker

Bass-reflex design with 15-in woofer, 5-in cone midrange, 3-in tweeter. Power handling 80 W cont; FR 41-20,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. Oak. 17¼ x 34 x 11¾ in.....\$160

CS312. As above, 12-in woofer. Power handling 60 W cont; FR 46-20,000 Hz; sens 92 dB SPL/W/m. 14¼ x 31½ x 9¾ in.....\$200/pr

CS310. As CS312, 10-in woofer. Power handling 50 W cont; FR 48-20,000 Hz; sens 91 dB SPL/W/m. 12½ x 28 x 9½ in.....\$140/pr

JM LAB

Daline 3.1 2-Way Speaker

Rear-port bass-reflex design with 5¼-in dual-voice-coil woofer and 1-in inverted-dome. Features phase tweeter cone; 18-dB/oct filter slopes. Power handling 75 W max; crossover point 3,000 Hz; FR 35-25,000 Hz -3 dB; sens 89 SPL/W/m; imp 4 ohms. Black-ash vinyl finish. 6¾ x 38¾ x 8¾ in; 34.1 lb.....\$1,350/pr
Auburn finish.....\$1,550/pr

Elite 2-Way Satellite Speaker

Sealed design with 4¼-in woofer and 1-in tweeter. Features MDF cabinet. Power handling 50 W max; crossover point 4,500 Hz; FR 100-20,000 Hz; sens 89 dB SPL/W/m; imp 8 ohms. Auburn or black satin finish. 6¾ x 9 x 3¾ in; 4.8 lb.....\$595/pr

Symbol I 2-Way Bookshelf Speaker

Bass-reflex front-port design with 6½-in woofer and 1-in polycarbonate-dome tweeter. Features 6-dB/oct crossover. Gold-plated 3-way binding posts. Power handling 70 W max; crossover point 3,800 Hz; FR 65-19,000 Hz -3 dB; sens 90 dB SPL/W/m; imp 8 ohms. Black-ash vinyl finish. 8 x 13¾ x 9 in; 11 lb.....\$495/pr

Axis 2-Way Center-Channel Speaker

Bass-reflex design with 5¼-in woofer and 1-in tweeter. Features MDF cabinet. Magnetic shielding. Power handling 65 W max; crossover point 3,500 Hz; FR 60-20,000 Hz; sens 89 dB SPL/W/m; imp 6 ohms. Auburn or black satin finish. 17 x 6¾ x 5¾ in; 11 lb.....\$395

JOSEPH AUDIO

RM7si 2-Way Bookshelf Speaker

6½-in glass-fiber woofer, 1-in silk-dome tweeter. Features patented infinite-slope crossover with 120-dB/oct slope at 2,000 Hz; Cardas internal wiring. Biwire/biamp terminals. FR 55-20,000 Hz ±2 dB; sens 86 dB SPL/W/m; imp 8 ohms. 9 x 15 x 12 in; 25 lb.....\$1,299/pr

JRM ENGINEERING

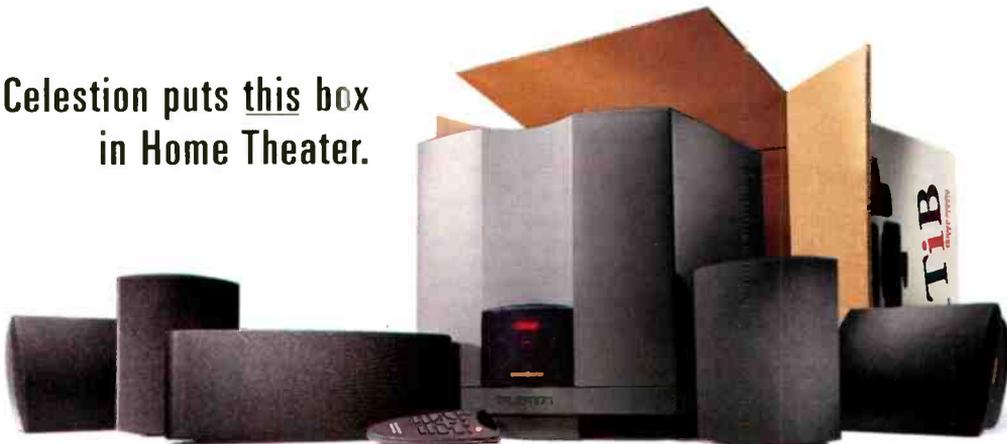
Reference 4-Way Powered Speaker System

Two subwoofers, each with 18-in driver; two satellites, each with four 8-in midbasses, one horn midrange, and one horn tweeter; two 750-W mono power amps; preamp; 6-band remote EQ; 4-way active crossover.....\$21,600

Monitor Powered Subwoofer/Satellite System

Subwoofer with 15-in driver; 2 satellites, each with 8-in midbass, 3-in midrange, and horn tweeter; 7-way active crossover; seven amps rated at 350 W into 2 ohms. Time-aligned drivers; protection circuitry. 7 level controls. FR 18-20,000 Hz.....\$7,200

Only Celestion puts this box
in Home Theater.



accessories and a remote control for adjustments from your "theater" seat. (Set-up for the entire system just takes minutes.) Most importantly, this is the only Home Theater System that comes with the expertise Celestion has gained through 70 years of professional sound reinforcement experience. HTiB is what your TV has been waiting for.

CELESTION

The Difference is Fundamental.

KEF

KEF's Uni-Q drivers feature an integral, center-mounted tweeter.

Reference Series

Model Three 4-Way Speaker

Two 8-in woofers, one 6½-in midrange, one 1-in silk-dome tweeter combined with 6½-in woofer in Uni-Q assembly. Features twin coupled-cavity bass loading with force canceling rod connecting woofer magnets. Gold-plated biwire/biamp terminals. Crossover points 150, 400, and 3,000 Hz; FR 40-20,000 Hz ±3 dB; sens 91 dB SPL/W/m; imp 4 ohms. Rosetta Burr finish. 11 x 45 x 16 in; 90 lb.....\$3,300/pr
Black-ash finish.....\$3,000/pr

Model Two 3-Way Speaker

Two 6½-in woofers, 1-in silk-dome tweeter combined with 6½-in woofer in Uni-Q assembly. Features twin coupled-cavity bass loading with force canceling rod connecting woofer magnets. Gold-plated biwire/biamp terminals. FR 45-20,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 4 ohms. Rosetta Burr finish. 9 x 40 x 14 in; 50 lb.....\$2,500/pr
Black-ash finish.....\$2,300/pr

Model One. As Model Two. single woofer in single coupled cavity. Crossover points 130 and 3,000 Hz; FR 55-20,000 Hz ±3 dB; sens 89 dB SPL/W/m. 9 x 35 x 14 in; 40 lb.....\$1,800/pr
Black-ash finish.....\$1,600/pr

Model 100 2-Way Center Speaker

Vented design with 1-in ferrofluid-cooled soft-dome tweeter within 6½-in woofer. Features twin-ported bass loading. Magnetic shielding. Power handling 175 W; FR 70-20,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 6 ohms. Gray. 18 x 6¾ x 6¼ in; 11.5 lb.....\$500

Model 90SE 2-Way Center Speaker

Single-reflex design with ¾-in ferrofluid-cooled soft-dome tweeter within 6½-in woofer in Uni-Q assembly. Magnetic shielding. Horizontal/vertical bracket mount. Power handling 150 W; FR 80-20,000 Hz ±3 dB; sens 87 dB SPL/W/m; imp 6 ohms. Gray. 15½ x 6¾ x 6¾ in; 8.6 lb.....\$300

Q Series

The following are magnetically shielded.

Q50 3-Way Speaker

6½-in woofer, ¾-in tweeter combined with 6½-in woofer in Uni-Q assembly. 2 reflex ports. Gold-plated terminals. Power handling 150 W; FR 45-20,000 Hz ±3 dB; sens 89 dB SPL/W/m; imp 6 ohms. Black-ash, mahogany, or gray. 7½ x 31½ x 10¾ in; 24.3 lb.....\$400

Q30 2-Way Speaker

Reflex-loaded design with ¾-in tweeter combined with 6½-in woofer in Uni-Q assembly. Gold-plated terminals. Power handling 125 W; FR 50-20,000 Hz ±3 dB; sens 88 dB SPL/W/m; imp 6 ohms. Black-ash, mahogany, or gray finish. 7½ x 26¼ x 10¾ in; 20.5 lb.....\$300

Q10 2-Way Bookshelf Speaker

Reflex-loaded design with ¾-in tweeter combined with 6½-in woofer in Uni-Q assembly. Gold-plated terminals. FR 60-20,000 Hz ±3 dB; sens 88 dB SPL/W/m; imp 6 ohms. Black-ash or gray. 7½ x 10¾ x 9½ in; 10.6 lb.....\$175

Coda Series

Coda 9 3-Way Speaker

6½-in coated-paper woofer, 6½-in coated-paper midrange, 1-in soft-dome tweeter. Woofer in

coupled cavity enclosure; tweeter in vented enclosure. Power handling 125 W max; FR 40-20,000 Hz; sens 91 dB; imp 6 ohms. Black-ash finish. 7¾ x 32¾ x 11¾ in.....\$225

Coda 8 2-Way Bookshelf Speaker

Vented design with 6½-in coated-paper woofer and 1-in soft-dome tweeter. Power handling 100 W max; FR 45-20,000 Hz; sens 91 dB; imp 6 ohms. Black-ash finish. 7¾ x 12¾ x 11¼ in.....\$150

KENWOOD

LS-XIS 3-Way THX Surround Speaker

Acoustic-suspension, dipole design with 5-inch polypropylene woofers, 3-inch polypropylene-cone midranges, and ¼-inch soft-dome tweeters. Wall-hangable. Features THX certification. Gold-plated banana-plug-compatible inputs. CB-X1 ceiling-mount bracket optional. Power handling 150 W; sens 86 dB; imp 8 ohms. White finish.....\$600/pr

LS-XIF 3-Way THX Speaker

Acoustic-suspension design with two 5¼-in polypropylene woofers, two 1-in soft-dome tweeters, and one ¾-in supertweeter. Features THX certification. Gold-plated banana-plug-compatible inputs. Magnetic shielding. Power handling 150 W; sens 87 dB; imp 8 ohms. Black finish.....\$500

SW-X1 THX Subwoofer

12-in driver. Features THX certification; excursion limiting; flared vent; 1-in-thick enclosure. Gold-plated banana-plug-compatible inputs; output for parallel connection of additional SW-X1. Magnetic shielding. Power handling 150 W max; sens 87.5 dB; imp 8 ohms.....\$500

KINERGETICS

SW-150 Powered THX Subwoofer

15-in down-firing driver; 200-W amplifier. Features THX certification; proprietary drive-control circuit.....\$1,595

SW-101 In-Wall Powered Subwoofer

10-in driver; 200-W amp. Features crossover; proprietary drive-control circuit. Amplifier capability for 4 parallel speakers.....\$500

KLH

HT-300 Home Theater System

Front subwoofer with two 6½-in fiber drivers; rear subwoofer with two 5¼-in fiber drivers; 4 satellites, each with 4-in woofer and ¾-in dome tweeter; center speaker with two 4¼-in dual-cones and one ¾-in tweeter. Features subwoofer overload protection. Magnetic shielding for satellite, center, and surrounds. Power handling 225 W max front subwoofer and satellites. 100 W center. 175 W rear subwoofer and satellites; FR 38-20,000 Hz subwoofer and satellites. 60-22,000 Hz center; imp 6 ohms front/rear subwoofer and satellites, 8 ohms center. Includes ball-joint mounting brackets for surround speakers and 50-in speaker cable. Black. Front subwoofer 11½ x 9¾ x 19 in. Each satellite 8 x 5½ x 5 in. Rear subwoofer 11¼ x 7¾ x 17½ in. Center channel 5¾ x 16¾ x 5¾ in.....\$799

KLH Series 82T 3-Way Speaker

Vented tuned-port design with two 7-in polypropylene woofers, one 3-in soft-dome midrange, and one 1-in dome tweeter. Gold plated 5-way binding posts. Power handling 250 W

max; crossover points 200, 800, and 3,000 Hz; FR 35-20,000 Hz; sens 87 dB; imp 6 ohms. Simulated-oak or black-grain finish. 9 x 38 x 11¼ in; 47 lb.....\$550
62T. As above, 5¼-in cone midrange.....\$350

Video Series

V-210 Powered Subwoofer

Vented down-firing design with 10-in long-throw polymer-coated driver; 120-W amp. Features Class D switch mode amplifier. Line- and speaker-level inputs. Volume and phase controls. Crossover point selectable at 85 or 120 Hz; FR 25-120 Hz. Black textured-vinyl finish. 16¼ x 14½ x 15¾ in.....\$700

V-41 2-Way Speaker

Four 5-in polypropylene woofers, one 1-in ferrofluid-cooled aluminum-dome tweeter. Magnetic shielding. Power handling 175 W max; crossover points 700, 1,900, and 3,000 Hz; FR 100-20,000 Hz; sens 86 dB; imp 8 ohms. Black textured-vinyl finish. 6½ x 40 x 8 in.....\$400

V-354 2-Way Center-Channel Speaker

Four 5-in polypropylene drivers, one 1-in titanium-dome tweeter. Magnetic shielding. Power handling 175 W max; FR 100-20,000 Hz; sens 87 dB; imp 8 ohms. Black textured-vinyl finish. 25 x 6½ x 8 in.....\$375

V-01 2-Way Surround Speaker

Ported, single-point design with two 8-in polypropylene woofers and two 1-in polycarbonate-dome tweeters. Designed for placement on floor. 4 gold-plated 5-way binding posts. Power handling 100 W max; FR 100-20,000 Hz; sens 90 dB; imp 8 ohms. 5-yr warranty. Black textured-vinyl finish. 15¼ x 16½ x 10½ in.....\$250

KLIPSCH

Klipschorn 3-Way Speaker

Horn-loaded design. Power handling 100 W; FR 35-17,000 Hz ±3 dB; sens 104 dB SPL/W/m; imp 8 ohms. 31¼ x 52 x 28½ in; 167 lb.....\$5,000/pr

CF4 2-Way Speaker

Bass-reflex design with two 12-in woofers and one 2-in horn tweeter. Power handling 300 W; crossover point 1,500 Hz; FR 34-20,000 Hz ±3 dB; sens 102 SPL/W/m; imp 8 ohms. 44 x 17 x 18½ in; 54 lb.....\$2,500/pr

CF3 2-Way Speaker

Bass-reflex design with two 10-in woofers and one 2-in horn tweeter. Power handling 250 W; crossover point 1,500 Hz; FR 35-20,000 Hz ±3 dB; sens 100 SPL/W/m; imp 8 ohms. 40½ x 17 x 17¼ in; 51 lb.....\$2,000/pr

CF1 2-Way Speaker

Bass-reflex design with two 6½-in woofers and one 1-in horn tweeter. Power handling 150 W; crossover point 2,200 Hz; FR 37-20,000 Hz ±3 dB; sens 96 SPL/W/m; imp 8 ohms. 34 x 13 x 14½ in; 35 lb.....\$1,100/pr

KG-5.5 2-Way Speaker

Bass-reflex design with two 10-in woofers, one horn tweeter. Power handling 100 W; FR 34-20,000 Hz ±3 dB; sens 98 SPL/W/m; imp 8 ohms. 37½ x 12¼ x 17½ in; 69 lb.....\$1,000/pr

KG-3.5 2-Way Speaker

Bass-reflex design with 8-in woofer and horn tweeter. Power handling 100 W; FR 36-20,000

**Boston Acoustics
Home Theater Options**

SubSat Three-Piece Systems

Tiny satellites and big theater sound.

Compact Reference Series

Incredible sound from compact speakers.

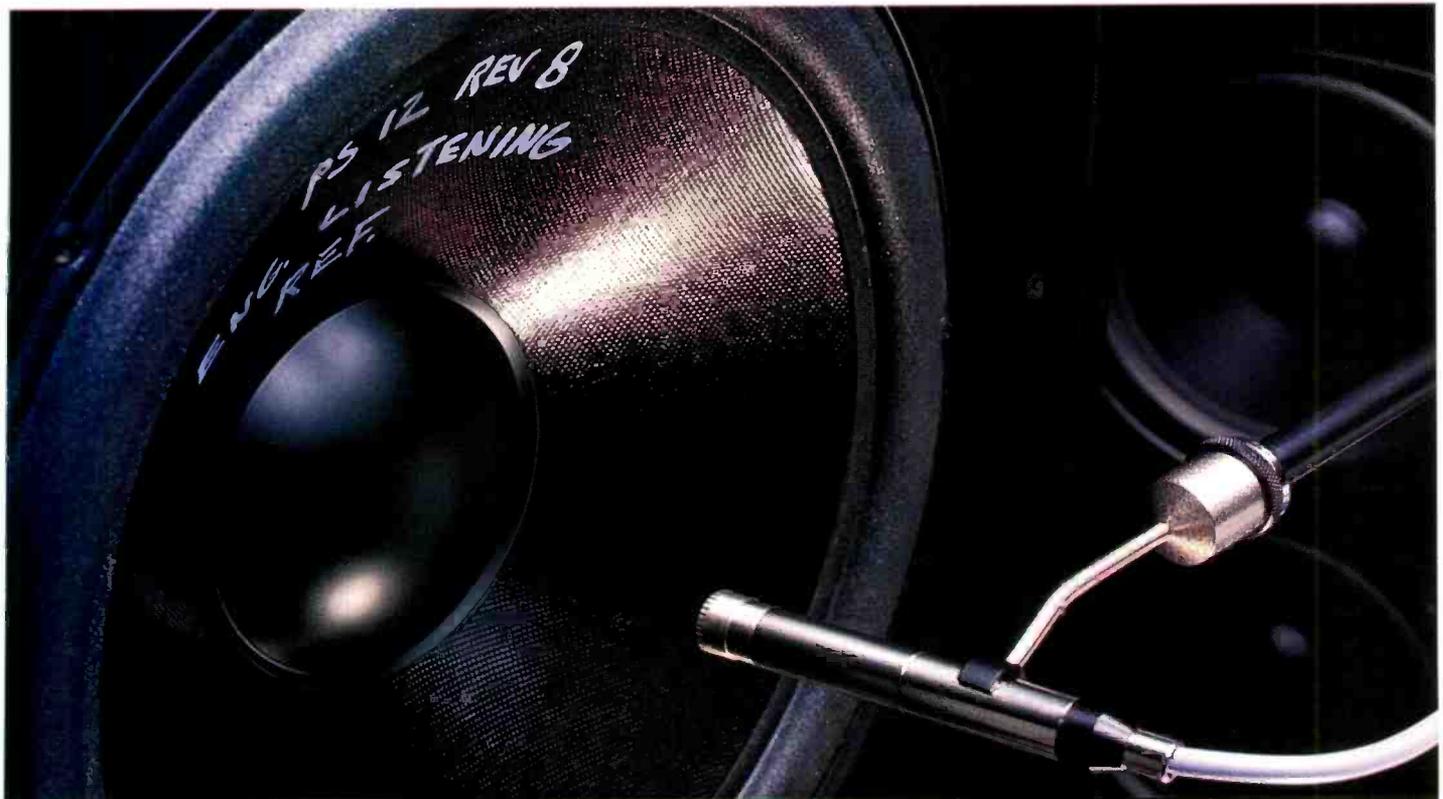
▶ **Lynnfield VR Series**

Audiophile sound with the full impact of AC-3.

Boston Acoustics THX® System

Dubbing studio quality sound.

AC-3 really gives speakers
a workout. Luckily,
we've had time to train.



**INTRODUCING THE NEW AC-3-READY HOME THEATER
SYSTEM FROM BOSTON ACOUSTICS**

When we started working with the specs for AC-3, Dolby Labs' new digital home theater format, two things were apparent: One, AC-3 is nothing short of spectacular. And two, to realize the advantages of AC-3, speakers must work a lot harder than before.

First, AC-3's improved definition means if your front stage speakers aren't tonally matched, your ears will know it. That's why both our Lynnfield mains and center channel speakers use identical VR tweeters and matched midranges for uniform tonal balance and dispersion. So they easily reproduce the dialog clarity and stunning front soundstage effects that AC-3 promises.

Another AC-3 consideration: Since all speakers may be fed bass extending to 80Hz, centers and surrounds must play low. Good thing our VR10 and VR12 center channels and new Lynnfield VRS Pro surrounds were built to handle this very spec. Finally, a subwoofer must cleanly reproduce five discrete bass channels, plus AC-3's thunderous LFE (low frequency effects) channel – something our new VR2000 300-watt powered subwoofer can do without breaking a sweat. Get the whole scoop on our new AC-3-capable speaker system. Call 617 592-9000. Just remember to do some stretches before dialing.



This Lynnfield VR system includes our award-winning VR40 mains and VR12 center channel, plus our new VRS Pro surrounds and VR2000 300-watt powered subwoofer. (This system reproduces 21–20,000Hz \pm 3dB and an astounding 105dB at normal listening position.)

BostonAcoustics

70 Broadway, Lynnfield, MA 01940. Dolby and AC-3 are registered trademarks of Dolby Laboratories, Inc.

S P E A K E R S

Hz ± 3 dB; sens 94 SPL/W/m; imp 8 ohms. 33 $\frac{1}{2}$ x 10 $\frac{1}{2}$ x 11 $\frac{1}{2}$ in; 39 lb.....\$600/pr

SW-8 II Powered Subwoofer

Bass-reflex design with 8-in driver, 10-in passive radiator; amp rated at 65 W x 1 cont avg into 8 ohms. Line-level input/output. 18 $\frac{7}{8}$ x 13 $\frac{1}{4}$ x 14 in; 36 lb.....\$550

SW-V Powered Subwoofer

Bass-reflex design with 8-in driver; amp rated at 50 W x 1 cont avg into 8 ohms. Line-level input/output. 18 $\frac{7}{8}$ x 13 $\frac{1}{4}$ x 13 $\frac{1}{2}$ in; 32 lb.....\$499

IW-150 2-Way In-Wall Speaker

6 $\frac{1}{2}$ -in woofer, horn tweeter. Power handling 50 W; crossover point 2,200 Hz; FR 40-20,000 Hz ± 3 dB; sens 90 SPL/W/m; imp 8 ohms. 8 $\frac{7}{8}$ x 12 $\frac{3}{4}$ x 3 $\frac{1}{2}$ in.....\$350/pr

KVI 2-Way Center-Channel Speaker

Sealed design with two 5 $\frac{1}{4}$ -in woofers and one horn tweeter. Power handling 75 W; FR 85-20,000 Hz ± 3 dB; sens 90 SPL/W/m; imp 8 ohms. 6 $\frac{3}{4}$ x 20 $\frac{1}{4}$ x 6 in; 14.5 lb.....\$199

KOSS

SX/1 Powered Computer Subwoofer

Bass-reflex design with two 4-in drivers; 20-W amp. Level control. Includes AC adaptor. FR 40-120 Hz. Black or computer white. Lifetime warranty. 5 x 10 x 12 in.....\$130

SX/100 2-Way Powered Computer Speaker System

Two speakers, each with 4-in woofer and 1 $\frac{1}{2}$ -in tweeter; 5-W/ch amp. Mic and headphone jacks. Input selector for 2 sources; magnetic shielding; bass and treble boost; volume control. Includes 12-V AC adaptor. FR 60-20,000 Hz; sens 105 dB SPL. Black or computer white. Lifetime warranty.....\$100

LEGACY AUDIO

The following are available with hand-rubbed walnut, black-lacquer, oak, ribbon-mahogany, or rosewood finish and feature a 10-year warranty.

Whisper 4-Way Speaker

Four 15-in pulp-composite woofers, four 7-in Kevlar midbasses, 1 $\frac{1}{4}$ -in soft-dome midrange, and ribbon tweeter. Features active crossover with room-correction circuitry; resin baffle. Bi-wire/biamp terminals. Power handling 1,200 W; crossover points 300, 3,000 and 10,000 Hz; FR 22-30,000 Hz; sens 95 dB; imp 4 ohms. 17 x 63 x 13 in; 265 lb.....\$12,500/pr

Focus 4-Way Speaker

Three 12-in carbon-poly woofers, two 7-in Kevlar midbasses, 1 $\frac{1}{4}$ -in soft-dome midrange, ribbon tweeter. Features internal bracing; rolled-tambour front corners. Bi-wire/biamp terminals. Power handling 1,000 W; crossovers 180, 2,200, and 12,000 Hz; FR 16-30,000 Hz; sens 98 dB; imp 4 ohms. 15 x 55 x 13 in; 175 lb.....\$5,250/pr

Signature III 4-Way Speaker

Three 10-in carbon-poly woofers, one 7-in midbass, 7-in carbon-poly midbass, 1 $\frac{1}{4}$ -in soft-dome midrange, ribbon supertweeter, 1-in rear-firing titanium tweeter. Features dipole response above 5,000 Hz; slot-loaded woofers. Bi-wire/biamp terminals. Power handling 400 W max; crossover points 120, 2,800, and 10,000 Hz; FR 20-30,000 Hz; sens 93 dB; imp 4 ohms. 12 x 50 x 12 in; 130 lb.....\$3,600/pr

LINN

Keltik 3-Way Speaker

Infinite-baffle design with two 6 $\frac{1}{2}$ x 9 $\frac{5}{8}$ -in woofers, 5-in dome midrange, and 3 $\frac{1}{4}$ -in ceramic-dome tweeter. Sculptured front baffle; active crossover; internal cabinet bracing; stabilizing internal and external veneers; steel stand. FR 20-20,000 Hz ± 2 dB. Black-ash or walnut finish; custom finish available. 10 $\frac{1}{4}$ x 41 $\frac{1}{2}$ x 14 $\frac{7}{8}$ in.....\$9,995/pr

Keilidh 2-Way Speaker

Infinite-baffle design with two 6 $\frac{1}{2}$ -in carbon-filled polypropylene woofers and 3 $\frac{1}{4}$ -in ceramic-dome tweeter. Features active crossover; low magnetic field for use with video. Bi-wire/biamp terminals. Internal tweeter-level adjustment. FR 45-20,000 Hz ± 3 dB; sens 87 dB SPL/W/m. Black-ash or walnut finish; custom finish available. 8 x 33 x 11 in.....\$2,590/pr

Tukan 2-Way Bookshelf Speaker

Infinite-baffle design with 5-in woofer and 3 $\frac{1}{4}$ -in ceramic-dome tweeter. Features passive crossover; stabilizing veneers; internal mineral absorbers. Bi-wire/biamp terminals. FR 80-20,000 Hz ± 3 dB. Black-ash or walnut finish; custom finish available. 7 $\frac{1}{2}$ x 12 x 7 $\frac{3}{8}$ in.....\$795/pr

MAGNEPLANAR

All models are available in light-oak or black trim with off-white, black, or gray fabric. All woofers and midranges are planar-magnetic.

MG-3.5 3-Way Planar Ribbon Speaker

620-square-in woofer, 170-square-in line-source midrange, 1 $\frac{1}{8}$ x 60-in ribbon tweeter. Bi-amplification optional. Power handling 250 W max; FR 34-40,000 Hz; sens 85 dB SPL/W/m; imp 4 ohms. 24 x 71 in.....\$3,150/pr

MG-1.5 2-Way Planar/Quasi-Ribbon Speaker

480-square-in woofer, 1 $\frac{1}{2}$ x 52-in quasi-ribbon tweeter. Power handling 250 W max; FR 40-26,000 Hz; sens 85 dB SPL/W/m; imp 4 ohms. 19 x 64 in.....\$1,350/pr

MG-.6 2-Way Planar/Quasi-Ribbon Speaker

420-square-in woofer, 1 $\frac{1}{2}$ x 40-in quasi-ribbon tweeter. Power handling 250 W max; FR 45-26,000 Hz; sens 85 dB SPL/W/m; imp 4 ohms. 19 x 50 in.....\$995/pr

SMGc 2-Way Planar/Quasi-Ribbon Speaker

370-square-in woofer, 1 $\frac{1}{2}$ x 38-in quasi-ribbon tweeter. Power handling 150 W max; FR 50-26,000 Hz; sens 87 dB SPL/W/m; imp 4 ohms. 17 x 48 in.....\$690/pr

M & K SOUND

MX-5000THX Powered Subwoofer

Sealed design with two 12-in drivers; integral amp rated at 400 W rms. Meets THX requirements. Features push-pull driver configuration; low-pass filter adjustable from 50-125 Hz. Level control. FR 18-125 Hz. Black-oak finish. 23 $\frac{1}{4}$ x 15 x 26 in; 115 lb.....\$2,495

MX-150THX Powered Subwoofer

Sealed design with two 12-in drivers; integral amp rated at 150 W rms. Meets THX requirements. Features push-pull driver configuration; proprietary headroom-maximizing circuitry; switchable low-pass filter to form 24-dB/oct Linkwitz-Riley crossover at 80 Hz when used with M&K HP-80 high-pass filter. Magnetic

shielding; level control. Black lacquer bead finish. 15 $\frac{1}{4}$ x 23 x 19 $\frac{5}{8}$ in; 74 lb.....\$1,395

S-125 2-Way Satellite Speaker

Sealed design with two 5-in polypropylene woofers and one 1-in soft-dome tweeter. Includes 2 inputs for 4 variations of tonal/timbre balance. Power handling 400 W; FR 75-20,000 Hz ± 2 dB. Black lacquer bead finish. 6 $\frac{1}{4}$ x 18 $\frac{1}{2}$ x 8 $\frac{3}{8}$ in; 17 lb.....\$995/pr

S-150THX 2-Way Satellite Speaker

Sealed design with two 5 $\frac{1}{4}$ -in polypropylene woofers and three 1-in dome tweeters. Meets THX requirements. Magnetic shielding. FR 72-20,000 Hz ± 2 dB; imp 4 ohms. Black lacquer bead finish. 10 $\frac{1}{2}$ x 12 $\frac{1}{2}$ x 12 $\frac{1}{2}$ in; 17 lb.....\$795

V-125 Powered Subwoofer

Sealed design with 12-in driver; integral amp rated at 125 W rms. Features proprietary headroom-maximizing circuitry; low-pass filter adjustable between 50 and 125 Hz. Magnetic shielding; level control. Black lacquer bead finish. 15 $\frac{3}{8}$ x 18 $\frac{1}{2}$ x 20 $\frac{1}{4}$ in; 52 lb.....\$750

S-85 2-Way Satellite Speaker

Sealed design with 5-in woofer and 1-in soft-dome tweeter. 4 variations of tonal/timbre balance. Magnetic shielding optional. Power handling 200 W; FR 90-20,000 Hz ± 2 dB. Black lacquer bead finish. 6 $\frac{1}{4}$ x 10 $\frac{1}{2}$ x 8 $\frac{3}{8}$ in; 11 lb.....\$695/pr

S-85C. As above, horizontal configuration for use as a center speaker.....\$700/pr

C-125C 2-Way Center-Channel Speaker

Sealed design with two 5-in woofers and one 1-in soft-dome tweeter. Magnetic shielding; two switches for 9 variations of tonal/timbre balance. Power handling 400 W; FR 75-20,000 Hz ± 2 dB. Black lacquer bead finish. 6 $\frac{1}{4}$ x 18 $\frac{1}{2}$ x 8 $\frac{3}{8}$ in; 18 lb.....\$550

MARTIN-LOGAN

The Quest Z 2-Way Electrostatic Speaker

18 x 48-in curvilinear electrostatic panel mounted atop tuned subwoofer cabinet with 12-in driver. Power handling 200 W cont; crossover point 150 Hz; FR 28-24,000 Hz ± 2 dB; sens 90 dB; imp 6 ohms. Various finishes. 19 x 73 x 18 in.....\$4,295/pr

The SL3 2-Way Electrostatic Speaker

10-in woofer in tuned chamber, visually transparent 1 x 4-ft electrostatic cell. Features 30° horizontal dispersion; inverted line-source format. Power handling 200 W cont; FR 30-24,000 Hz ± 2 dB; sens 89 dB SPL/W/m; imp 6 ohms.....\$3,195/pr

The Aeries 2-Way Electrostatic Speaker

8-in woofer, 9 $\frac{1}{2}$ x 40-in curvilinear electrostatic panel. Power handling 200 W cont; crossover point 500 Hz; FR 40-20,000 Hz ± 3 dB; sens 89 dB; imp 4 ohms.....\$1,995/pr

The Logos 3-Way Electrostatic Center Speaker

6 $\frac{1}{2}$ -in woofer, 2 curvilinear electrostatic mid-range panels, 1-in tweeter. FR 50-20,000 Hz ± 3 dB; sens 90 dB; imp 4 ohms.....\$1,750

MB QUART

D45 2-Way Speaker

Bass-reflex design with 6 $\frac{1}{2}$ -in treated-fiber woofer and 1-in titanium-dome tweeter. Inter-

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nally braced 5/8-in MDF cabinet; 12- and 18-dB/oct crossover slopes. Power handling 125 W; crossover point 2,800 Hz; FR 38-22,000 Hz; sens 89 dB SPL/W/m; imp 6 ohms. Matte-black finish. 9 x 34 x 13 3/4 in.\$699/pr

D20 2-Way Bookshelf Speaker

Bass-reflex design with 5 1/4-in treated fiber-cone woofer and 3/8-in titanium-dome tweeter. Features 5/8-in MDF cabinet; 12- and 18-dB/oct crossover slopes. Magnetic shielding. Power handling 100 W; crossover 4,000 Hz; FR 70-22,000 Hz; sens 87 dB SPL/W/m; imp 6 ohms. 10 1/2 x 7 1/2 x 8 1/4 in.\$449/pr

CTR Stage 2-Way Center-Channel Speaker

Bass-reflex design with two 6 1/2-in woofers and one 3/4-in titanium-dome tweeter. Features magnetic shielding; computer-optimized 24-dB/oct crossover. Power handling 125 W; crossover point 3,000 Hz; FR 41-22,000 Hz; sens 89 dB SPL/W/m; imp 6 ohms. Matte black/gray or white. 7 1/2 x 8 x 11 in.\$399

Balcony Rear 2-Way Surround Speaker

Hybrid dipole design with one 4-in top-firing treated fiber-cone woofer and two 1/2-in titanium-dome tweeters. Features 6- and 12-dB/oct crossover slopes. Includes wall-mount hardware. Power handling 100 W; crossover point 3,700 Hz; FR 100-22,000 Hz; sens 87 dB SPL/W/m; imp 8 ohms. Black or white with paintable grille. 6 x 11 x 5 1/2 in.\$399/pr

Quart 250 2-Way Outdoor Speaker

5 1/4-in aluminum woofer, 1/2-in polycarbonate-dome tweeter. Features 12- and 18-dB/oct filters; injection-molded fiberglass-reinforced ultraviolet-stable ABS-resin cabinet. Power handling 75 W; crossover point 3,200 Hz; FR 78-22,000 Hz; sens 88 dB SPL/W/m; imp 4 ohms. Ivory or charcoal gray with slate-gray baffle. 7 1/8 x 9 1/2 x 3 7/8 in.\$329/pr

QL-72 2-Way In-Wall Speaker

5 1/4-in aluminum-cone woofer, 1/2-in polycarbonate-dome tweeter. Features 12- and 18-dB/oct crossover slopes. Power handling 50 W; crossover point 4,500 Hz; sens 89 dB SPL/W/m; imp 4 ohms. Paintable white finish. 8 3/8 x 6 3/4 x 2 5/8 in.\$329/pr

McINTOSH

SL-4 2-Way Speaker

Two 6 1/2-in polypropylene woofers, one 1-in metal-dome tweeter. Crossover points 2,400 Hz; FR 54-20,000 Hz ± 2 dB; imp 4 ohms. Black or walnut finish. 10 x 41 x 10 1/4 in; 46.5 lb.\$1,750/pr

HT Series

The following are THX certified.

HT3F 2-Way In-Wall THX Surround Speaker

Dipole anti-phase design with two 5-in woofers and two 1-in dome tweeters. Features angled faces. Flush in-wall mounting. Power handling 150 W; crossover point 1,500 Hz; FR 85-12,000 Hz; imp 4 ohms. Textured black with white paintable grille. 15 1/2 x 15 1/2 in. Mounting depth 4 in.\$2,000/pr

HT3W. As above, on-wall surface mounting. Depth 6 in.\$2,000/pr

HT2 THX Subwoofer

Vented design with two 12-in down-firing drivers. Power handling 600 W; FR 42-200 Hz ± 2

dB; imp 4 ohms. Walnut or black-ash finish. 30 x 20 1/2 x 20 in; 90.5 lb.\$1,750

HT1 2-Way THX Speaker

Two 8-in woofers, three 1-in aluminum-dome tweeters. Features rotating tweeter panel. Power handling 300 W; crossover points 500 and 1,400 Hz; FR 55-22,000 Hz ± 2 dB; imp 4 ohms. Walnut or black-ash finish. 15 1/2 x 22 1/2 x 10 1/2 in; 42 lb.\$1,100

HT4 2-Way THX Center-Channel Speaker

Two 6 1/2-in woofers, three 1-in aluminum-dome tweeters. Power handling 200 W; crossover point 1,250 Hz; FR 60-22,000 Hz ± 2 dB; imp 4 ohms. Black-ash finish. 21 x 8 x 10 5/8 in; 23 lb.\$900

MERIDIAN

The following feature custom-designed drivers.

DSP5000 3-Way Digital Powered Speaker

Ported design with one 6 1/2-in polypropylene woofer, one 6 1/2-in polypropylene midrange, and one 1 3/4-in horn-loaded tweeter; three amps each rated at 75 W. Features digital crossover with Motorola DSP chip; 18-bit Delta-Sigma D/A conversion; digitally processed tilt, balance, and axis controls. 2 coaxial digital inputs. 4-character display; system remote control with bass, tilt, axis, volume, balance, and phase controls. FR 35-20,000 Hz. Black finish. 8 3/8 x 35 1/2 x 11 3/4 in.\$4,990/pr

A500 3-Way Speaker

Sealed design with 6-in doped-paper woofer, 6-in midrange, and 1 3/4-in horn-loaded tweeter. FR 45-20,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. Rosewood finish. 7 3/4 x 32 1/2 x 11 in.\$1,375/pr

Black.\$1,295/pr

MIRAGE

M-Isi 4-Way Speaker

Dual-vented bipolar design with two 8-in carbon-filled polypropylene woofers, two 5-in carbon-filled injection-molded polypropylene midranges, and two 1-in titanium/cloth hybrid hyperbolic-dome tweeters. Gold-plated biwire/biamp terminals. Power handling 500 W rms; crossover points 300 Hz and 2,000 Hz; FR 25-33,000 Hz; sens 86 dB; imp 6 ohms. High-gloss black finish. 60 x 20 x 10 in; 185 lb.\$5,500/pr

BPSS-210 Powered Subwoofer

Acoustic-suspension design with two 10-in drivers; amplifier rated at 250 W with 0.08% THD. Features dual chambers; Class A/B amp; servo control. FR 18-100 Hz ± 3 dB. High-gloss black finish. 24 x 18 x 18 in; 98 lb.\$1,500

901 Bipolar Series

Model 1090i 2-Way Speaker

Vented bipolar design with two 6 1/2-in injection-molded woofers and two 1-in vapor-deposited titanium-dome tweeters. 5-way binding posts. Power handling 175 W rms; FR 32-22,000 Hz ± 3 dB; sens 89 dB; imp 6 ohms. High-gloss black finish. 46 x 12 x 10 in; 71 lb.\$1,200/pr

Model 890i. As above, with 5 1/2-in woofers. Power handling 150 W rms; FR 38-22,000 Hz ± 3 dB; sens 88 dB. 40 x 11 x 9 in; 60 lb.\$900/pr

Model 590i. As Model 890i. 3/4-in tweeters. Power handling 125 W rms; FR 42-22,000 Hz ± 3 dB. 36 x 10 x 8 in; 50 lb.\$700/pr

AK: Alaska Audio; Juneau Pyramid Anchorage
AL: Cahon's Electronics; Montgomery Kincaid's TV Tuscaloosa
AR: Lilia Audio; Birmingham
AZ: Custom Audio Video; Little Rock
CA: Jerry's Audio Video; Phoenix, Tucson
CA: Access to Music; Lakeside Accurate A/V; S. Lake Tahoe Audio Concepts; Long Beach; San Gabriel Bay Area Audio; San Jose
CA: Creative Stereo; Santa Barbara Satellite; Ascadero; Santa Maria
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CO: Listen Up; Denver, Boulder, Colorado Springs
CT: Al Franklin's; Hartford; Carlson's Audio Video; Danbury
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DC: Suburbs Audio Buys
DE: Sound Studio; Newark, Wilmington
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HI: Audio Center; Honolulu, Waipahu
IA: Archer Audio Video; Ft. Dodge Audio King; Cedar Rapids; Des Moines Audio Video Logic; Des Moines Audio Visions; Sioux City Camera Corner; Davenport; Hawkeye A/V; Iowa City; Waterloo
ID: Ultimate Electronics; Boise; Wise Buy; Idaho Falls
IL: United Audio Ctrs.; Chicago & Suburbs; Camera Corner; Bloomington; Cars & Stereo; Rockford; Jon's Home Ctr.; Quincy; SD Forum; Crystal Lake; Select SD; Naperville; Soudown A/V; Springfield, IL Audio Video Lifestyles; Fort Wayne; Ovation Audio; Clarksville, Indianapolis
IN: Accent Sound; Overland Park; Advance Audio; Wichita Audio Junction; Junction City, Manhattan
KY: Ovation Audio; Lexington, Louisville
LA: Alterman Audio; New Orleans; Metairie; Sound Advice; Baton Rouge; Wright's Sound Gallery; Shreveport
MA: Cookin'; Chestnut Hill; Saugus; Goodwins Audio; Boston; Sittesbury; Hanabuck Sound; Hyannis
MD: Audio Buys; Annapolis; Gaithersburg; Laurel; Rockville; Waldorf; Gramophone; Balt.; Elliott City; Soundscape; Baltimore
ME: Cookin'; Portland
MI: Pecca's; Detroit; Troy; Classical Jazz; Holland; Classic Stereo; Clearwater Grand Rapids; Front Row A/V; Flint; Court St. Listening Room; Midland; Saginaw
MN: Audio Designs; Winona; Audio King; Minneapolis & Suburbs; Rochester; St. Cloud; Audio Parfection; Minneapolis
MO: Independence A/V; Independence; Sound Central; St. Louis
MS: McLelland TV; Hattiesburg; Players A/V; Ridgeland
MT: Car & Home Stereo Ctr.; Billings; Rocky Mt. Hi Fi; Great Falls
NC: Audio Video Systems; Charlotte; Audio Visions; Wilmington; Now Audio Video; Durham; Greensboro; Raleigh; Winston Salem; Audio Lab; Wilmington; Tri City Elect.; Conover
NE: Custom Electronics; Omaha; Lincoln
NH: Cookin'; Nashua; Manchester; Newington; Salem, S. Nashua
NJ: Hal's Stereo; Trenton; Monmouth Stereo; Shrewsbury; Wall Sound Waves; Northfield; Woodbridge Stereo; West Caldwell; Woodbridge
NM: Ultimate Elect.; Albuquerque; Sound Ideas; Albuquerque
NV: Ultimate Elect.; Las Vegas; Upper Ear; Las Vegas
NY: Audio Breakthroughs; Manhasset; Audio Den; Lake Grove; Audio Expressions; Newburgh; Audio Junction; Watertown; Clark Mus.; Albany; Syracuse Stereo Etching; Manhattan; Nanuet; Hart Elect.; Ithaca; Vestal; Innovative Audio; Brooklyn; Listening RM; Scarsdale; Rowe Camera; Rochester; Sound Mill; Mt. Kisco; Yorktown Hts.; Speaker Shop; Amherst; Buffalo
OK: Contemporary Labs; Ok City; K Labs Premium Audio; Tulsa; Photo World; Bartlesville; Ultimate Electronics; Tulsa
OH: Audio Craft; Akron; Cleveland; Mayfield Hts.; Westlake; Audio EG; Dayton; Paragon Sound; Toledo; Threshold Elect.; Heath
OR: Bradford's HiFi; Eugene; Chelsea A/V; Portland; Beaverton; Kelly's Home Ctr.; Salem; Larson's; Medford; Roseburg; Stereo Plant; Bend
PA: Audio Junction; Pittsburgh; Gary's Elect.; State College; GNT Stereo; Lancaster; Hart Elect.; Blakely; Kingston; Hi Fi House; Abington; Broomall; Camp Hill; Harrisburg; Listening Post; Pittsburgh; Palmer Audio; Allentown; Pro Audio; Bloomsburg; Stereoland; Natrona Heights; Studio One; Erie; The StereoShop; Greensburg
RI: Stereo Discount Ctr.; Providence
SC: A/V Design; Charleston; Custom Theater & Audio; Myrtle Beach; Upstairs Audio; Columbia
SD: Audio King; Sioux Falls
TN: Cellars; HiFi; Chattanooga; Hi Fi Buys; Nashville; Now Audio Video; Knoxville; Modern Music; Memphis; New Wave Audio; Jackson; Sound Room; Johnson City
TX: Home Entertainment; Dallas; Houston; Plano; Audio Tech; Temple; Waco; Audio Video; College Station; Brock A/V; Beaumont; Bunkley's Sd. Systems; Abilene; Blom's; San Antonio; High Fidelity; Austin; Krystal Clear; Dallas; Marvin Electronics; Ft. Worth; Sd. Box; San Angelo; Sd. Quest; El Paso; Sd. Systems; Amarillo; Sd. Towne; Texarkana
UT: Alpine Elect.; Provo; Audio Works; Salt Lake City; Crazy Bob's; St. George; Stokes Bros.; Logan; Ultimate Elect.; Layton; Murray, Orem; Salt Lake City
VA: Audio Buys; Arlington; Fairfax; Falls Church; Manassas; Audio Connection; Virginia Beach; AudioTronics; Roanoke; Home Media Store; Richmond; Stereo Type; Charlottesville
VT: Audio Video Authority; S. Burlington
WA: Definitive Audio; Bellevue; Seattle; Evergreen Audio; Silverdale; Pacific St. & Sd.; Wenatchee; Tin Ear; Kennewick
W. VA: Sound Post; Princeton
WI: Audio Emporium; Milwaukee; Absolute Sd. & Vision; Sheboygan; Hi-Fi Heaven; Appleton; Green Bay; Sd. Video; Wausau
WV: Radio Shack; Precision Audio; Rio Piedra
WY: Grand A/V; Sound Choice; Edmond; Kelowna; Vancouver & Suburbs; Victoria; Advance Electronics; Winnipeg; Bay Blue Radio; Toronto; Centre Audio; Chares; Trois Rivières; GDR; Quebec City; Digital Dynamics; Clearbrook; Great West Audio; London; Kabeczan; Montreal; Lipton's; New Market Ontario; Peak Audio; Halifax; Sound Room; Vancouver; StereoLand; Windsor; Treble Clief; Ottawa
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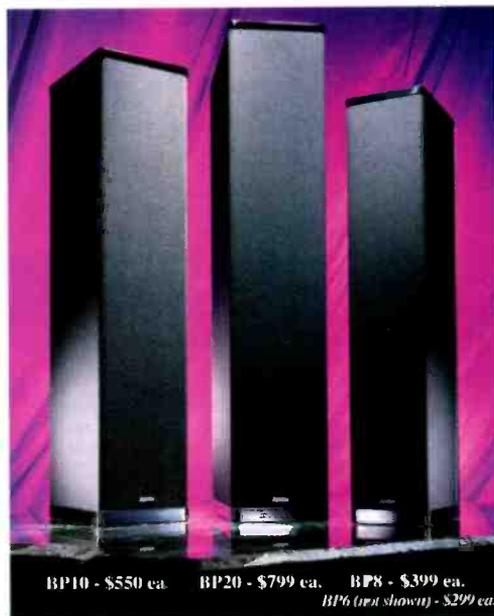
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Absolute sonic superiority and unexcelled value have made Definitive the leader in high-performance loudspeakers. It’s no wonder experts agree that Definitive’s critically acclaimed bipolar towers (priced from \$299 ea.) dramatically outperform the competition.

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BPS-150 Powered Subwoofer

Vented bipolar design with two 8-in drivers; 150-W amp. Features Class A/B amplifier with protection circuitry; high-pass filter. Line- and speaker-level inputs. Adjustable low-pass filter; 0-180° phase control. FR 24-150 Hz. High gloss black. 16 x 21 x 16 in; 58 lb.....\$850
Black.....\$700

BPS-100. As above, 6½-in drivers, 100-W amp. FR 29-150 Hz. 10 x 21 x 16 in; 42 lb.....\$500

Model 490is 2-Way Speaker

Vented design with two 5½-in injection-molded polypropylene woofers and one 1-in vapor-deposited titanium-dome tweeter. Floor standing design. Features 5-way binding posts; Magnetic shielding. Power handling 125 W rms; FR 43-22,000 Hz ±3 dB; sens 88 dB SPL/W/m; imp 6 ohms. High-gloss black finish.....\$650/pr

MS-12 Powered Subwoofer

Vented design with one 12-in front-firing driver; 100-W amp. Features Class A/B amplifier operation with protection circuitry; high-pass filter. Line- and speaker-level inputs. Adjustable low-pass filter; 0-180° phase control. FR 28-150 Hz. 17 x 18 x 15 in; 48 lb.....\$550

MISSION

Cyrus 752 2-Way Speaker

Reflex-loaded design with one 6½-in Aerogel-membrane woofer and one 1-in ferrofluid-cooled 5-layer polypropylene/aluminum laminated-dome tweeter. Features fiberboard enclosure; slanted baffleboard; polyurethane-foam and polyester-fiber damping; viscoelastic damping and bracing. Gold 5-way binding posts. Crossover point 2,300 Hz; FR 80-20,000 Hz ±1.25 dB; sens 90 dB SPL/W/m. Rosewood finish. 33 x 7½ x 10 in.....\$1,300/pr
Black-ash finish.....\$1,200/pr

Model 733 2-Way Speaker

Reflex-loaded design with two 7-in polypropylene woofers and one 1½-in ferrofluid-cooled laminated-composite dome tweeter. Features injection-molded polypropylene baffle; high-density particleboard enclosure; polyurethane-foam damping. 5-way binding posts. Crossover point 3,200 Hz; FR 60-20,000 Hz ±2 dB; sens 89 dB SPL/W/m; imp 8 ohms. Black-ash finish. 33 x 8 x 12 in.....\$649/pr

Model 732 2-Way Bookshelf Speaker

Reflex-loaded design with 7-in polypropylene woofer and 1½-in ferrofluid-cooled composite laminated dome tweeter. Features injection-molded Mica-loaded polypropylene baffle; high-density particleboard enclosure; polyurethane-foam damping. 5-way binding posts. Crossover point 3,200 Hz; FR 70-20,000 Hz ±2 dB; sens 89 dB SPL/W/m; imp 6 ohms. Black-ash finish. 8 x 15¾ x 12 in.....\$449/pr

Model 731. Similar to above, with 5¼-in paper woofer. Woofer coupled to rear panel to provide isolation from front baffle; polyester-fiber damping. Crossover point 3,100 Hz; FR 75-20,000 Hz ±2.5 dB; imp 8 ohms. 12½ x 7 x 8 in.....\$249/pr

Model 73PS Subwoofer

Bandpass design with 7-in polypropylene driver. Features injection-molded Mica-loaded polypropylene front baffle with integral reflex port; high-density particleboard enclosure. Crossover point 120 Hz; FR 50-120 Hz ±3 dB; sens 89 dB SPL/W/m; imp 8 ohms. Black-ash finish. 19 x 8 x 12 in.....\$379/pr

Model 73C 2-Way Center-Channel Speaker

Reflex-loaded design with two 4¼-in paper woofers and one 1½-in polypropylene-cone tweeter. Injection-molded Mica-loaded polypropylene baffle; high-density fiberboard enclosure. Magnetic shielding. Crossover point 1,700 Hz; FR 80-20,000 Hz ±2 dB; imp 8 ohms. Black-ash finish. 6½ x 17 x 7¾ in.....\$249

MONITOR AUDIO

MAG903 3-Way Speaker

Two 5¼-in metal-cone woofers, one 1-in gold-anodized dome tweeter. Mass loadable. Bi-wire/biamp terminals. Magnetic shielding. Power handling 200 W max; imp 6 ohms. Rosewood finish.....\$2,799/pr
Black.....\$2,299/pr

MAG902 3-Way Bookshelf Speaker

Two 5¼-in metal-cone woofers, one 1-in gold-anodized dome tweeter. Bi-wire/biamp terminals. Magnetic shielding. Power handling 200 W max; imp 6 ohms. Rosewood.....\$2,099/pr
Black.....\$1,599/pr

MAG901 2-Way Bookshelf Speaker

5½-in metal-cone woofer, 1-in gold-anodized dome tweeter. Bi-wire/biamp terminals. Magnetic shielding. Power handling 100 W max; imp 6 ohms. Rosewood finish.....\$1,399/pr
Black.....\$1,099/pr

MA303 2-Way Speaker

Two 5¼-in polypropylene woofers, one ¾-in gold-anodized dome tweeter. Bi-wire/biamp terminals. Magnetic shielding. Power handling 200 W max; imp 6 ohms. Black textured finish.....\$999/pr

CC900 3-Way Speaker

Two 5¼-in cone woofers, one 1-in gold-anodized dome tweeter. Power handling 200 W max; imp 6 ohms. Black.....\$799

MORDAUNT-SHORT

MS50 2-Way Speaker

Two 8-in woofers, one 1-in aluminum-dome tweeter. Features polypropylene-capacitor filter; particleboard enclosure; composite-MDF front baffle; Mica-loaded resin rear baffles. Gold-plated 5-way bi-wire/biamp binding posts. Power handling 200 W rms; FR 40-20,000 Hz; sens 90 dB; imp 8 ohms. Black-ash finish. 9¾ x 34¾ x 13 in.....\$1,099/pr

MS30 2-Way Bookshelf Speaker

8-in woofer, 1-in aluminum-dome tweeter. Polypropylene-capacitor filter; particleboard enclosure; injection-molded Mica-loaded resin front and rear baffles. Gold-plated 5-way bi-wire/biamp binding posts. Power handling 100 W rms; FR 50-20,000 Hz; sens 90 dB; imp 8 ohms. Black ash. 9¾ x 16¾ x 11 in.....\$499/pr

SW-1 Subwoofer

Two 6½-in drivers. Features overload protection; particleboard enclosure. Spring terminals. Power handling 100 W; FR 45-110 Hz; sens 90 dB; imp 8 ohms. 21½ x 9¾ x 10 in.....\$349

MTX

PSW101B Powered Subwoofer

12-in treated-fiber driver; 100-W amp. Features 6-dB/oct high-pass crossover selectable at 50, 100, or 150 Hz; low-pass 12-dB/oct crossover variable from 50-150 Hz. Line- and speaker-

level inputs; high-pass outputs. Phase switch; output-gain control. FR 38-150 Hz. 4-in port and radius front edge design. 18¾ x 17¼ x 18¾ in.....\$400

MS8 2-Way In-Wall Speaker

8-in polypropylene woofer and 1-in pivoting titanium-dome tweeter. Features 3rd-order crossover with Mylar capacitors.....\$500/pr
MS6. As above, 6½-in woofer.....\$400/pr
MS5. As above, 5¼-in woofer.....\$300/pr

Sub-15 In-Wall Subwoofer

15-in subwoofer with 3-in voice coil. Features 82 ounce magnet with protective boot; die cast frame. Power handling 350 W rms; FR 23-2,000 Hz; sens 94 dB. Enclosures available at extra cost.....\$300

Sub-12 Subwoofer. As above, power handling 300 W rms; FR 26-2,000 Hz; sens 92 dB...\$260

Sub-10 Subwoofer. As above, power handling 250 W rms; FR 30-2,000 Hz; sens 91 dB...\$200

FS10A In-Floor Subwoofer

10-in treated-fiber dual-voice-coil driver. Designed to fit between 16 inch-on-center floor joists. Power handling 100 W; crossover point 100 Hz; FR 48-100 Hz; sens 92 dB; imp 8 ohms. 14½ x 8¾ x 27½ in.....\$280

Model 600 2-Way In-Wall Speaker

Coaxial design with 6½-in polypropylene woofer and polycarbonate-dome tweeter. Power handling 35 W rms; FR 63-20,000 Hz; sens 88 dB; imp 8 ohms. 8¾ x 8¾ x 2¾ in.....\$120/pr

NAIM

NA-SBL 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 dB; sens 88 dB SPL/W/m; imp 6 ohms. Black-ash or walnut finish. 10¾ x 34½ x 10½ in.....\$3,300

NEAR

NEAR 50Me II 3-Way Speaker

Tuned-port design with 8¼-in metal-alloy woofer, 4-in metal-alloy midrange, and 1½-in titanium-cone tweeter. Power handling 300 W max; crossover points 235 and 3,200 Hz; FR 30-23,000 Hz ±1.5 dB; sens 86 dB SPL/W/m; imp 8 ohms. 10-yr limited warranty. 10½ x 48 x 12 in; 55 lb. Walnut, oak, or black ash.....\$2,250/pr

MAIN MAST 2-Way Speaker

Four 5¼-in metal-alloy woofers, one 1½-in Titanium-cone tweeter. Features ferrofluid in all drivers. Power handling 300 W max; crossover point 3,000 Hz; FR 30-22,000 Hz; sens 89 dB SPL/W/m; imp 8 ohms. Black gloss finish on base and top. 10-yr limited warranty. 50 x 7 x 10 in; 62 lb.....\$2,499/pr

NEAR 40Me 2-Way Speaker

Tuned-port design with 8¼-in metal-alloy woofer and 1½-in titanium-cone tweeter. Power handling 150 W max; crossover point 1,800 Hz; FR 32-23,000 Hz ±2 dB; sens 88 dB SPL/W/m; imp 8 ohms. Walnut, oak, or black oak finish. 10-yr limited warranty. 10½ x 39 x 10¾ in; 40 lb.....\$1,499/pr

MAST II 2-Way Speaker

Two 5¼-in metal-alloy-cone woofers, one 1½-in titanium-ferrofluid-cone tweeter. Power handling 150 W max; crossover point 3,000 Hz; FR 38-

Definitive's PowerField 1500 Wins the Subwoofer of the Year Award

Our extraordinary new PowerField™ 1500 features a 250-watt RMS amp, fully adjustable electronic crossover and massive 15-inch driver for only \$995

"Showstoppers" – Stereo Review

Definitive's PowerField 1500 has triumphed, winning Subwoofer of the Year in the Audio Video Grand Prix. We set out to build the world's finest sounding subwoofers, and we have done it. Experts agree that we have achieved the perfect synergy of powerful, earth-shaking bass for home theater and a refined and expressive musicality.

All three Definitive powered subwoofers feature our PowerField Technology, monocoque cabinets, high-power high-current amplifiers, fully adjustable electronic crossovers and massive 15" or 18" drivers. The result is the absolute ultimate in subwoofer performance, awesome bass which thunders down below 15 Hz, yet retains complete musical accuracy for your total enjoyment.



Our Audio Video Grand Prix and CES Design & Engineering Award winners deliver ultimate bass performance to you.

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Perfect Bass for Your System

To ensure optimum performance in your home, the PowerFields have high and low level inputs and outputs, adjustable high pass, low pass and volume controls (plus phase controls for the PF 1500 and 1800) to guarantee perfect blending with any system and superior bass response in any room.

Super Subwoofers from \$699

Three extraordinary Definitive powered subwoofers are now available: the PowerField 15 (185-watts RMS, 15-inch at \$699), PowerField 1500 (250-watts RMS, 15-inch at \$995) and PowerField 1800 (500-watts RMS, 18-inch at \$1599). Hear them today!

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22,000 Hz; sens 88 dB SPL/W/m; imp 4 ohms. Black gloss. 7 x 48 x 7 1/2 in; 53 lb.....\$1,249/pr

AEL-2.0 2-Way Outdoor Speaker

8 1/4-in metal-cone woofer, 1 1/8-in titanium-cone tweeter, fiberglass cabinet. Power handling 200 W max; crossover point 2,500 Hz; FR 38-25,000 Hz; sens 92 dB SPL/W/m; imp 8 ohms. 5-yr warranty. 12 x 20 x 12 in; 30 lb...\$1,198/pr
AEL-1.5A. Above, 6-in metal-alloy-cone woofer, polyethylene cabinet. FR 48-25,000 Hz; sens 89 dB SPL/W/m. 8 x 14 x 8 in; 15 lb.....\$630/pr
AEL-1.6. As AEL-1.5A, 15 x 8 1/2 x 7 in. 14 lb.....\$638/pr

NHT

Model 3.3 4-Way Speaker

Acoustic-suspension design with side-loaded 12-in polymer woofer, 6 1/2-in polynier midbass, 4-in polymer midrange, and 1-in ferrofluid-cooled metal-dome tweeter. Power handling 300 W max; FR 23-26,000 Hz ±2 dB; sens 87 dB SPL/W/m; imp 6 ohms. Italian black-laminate finish; others available. 7 x 41 x 32 in; 123 lb.....\$4,300/pr

SW3P Powered Subwoofer

Acoustic-suspension design with 12-in driver; separate 250-W Class G mono amp. Line-level inputs and outputs. 12-dB/oct high-pass filter selectable at 65, 80, 100, 125 or 150 Hz; 24-dB/oct low-pass filter variable from 35-150 Hz. FR 21-150 Hz ±3 dB. 19 x 19 x 19 in; 100 lb.....\$1,350

Model 2.5 3-Way Speaker

Vented design with side-loaded 8-in subwoofer, 6 1/2-in midrange, and 1-in ferrofluid-cooled soft-dome tweeter. Power handling 200 W max; FR 53-25,000 Hz ±3 dB; sens 86 dB; imp 6 ohms. High-gloss black laminate finish. 7 x 38 x 15 1/2 in; 45 lb.....\$1,100/pr

SW2P Powered Subwoofer

Vented design with 10-in driver; separate amp rated at 80 W x 1. Bypassable 12-dB/oct crossover. Line- and speaker-level inputs; speaker-level outputs. Crossover point variable from 35-150 Hz; FR 21-150 Hz ±3 dB. High-gloss black laminate finish. Subwoofer 16 x 16 x 16 in. Amp 16 1/4 x 3 1/8 x 11 1/4 in; 62 lb.....\$700

SuperZero 2-Way Bookshelf Speaker

Acoustic-suspension design with 4 1/2-in woofer and 1-in fluid-cooled soft-dome tweeter. Magnetic shielding. Matching Z stand or adjustable swivel bracket optional. Power handling 100 W max; FR 85-25,000 Hz ±3 dB; sens 86 dB; imp 8 ohms. Gloss-black, gloss-white, or oak-veneer finish. 5 1/2 x 9 1/2 x 5 in; 5 lb.....\$120

Home Theater Speakers

VT-2 3-Way Speaker

Vented design with one side-loaded 10-in woofer, two 5 1/4-in midranges, and one 1-in soft-dome tweeter. Features switch for toggling between two crossover settings, one optimized for music and one for movie soundtracks. Magnetic shielding on top section only. Power handling 250 W max; FR 25-21,000 Hz ±3 dB; sens 88 dB; imp 8 ohms. High-gloss black laminate finish. 7 3/4 x 48 x 18 in; 66 lb.....\$1,750/pr

VS-2 2-Way Satellite Speaker

Acoustic-suspension design with two 5 1/4-in woofers and one 1-in soft-dome tweeter. Magnetic shielding. Power handling 150 W max; FR 75-21,000 Hz ±3 dB; sens 88 dB; imp 8 ohms. High-gloss black-laminate finish. 19 x 7 3/4 x 8 in; 17 lb.....\$450

NILES

OS-10 2-Way Outdoor Speaker

5 1/4-in mica-filled polypropylene woofer, 1-in fluid-cooled polycarbonate tweeter. Features weatherproofing; stainless-steel or brass hardware; glass and mineral-filled-polypropylene cabinet. Inverted gold-plated 5-way binding posts. Power handling 100 W max; FR 65-21,000 Hz ±3 dB; sens 89 dB; imp 8 ohms. 8 3/8 x 11 x 7 1/4 in.....\$380/pr

HD-800 2-Way In-Wall Speaker

8-in woofer, 1-in polycarbonate tweeter. Features construction-debris screen; molded ABS baffle with structural reinforcement; weather resistance; stainless-steel hardware. Power handling 150 W max; FR 35-21,000 Hz ±3 dB. Mounting depth 3 1/8 in.....\$480/pr



Onkyo System 1 THX Home Theater

HD-650 2-Way In-Wall Speaker

6 1/2-in mica-filled polypropylene woofer, 1-in fluid-cooled wide dispersion tweeter. Features construction-debris screen; molded ABS baffle with structural reinforcement; 100% weather resistance; stainless-steel hardware. Power handling 125 W max; FR 45-21,000 Hz ±3 dB; sens 88 dB; imp 6 ohms.....\$350/pr

MP-650 2-Way In-Wall Speaker

6 1/2-in talc-filled polypropylene woofer, 3/4-in polycarbonate tweeter. Upgradable to HD-650 loudspeaker. Features construction-debris screens; molded ABS baffle with structural reinforcement. Power handling 75 W max; FR 55-20,000 Hz ±3 dB; sens 89 dB; imp 8 ohms. Mounting depth 2 3/4 in depth.....\$250/pr

NSM LOUDSPEAKERS

Model 50 3-Way Speaker

Two 6 1/2-in poly woofers, one 1-in soft-dome tweeter. Features ferrofluid driver cooling; 6-dB/oct crossovers; open-cell foam and polyester damping. Biwire/biamp terminals. Power handling 250 W max; FR 40-20,000 Hz ±3 dB; sens 87 dB SPL/W/m; imp 8 ohms. Piano-black or walnut-veneer finish. 9 x 39 x 10 in; 55 lb.....\$1,595/pr

Model 15EXP Subwoofer

10-in driver. Features 12-dB/oct crossover: open-cell foam and polyester damping. FR 25-150 Hz ±3 dB; sens 90 dB SPL/W/m; imp 8 ohms. Satin black finish. 18 x 12 x 14 in; 45 lb.....\$795

Model 10 2-Way Bookshelf Speaker

4 1/2-in poly woofer, 1-in soft-dome tweeter. Features 6-dB/oct crossovers; ferrofluid cooling; open-cell foam and polyester damping. Power handling 200 W max; FR 55-20,000 Hz ±3 dB; sens 86 dB SPL/W/m; imp 8 ohms. Satin black finish. 5 1/2 x 10 x 6 in; 18 lb.....\$495/pr

OHM ACOUSTICS

Walsh 5 Speaker

27 position controls to match listening room. Power handling 650 W; FR 25-25,000 Hz; sens 88 dB; imp 4 ohms. Various wood-veneer finishes. 17 x 43 x 17 in.....\$7,000/pr
Walsh 300. As above, without controls. Power handling 300 W. Oak, walnut, or black wood-veneer finish. 18 x 49 x 14 in.....\$2,995/pr

Walsh 200 Speaker

Features controlled dispersion from 360° for bass to 180° for treble. Power handling 200 W; FR 32-22,000 Hz; imp 8 ohms. Oak, walnut, or black wood-veneer cabinet. 16 x 43 x 12 in.....\$1,995/pr

SB-4 Subwoofer

Designed for Dolby Pro Logic systems and for use with SAT-2 speakers. Can hold TV up to 32 in. Features design for front-left, front-right, center, and rear channels to contribute to output. Power handling 600 W; sens 90 dB. Textured black finish. 28 x 17 x 18 in.....\$800

ONKYO

System 1 THX Home Theater System

7 speakers including dipole surround and dual-enclosure combination powered and passive subwoofers. Features THX certification on system elements. Gray.....\$3,000

OPTIMUS

BY RADIO SHACK

PRO-SWS-503 Powered Home Theater Speaker System

Powered subwoofer with 8-in driver and 50-W amp; two front speakers, each with 5-in long-throw woofer and 1/2-in dome tweeter; center-channel speaker with two 4 1/2-in woofers and 1/2-in polyimide-dome tweeter; two surround speakers, each with 4 1/2-in driver. Magnetic shielding for center speaker. Power handling 70 W front/center. 50 W surround.....\$500

PRO-LX5 2-Way Bookshelf Speaker

5-in long-throw polypropylene woofer, 2 x 4-in top-mounted dipole tweeter. Features design by Lineaum; ported die-cast aluminum enclosure. Power handling 55 W rms; FR 70-25,000 Hz. 10 1/2 x 6 1/4 x 6 1/2 in.....\$150

PRO-CS-2 Center/Surround System

Center-channel speaker with two 4 1/2-in woofers and one 2-in tweeter. 2 surround speakers, each with 4 1/2-in driver. Magnetic center-channel shielding. Power handling 35 W rms center, 25 W rms surround.....\$130

PRO-X77 2-Way Bookshelf Speaker

5-in woofer, 3 x 3 1/2-in tweeter. Features design by Lineaum; ported aluminum enclosure. Power handling 60 W rms; FR 90-25,000 Hz. Gray. 5 7/8 x 8 7/8 x 5 3/4 in.....\$130

PRO-LX4 2-Way Bookshelf Speaker

Ported design with 4-in woofer and 3 x 3 1/2-in ferrofluid-cooled tweeter. Features design by Lineaum. Power handling 60 W rms; FR 100-25,000 Hz. Oiled walnut finish. 5 7/8 x 9 7/8 x 5 1/4 in.....\$100

PARADIGM

Espirit/BP 2-Way Speaker

Bipolar design with two 6 1/2-in woofers and two 1-in aluminum-dome tweeters. Features 12-dB/oct crossover. Biwire/biamp terminals. Pow-

Add great sound and powerful bass to your computer, TV, radio, CD player (or anything with a headphone jack)

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Audio Magazine

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PC Magazine

SoundWorks' great sound and compact size makes it ideal for many situations or locations where a large, conventional sound system doesn't make sense. It has magnetically shielded satellite speakers, so *SoundWorks* is ideal for use as a multimedia speaker system with your PC or Mac.



SoundWorks works on 110 or 12-volts, so it's perfect for cars, RV's and boats. With our optional carrybag (\$49⁹⁹), it makes an ideal musical traveling companion. You can even play it in the carrybag.



\$219⁹⁹

Complete system with satellite speakers and subwoofer with built-in amplifiers

"More than enough juice to fill an entire room with sound"

MacUser Magazine

It also fits easily into smaller rooms – like kitchens, dens, and bedrooms. Use it with your TV, clock radio, boom box, or Walkman. With a portable CD player, it makes a great sound system for a small apartment or college dorm.

SoundWorks operates on either 120 or 12 volts, so you can also use it in boats, campers and cars. And with our optional carrybag, you can even travel with it.

How it works

SoundWorks consists of a powerful subwoofer and two compact satellite speakers finished in your choice of either charcoal gray, or in "computer-beige." Mini-stands are included, or you can attach the satellites to a computer monitor or TV with the supplied velcro kit.

The shoebox-sized subwoofer reproduces only non-directional bass, so it can be placed under your desk, or in back of furniture. It contains a powerful 3-channel amplifier that's been precisely tailored to match the speaker drivers. Its control panel includes a bass level control to adjust the subwoofer output for the size of your room.

When CD-ROM World magazine tested 20 amplified systems for overall sound quality, *SoundWorks* was rated first – ahead of all other systems. (The second and third place systems cost \$399 and \$699!)

"The sounds that had been held prisoner inside my portable radio and TV were amazing."

Audio Magazine

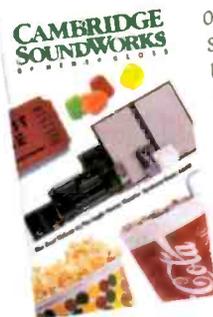
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CIRCLE NO. 6 ON READER SERVICE CARD

S P E A K E R S

er handling 250 W; FR 23-20,000 Hz ± 2 dB; sens 90 dB SPL/W/m. Walnut, black-gloss, light-oak, dark-oak, or black-oak finish. 8½ x 45¼ x 13¼ in; 64 lb.....\$1,299/pr

Model 9seMk3 2-Way Speaker

Two 8-in polypropylene bass/midrange drivers, one 1-in treated-textile dome tweeter. Features 18-dB/oct crossover. Biwire/biamp terminals. Power handling 200 W; FR 32-20,000 Hz ± 2 dB; sens 93 dB SPL/W/m. Oak or black-ash finish. 10½ x 37 x 14¾ in; 50 lb.....\$749/pr

LCR-450 2-Way Speaker

Two 6½-in mineral-filled polypropylene bass/midrange drivers, one 1-in aluminum-dome tweeter. Features die-cast chassis with integral heatsinks and AVS cooling; 18-dB/oct crossover. Biwire/biamp terminals. Power handling 200 W; FR 45-20,000 Hz ± 2 dB; sens 90 dB SPL/W/m. 8 x 21 x 11½ in; 25 lb.....\$399

ADP-150 2-Way Surround Speaker

Adapted dipole design with two 5½-in polypropylene bass/midrange drivers, two ¾-in polyimide-dome tweeters. Power handling 100 W; FR 15-20,000 Hz ± 2 dB; sens 89 dB SPL/W/m. White or black ash finish. 8¾ x 10½ x 6½ in; 11.5 lb.....\$399/pr

PDR-10 Powered Subwoofer

10-in driver; amp rated at 80 W rms. Line- and speaker-level inputs. Variable phase; auto turn-on/off. Low-pass filter variable from 50-150 Hz; FR 27-150 Hz ± 2 dB. 13½ x 14½ x 16 in; 33 lb.....\$349

Titan 2-Way Bookshelf Speaker

6½-in polypropylene bass/midrange drivers, ¾-in polyimide-dome tweeter. Power handling 100 W; FR 55-20,000 Hz ± 2 dB; sens 88 dB SPL/W/m. Oak or black-ash finish. 7¾ x 12½ x 9½ in; 13 lb.....\$209/pr

CC-150 2-Way Center-Channel Speaker

Two 5½-in polypropylene bass/midrange drivers, one ¾-in polyimide-dome tweeter. 12-dB/oct crossover. Power handling 120 W; FR 50-20,000 Hz ± 2 dB; sens 92 dB SPL/W/m. Graphite finish. 20¾ x 6¾ x 8½ in; 18 lb.....\$199

PARASOUND

GMAS-18 Powered Subwoofer

Aperiodic-loading design with 18-in driver; amp rated at 650 W rms. Features 2¼-in-thick MDF-plywood front baffle; 1½-in-thick MDF-plywood rear panel; 1-in-thick composite walls; active low-pass filter with adjustable crossover point; active high-pass output; switchable crossover point; active low-frequency equalization; switchable infra-bass filter. Gloss-black cabinet with rosewood accents.....\$4,450

Spica TC-25 2-Way Surround Speaker

Ported design with 6½-in polypropylene woofer and 1-in soft-dome tweeter. Features time-coherent design. FR 48-20,000 Hz ± 3 dB; sens 85 dB; imp 8 ohms. Black-lacquer finish.....\$499/pr

Nomad Five 2-Way Outdoor Speaker

5¼-in woofer, 2-in cone tweeter. Features 12-dB/oct crossover. Power handling 70 W rms; crossover point 3,300 Hz; FR 55-20,000 Hz ± 4 dB; sens 88 dB SPL/W/m; imp 8 ohms.....\$280/pr

CS/W-802 In-Wall Subwoofer

8-in dual-voice-coil driver. Features 12-dB/oct low-pass filter at 140 Hz; 6-dB/oct high-pass

filter. Satellite output. Power handling 120 W rms; FR 29-180 Hz ± 3 dB; sens 87 dB SPL/W/m; imp 8 ohms.....\$249

CS/T-255 2-Way In-Wall Speaker

5¼-in woofer, 1-in titanium-dome tweeter. Features 7-element 12-dB/oct crossover. Power handling 75 W rms; crossover point 2,600 Hz; FR 54-22,000 Hz ± 3 dB; sens 87 dB SPL/W/m; imp 8 ohms.....\$249/pr

PHASE TECHNOLOGY

The following feature a 5-year warranty.

PC-10.5 3-Way Speaker

10-in solid-piston woofer, 5¼-in Kevlar-laminated solid-piston midrange, 1-in soft-dome tweeter. Features ferrofluid tweeter cooling; Unicell foam technology. FR 25-20,000 Hz; sens 89 dB; imp 4 ohms. Piano-black finish. 13 x 44 x 13½ in.....\$2,900/pr
Dark or black-oak wood-veneer finish...\$2,200/pr

Octave 1.0 Powered Subwoofer

15-in mineral-filled polypropylene-cone driver; amp rated at 240 W rms. Features 24-dB/oct active crossover selectable at 60, 80, or 100 Hz; phase switch; auto turn-on and soft-clipping circuits. Line-level inputs and outputs; speaker-level inputs. Level control. Black laminate finish. 18 x 21 x 20 in.....\$949
Mahogany finish.....\$999

CI-60-IV 2-Way In-Wall Speaker

6½-in solid-piston woofer, 1-in soft-dome tweeter. Features auto-resetting thermal circuit breakers; ferrofluid tweeter cooling. 5-way binding posts. Power handling 80 W; FR 40-20,000 Hz; imp 8 ohms.....\$500/pr

PC Center-Channel II 2-Way Speaker

Two 5¼-in solid-piston woofers, one soft-dome tweeter. Features ferrofluid tweeter cooling. Magnetic shielding. Power handling 100 W; FR 75-22,000 Hz; sens 90 dB; imp 8 ohms. Black laminate finish. 20 x 6¼ x 10½ in.....\$300

CI-20-IVB 2-Way In-Wall Speaker

6½-in polypropylene woofer, ¾-in dome tweeter. Features auto-resetting thermal circuit breakers; ferrofluid tweeter cooling. 5-way binding posts. Power handling 60 W; FR 50-20,000 Hz; imp 8 ohms.....\$300/pr

Theater Series

Model 7T 2-Way Speaker

Low-diffraction design with 8-in polypropylene woofer and 1-in soft-dome tweeter. Features ferrofluid tweeter cooling. Power handling 120 W; FR 40-20,000 Hz; sens 90 dB; imp 8 ohms. Black-cloth covering with black-laminate top and base.....\$550/pr
Dark-oak or mahogany top and base.....\$598/pr

Model 5T 2-Way Speaker

Low-diffraction design with 6½-in polypropylene woofer and 1-in soft-dome tweeter. Ferrofluid tweeter cooling. Power handling 100 W; FR 45-20,000 Hz; sens 90 dB; imp 8 ohms. Black-laminate top finish. 8 x 33 x 10¾ in.....\$430/pr
Dark-oak or mahogany top.....\$458/pr

Model IC 2-Way Center-Channel Speaker

Two 5½-in polypropylene woofers, one ¾-in dome tweeter. Ferrofluid tweeter cooling. Magnetic shielding. Power handling 75 W; FR 80-20,000 Hz; sens 90 dB; imp 8 ohms. Black-laminate finish. 6¼ x 20 x 7½ in; 23 lb.....\$170

PHILIPS

FB830 3-Way Speaker

8-in woofer, 4-in glass-fiber midrange, ¾-in supronyl-dome tweeter. Power handling 100 W cont; FR 43-20,000 Hz; sens 87 dB SPL/W/m; imp 6 ohms. 10¼ x 24¾ x 11 in.....\$550/pr

FB691 3-Way Speaker

Two 7-in woofers, one ferrofluid-cooled dome tweeter. Features overload protection. Power handling 90 W cont. 5-yr parts-and-labor warranty. 11¼ x 25½ x 9¾ in.....\$300/pr

PINNACLE

Pyramid 2-Way Corner Speaker

3-in coated paper woofer, 2-in ferrofluid-cooled cone tweeter. Features triangular shape for ceiling/corner mounting; overload protection. Wall-mount hardware. Power handling 150 W max; FR 60-18,000 Hz; imp 8 ohms. Soft white lacquer finish. 14¾ in equilateral triangle.....\$300/pr

Audio Cinema Series

The following feature a patented 4th-order duct-port design and a 7-year transferable warranty. Available in black or cherry.

AC-Tower 2-Way Speaker

8-in fiber woofer, 8-in fiber subwoofer, 1-in liquid-cooled gold-dome tweeter. Power handling 150 W rms; crossover point 2,000 Hz; FR 25-21,000 Hz; sens 95 dB SPL/W/m; imp 8 ohms. 9% x 37% x 15¼ in.....\$850/pr

AC-850 2-Way Speaker

8-in fiber woofer, 1-in aluminum-dome tweeter. Magnetic shielding. Power handling 125 W rms; FR 30-21,000 Hz; sens 93 dB SPL/W/m; imp 8 ohms. 9% x 25% x 10¾ in.....\$538/pr

AC-650 2-Way Bookshelf Speaker

6½-in fiber woofer, ¾-in oil-cooled soft-dome tweeter. Magnetic shielding. Power handling 85 W rms; crossover 2,500 Hz; sens 91 dB SPL/W/m; imp 8 ohms. 9% x 16% x 8¾ in.....\$329/pr

Widescreen 2-Way Center-Channel Speaker

Four 4-in wide-band drivers, one 1-in soft-dome tweeter. Not vented. Features magnetic shielding. Power handling 300 W max; imp 8 ohms. Black. 25¾ x 6 x 5¾ in.....\$300

AC-Center Channel 2-Way Center-Channel Speaker

Two 4-in coated fibercone woofers, 1-in liquid-cooled soft-dome tweeter. Features magnetic shielding. Power handling 100 W rms; sens 91 dB SPL/W/m; imp 8 ohms. Black vinyl finish. 17 x 6 x 5¾ in.....\$200

AC-3000 2-Way Bookshelf Speaker

4-in woofer, ¾-in ferrofluid-cooled soft-dome tweeter. Features magnetic shielding. Power handling 60 W rms; crossover point 5,500 Hz; FR 55-21,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. 6 x 9¾ x 6¾ in.....\$150

PIONEER

S-V201 Home Theater System

Subwoofer with 8-in driver; 3 satellites and 2 surround speakers, each with 4-in woofer and 1-in tweeter. Power handling 100 W subwoofer and satellite, 50 W center channel and surround; FR 40-20,000 Hz; sens 85 dB subwoofer and satellites, 88 dB center channel and surrounds. Subwoofer 11 x 16½ x 10¼ in. Satellite and surround 5½ x 7¾ x 4¼ in.....\$580

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Our Ensemble II subwoofer/satellite speaker system uses the same satellites as our top-of-the-line Ensemble – but with one subwoofer, not two. Our best value high-performance system. \$499.99



Ensemble® III high-performance sub/sat speakers for smaller rooms.

Our Ensemble III subwoofer/satellite speaker system is designed to bring high performance sound – including excellent stereo imaging and high power handling – to smaller rooms. \$349.99



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S-SR55-K/H 2-Way Surround Speaker

Bass-reflex design with 4-in woofer and 2-in cone tweeter. Power handling 130 W; FR 150-20,000 Hz; sens 87 dB SPL/W/m; imp 8 ohms. Black or white. 6 $\frac{3}{8}$ x 10 $\frac{3}{8}$ x 4 $\frac{3}{4}$ in.....\$230/pr

PMC LOUDSPEAKERS

All feature Transflex loading, which is said to improve low-frequency performance.

LB-1 2-Way Speaker

Acoustic-suspension design with 4 $\frac{1}{2}$ -in woofer and 1-in silk-dome tweeter featuring double chamber. Features non-resonant double-veneered cabinet. Power handling 300 W; crossover point 2,500 Hz; FR 35-25,000 Hz; sens 87 dB SPL/W/m; imp 4 ohms. Black ash, walnut or rosewood finish. 8 x 16 x 10 in; 19 lb.....\$1,025/pr

POLK AUDIO

Signature Reference Theater Speaker System

Two powered subwoofers, each with two 10-in woofers and amp rated at 300 W; two satellite speakers, each with eight 5 $\frac{1}{4}$ -in woofers and 1-in trilaminate-dome tweeter; center-channel speaker with four 5 $\frac{1}{4}$ -in woofers and 1-in trilaminate-dome tweeter; two LS 1/x rear surround speakers; control center. Features SDA image-enhancement circuitry. Magnetic shielding for satellite speakers, subwoofers, and center speaker; phase and level adjustments for subwoofers; music and video subwoofer-level settings; remote control. Power handling 300 W max satellite, center; FR 70-26,000 Hz satellite, 15-280 Hz subwoofer, 70-26,000 Hz center; sens 87 dB SPL/W/m satellite, center; imp 4 ohms satellite, 8 ohms center. Black-ash finish for center, subwoofer, and satellite. Subwoofer 14 x 31 $\frac{1}{2}$ x 22 $\frac{1}{4}$ in. Satellite 12 x 28 x 18 in. Center speaker 26 $\frac{1}{2}$ x 17 $\frac{1}{2}$ x 6 in. Control center 16 $\frac{1}{2}$ x 2 $\frac{1}{2}$ x 9 $\frac{3}{4}$ in.....\$8,500

RM7000 Home Theater System

Powered subwoofer with 8-in driver and 65-W amp; two satellites, each with 3 $\frac{1}{2}$ -in midrange and 1 $\frac{1}{2}$ -in dome tweeter; center-channel speaker with two 3 $\frac{1}{2}$ -in midranges and one 1 $\frac{1}{2}$ -in dome tweeter. Power handling 125 W center, satellite; FR 22-22,000 Hz; sens 89 dB SPL/W/m; imp 8 ohms. Black or white matrix satellites. Subwoofer 14 $\frac{1}{8}$ x 10 $\frac{7}{8}$ x 19 $\frac{5}{8}$ in. Each satellite 7 x 4 $\frac{1}{8}$ x 5 $\frac{1}{2}$ in.....\$1,399

RM3000-II Subwoofer/Satellite System

Subwoofer with two 6 $\frac{1}{2}$ -in drivers and 10-in radiator; two satellites, each with 3 $\frac{1}{2}$ -in woofer and 1 $\frac{1}{2}$ -in dome tweeter. Power handling 125 W; FR 25-22,000 Hz; sens 89 dB SPL/W/m; imp 8 ohms. Black or white matrix finish. Subwoofer 13 x 17 $\frac{1}{2}$ x 12 $\frac{3}{4}$ in. Each satellite 7 x 4 $\frac{1}{8}$ x 5 $\frac{1}{2}$ in.....\$849

LS1/x 2-Way Surround Speaker

Two 4 $\frac{1}{2}$ -in composite-polymer woofers, two 1-in trilaminate-dome tweeters. Features switchable dipole/bipolar configuration. Power handling 100 W; FR 60-26,000 Hz; sens 89 dB SPL/W/m; imp 8 ohms. Black grain or white finish. 11 x 6 $\frac{1}{2}$ x 9 in; 18 lb.....\$599/pr

PSW100 Powered Subwoofer

8-in driver; amp rated at 65 W. Line- and speaker-level inputs. Switchable phase control. Crossover point variable from 50-150 Hz; FR

22-200 Hz. Black grain finish. 14 $\frac{1}{8}$ x 10 $\frac{8}{8}$ x 19 $\frac{5}{8}$ in; 36 lb.....\$549

RT12 2-Way Speaker

Ported design with two 6 $\frac{1}{2}$ -in composite woofers and one 1-in dome tweeter. Magnetic shielding. Power handling 200 W max; FR 28-25,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. Black or oak grain finish. 7 $\frac{1}{2}$ x 36 $\frac{3}{4}$ x 12 $\frac{1}{2}$ in; 45 lb.....\$399

CS250S 2-Way Center-Channel Speaker

Two 4 $\frac{1}{2}$ -in composite-polymer woofers, one 1-in dome tweeter. Power handling 100 W; FR 80-25,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. 18 x 6 x 8 in; 10 lb.....\$299

AB610 2-Way In-Wall Speaker

6 $\frac{1}{2}$ -in polymer woofer, 3 $\frac{1}{4}$ -in polymer-dome tweeter. Power handling 100 W; FR 40-20,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. 7 $\frac{1}{4}$ -in round.....\$269/pr

M5 2-Way Bookshelf Speaker

6 $\frac{1}{2}$ -in composite-polymer woofer, 1-in dome tweeter. Includes mounting bracket. Power handling 125 W; FR 32-25,000 Hz; sens 91 dB SPL/W/m; imp 8 ohms. Black or white. 13 $\frac{1}{4}$ x 8 $\frac{1}{4}$ x 9 in; 10 lb.....\$199

AW-M5. All-weather version of the above, with white finish.....\$249

PROAC

The following are available in a teak, walnut, or black-ash finish.

Studio 150 2 way Speaker

Two 5-in magnesium-frame drivers and one 3 $\frac{1}{4}$ -in soft-dome tweeter. FR 35-30,000 Hz; sens 89 dB SPL/W/m; imp 8 ohms. 7 $\frac{1}{2}$ x 38 $\frac{1}{2}$ x 10 in; 50 lb.....\$2,300/pr

Studio 100 2-Way Bookshelf Speaker

6 $\frac{1}{2}$ -in woofer, 1-in fabric soft-dome tweeter. FR 40-30,000 Hz; sens 88 dB SPL/W/m; imp 8 ohms. 8 x 16 x 10 in; 27 lb.....\$1,400/pr

Tablette 50 2-Way Bookshelf Speaker

5-in woofer, 3 $\frac{1}{4}$ -in soft-dome tweeter. FR 40-20,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. 6 $\frac{1}{2}$ x 11 x 9 in; 13 lb.....\$975/pr

PSB

Stratus Gold 3-Way Speaker

10-in long-throw woofer, 6 $\frac{1}{2}$ -in midrange, 1-in aluminum-dome tweeter. Power handling 250 W max; crossover points 250 and 2,200 Hz; FR 36-20,000 Hz \pm 1 dB; sens 88 dB; imp 4 ohms. High-gloss black finish.....\$2,350/pr
Black, oak, or dark-oak finish.....\$2,100/pr

Stratus Silver 2-Way Speaker

Two 6 $\frac{1}{2}$ -in polymer woofers, one 1-in aluminum-dome tweeter. Power handling 200 W max; crossover points 500 and 2,100 Hz; FR 40-20,000 Hz \pm 1.5 dB; sens 91 dB; imp 4 ohms. High-gloss black finish. 13 $\frac{1}{2}$ x 38 $\frac{3}{4}$ x 9 $\frac{1}{2}$ in; 60 lb.....\$1,650/pr
Black, oak, or dark-oak finish.....\$1,500/pr

Stratus Mini 2-Way Speaker

6 $\frac{1}{2}$ -in woofer, 3 $\frac{1}{4}$ -in aluminum-alloy dome tweeter. Power handling 150 W max; crossover 2,200 Hz; FR 55-20,000 Hz \pm 1.5 dB; sens 86 dB; imp 4 ohms. Gloss black finish.....\$1,050/pr
As model above, except with black-oak or dark-oak finish.....\$950/pr

PSB-1000 2-Way Speaker

Two 6 $\frac{1}{2}$ -in woofers, one 1-in ferrofluid-cooled poly-dome tweeter. Power handling 150 W; crossover point 2,000 Hz; FR 45-20,000 Hz \pm 1.5 dB; sens 91 dB; imp 4 ohms. Black/brown oak or black high gloss finish. 9 x 37 x 13 in; 50 lb.....\$1,000/pr

PSB-800 2-Way Speaker

Two 8-in carbon-filled polypropylene woofers, one 1-in ferrofluid-cooled cloth-dome tweeter. Features cabinet bracing; bipolar capacitors. Includes steel floor spikes. Power handling 150 W; crossover 2,000 Hz; FR 48-20,000 Hz \pm 1.5 dB; sens 92 dB; imp 8 ohms. Black or medium oak finish. 10 x 35 $\frac{1}{4}$ x 13 $\frac{1}{2}$ in; 45 lb.....\$799/pr

Subsonic II Powered Subwoofer

Vented design with 12-in poly-coated compressed-felt cone driver; built-in amp rated at 90 W x 1. Adjustable level and roll-off controls; phase switch. FR 27-150 Hz; sens 92 dB. Black-oak finish. 16 x 16 x 16 in.....\$699

Stratus C5 2-Way Center-Channel Speaker

Two 5 $\frac{1}{4}$ -in woofers, two 1 $\frac{1}{2}$ -in dome tweeters. Power handling 150 W max; crossover point 2,800 Hz; FR 58-21,000 Hz \pm 2 dB; sens 91 dB; imp 8 ohms. High-gloss black finish. 19 x 6 $\frac{1}{4}$ x 9 $\frac{3}{4}$ in.....\$550
Dark-oak or black-oak finish.....\$500

Alpha 2-Way Bookshelf Speaker

6 $\frac{1}{2}$ -in woofer, 1 $\frac{1}{2}$ -in ferrofluid-cooled poly-dome tweeter. Optional stand. Power handling 80 W; crossover 3,000 Hz; FR 90-20,000 Hz \pm 2 dB; sens 90 dB; imp 6 ohms. Simulated black-oak finish. 7 $\frac{3}{4}$ x 12 $\frac{5}{8}$ x 9 $\frac{1}{2}$ in; 9.5 lb.....\$199/pr

Model 100C 2-Way Center-Channel Speaker

Two 4-in woofers, 1 $\frac{1}{2}$ -in poly-flare dome tweeter. Power handling 100 W max; crossover point 3,000 Hz; FR 95-21,000 Hz \pm 2 dB; sens 93 dB; imp 6 ohms. Black oak finish. 17 x 6 x 7 $\frac{1}{2}$ in; 13 lb.....\$179

RA LABS

The following feature a black vinyl finish and are available factory-direct with a 30-day money-back guarantee. Call the manufacturer for information.

Reference Subwoofer

Two 8-in drivers. Designed for use with Micro-Monitor or Mini-Reference. Crossover point variable from 80-100 Hz; sens 90 dB/driver; imp 6 ohms. 16 x 11 x 26 in; 38 lb.....\$325

Model 2-Way Center-Channel Speaker

Two 5 $\frac{1}{4}$ -in woofers, one 1-in copolymer tweeter. Power handling 100 W; crossover point 3,000 Hz; FR 55-20,000 Hz \pm 3 dB; sens 88 dB SPL/W/m; imp 6 ohms. 20 $\frac{1}{2}$ x 7 $\frac{3}{4}$ x 6 $\frac{1}{2}$ in; 10 lb.....\$161

Reference 4a 2-Way Bookshelf Speaker

8-in woofer, 1-in dome tweeter. Power handling 150 W; crossover point 3,000 Hz; FR 46-20,000 Hz \pm 3 dB; sens 90 dB SPL/W/m; imp 6 ohms. 10 x 19 x 10 in; 15 lb.....\$308/pr

Mini-Reference 2-Way Bookshelf Speaker

6 $\frac{1}{2}$ -in woofer, 1-in copolymer-cone tweeter. Power handling 100 W; crossover 3,000 Hz; FR 55-20,000 Hz \pm 3 dB; sens 90 dB SPL/W/m; imp 6 ohms. 14 x 8 $\frac{1}{2}$ x 8 $\frac{1}{4}$ in; 9 lb.....\$224/pr

S P E A K E R S

Micro-Monitor 2-Way Bookshelf Speaker
5¼-in woofer, 1-in copolymer tweeter. Wall mountable. Power handling 75 W; crossover point 3,000 Hz; FR 70-20,000 Hz ±3 dB; sens 88 dB SPL/W/m; imp 6 ohms. 10½ x 7 x 7¼ in; 6 lb\$144/pr

RECOTON

WHT-461 Home Theater System

Rear-firing subwoofer, center-channel speaker, two wireless surround speakers. Power handling 50 W subwoofer, 100 W center, 25 W surround\$800

WHT-460. As above but without center-channel speaker\$700

W-450 2-Way Wireless Powered Speaker System

Two bass-reflex speakers, each with 5-in woofer and 2¼-in tweeter; amp rated at 25 W x 2 rms. 150-ft range\$450

W-440 2-Way Wireless Powered Speaker System

Two bass-reflex speakers, each with 4-in woofer, 2-in tweeter, and amp rated at 20-W rms. Features 150-ft range; ABS plastic enclosure. Bass boost; L/R mono/stereo switches; volume and power switches for each speaker. Includes transmitter, 3 AC adaptors, and phone-plug to mini-plug adaptor. FR 50-15,000 Hz\$300

ROCK SOLID SOUNDS

Power Bass Powered Subwoofer

Vented design with 8-in forward-firing driver; amp rated at 70 W x 1. Features internal MOSFET design. Line-level outputs; link output for another subwoofer. Magnetic shielding. FR 38-95 Hz ±3 dB. Black. 13 x 15½ x 13½ in; 22 lb\$400

HCM-1 2-Way Bookshelf Speaker

Vented design with 5-in copolymer woofer and 1-in fluid-cooled tweeter. Features overload protection. Magnetic shielding. Power handling 150 W max; FR 70-20,000 Hz ±3 dB; sens 89 dB SPL/W/m; imp 8 ohms. Black or white. 6½ x 9¾ x 6 in; 5 lb\$400/pr

Solid Monitor 2-Way Bookshelf Speaker

Vented design with 5-in fiber-cone woofer and 1-in polycarbonate tweeter. Overload protection. Magnetic shielding. Includes integral stand. Power handling 150 W max; FR 75-20,000 Hz ±3 dB; sens 91 dB SPL/W/m; imp 8 ohms. Black or white. 6½ x 9¾ x 6 in; 5 lb\$300/pr

HCM-2 2-Way Bookshelf Speaker

Vented design with 4-in woofer and 1-in fluid-cooled tweeter. Features overload protection. Magnetic shielding. Includes wall bracket. Power handling 75 W max; FR 80-20,000 Hz ±3 dB; sens 87 dB SPL/W/m; imp 8 ohms. Black or white. 8 x 5½ x 5½ in; 3.5 lb\$200/pr

RUARK

Templar 2-Way Speaker

Infinite-baffle design with 6½-in treated-paper woofer and 1-in ferrofluid-cooled fabric-dome tweeter. Designed as pillar with floor spikes. 8-element crossover; critically damped MDF construction. Power handling 100 W max; crossover point 2,600 Hz; FR 55-20,000 Hz ±3 dB; sens 87 dB SPL/W/m; imp 8 ohms. Burl walnut-effect, rosewood-effect, or black-ash veneer finish. 7½ x 27¾ x 10½ in; 26 lb\$1,100/pr

Sabre 2-Way Bookshelf Speaker

Infinite-baffle design with 6½-in treated paper woofer and 1-in ferrofluid-cooled dual-chamber polyimide-dome tweeter. 6-element crossover; damped particleboard with MDF front and rear baffles. Power handling 100 W max; crossover point 2,400 Hz; FR 60-20,000 Hz ±3 dB; sens 87 dB SPL/W/m; imp 8 ohms. Dark-walnut or black-ash veneer finish. 9 x 14½ x 10¼ in; 18 lb\$899/pr

SHAHINIAN

Rosewood, bird's-eye maple, mahogany, and other exotic wood finishes are available.

Obelisk 3-Way Speaker

Rear-mounted passive-radiator design with 8-in polypropylene woofer, two 1½-in titanium exposed-dome midranges, and four W-shaped titanium/polyimide-dome tweeters. Omnidirectional design; 6-dB/oct woofer filter; 18-dB/oct midrange and tweeter filters; fuse protection. Dual binding posts. 4 twin-wheel casters. FR 28-22,000 Hz -3 dB; imp 6 ohms. Oak or walnut finish. 14½ x 29 x 12½ in; 56 lb...\$2,350/pr



Rock Solid Sounds HCM-1 speaker

Hawk Subwoofer

Hybrid transmission-line/rear-mounted passive-radiator design with 8-in polypropylene driver. Designed for use with Hawk Module. ¾-in Finland-birch enclosure; 6-dB/oct filter at 250 or 500 Hz configurable for satellite output. 5-way solid-brass binding posts. Power handling 500 W max; FR 25-500 Hz +0, -4 dB; imp 6 ohms. 14¾ x 30 x 11¼ in; 60 lb\$1,900/pr

Super Elf 2-Way Bookshelf Speaker

Damped friction-loaded vented design with 5½-in poly woofer and 1-in ferrofluid-damped titanium-dome tweeter. Features 13-ply Finland-birch cross-braced enclosure; Polyfil and long-haired lamb's-wool damping; 6-dB woofer filter; 18-dB tweeter filter. Dual gold-plated solid-brass 8-way binding posts. Power handling 150 W max; FR 48-19,500 Hz; imp 6 ohms. Oak or walnut finish; Finland-birch or primed-for painting finish available. 8¼ x 14¾ x 9½ in\$750/pr

SNELL

The following are available in a glossy black finish or oak, dark oak, or walnut wood veneer.

Type A Subwoofer/Satellite Reference Speaker System

Two subwoofers, each with 18-in driver; two tower speakers, each with four 6½-in midwoofers, two 5-in mineral-filled polypropylene-cone midranges, one 1½-in front-firing textile-dome tweeter, and one 1-in rear-firing metal-

dome tweeter. Crossover points 80, 350, and 2,800 Hz; FR (anechoic) 17-80 Hz ±2 dB subwoofer, 80-20,000 Hz ±1.5 dB tower; sens 90 dB SPL/W/m subwoofer, 90 dB SPL/W/m tower; imp 8 ohms\$18,999

Type B Minor 3-Way Speaker

One 12-in side-firing woofer, two 5¼-in mineral-filled polypropylene-cone midranges, one 1-in titanium-dome tweeter, one ¾-in rear-firing metal-dome tweeter. Crossover points 275 and 2,700 Hz; FR 28-23,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 9 ohms\$3,699/pr

Type C/V 3-Way Speaker

Two 8-in injection-molded woofers, two 5-in injection-molded cone midranges, one 1-in titanium-dome tweeter, one 1-in rear-firing 5-layer laminated-dome tweeter. Crossover points 300 and 2,800 Hz; FR 30-22,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 8 ohms\$2,599/pr

Type D 3-Way Speaker

8-in injection-molded woofer, 5-in injection-molded cone midrange, 1-in titanium-dome tweeter, 1-in rear-firing fabric-dome tweeter. Crossover points 275 and 2,800 Hz; FR 36-20,000 Hz ±1.75 dB; sens 89 dB SPL/W/m; imp 8 ohms\$1,799/pr

Music and Cinema Series

Music and Cinema Reference

3-Way THX Speaker

Four 6½-in woofers, two 5¼-in mineral-filled polypropylene-cone midranges, three 1-in fluid-cooled textile-dome tweeters. Features THX certification. Crossover points 350, 2,800, and 8,500 Hz; FR 80-20,000 Hz ±2 dB; sens 90 dB SPL/W/m; imp 8 ohms. 15 x 63 x 12 in; 145 lb\$6,999

LCR2800 3-Way THX Speaker

Two 8-in mineral-filled polypropylene woofers, two 4½-in mineral-filled polypropylene-cone midranges, three 1-in fluid-cooled textile-dome tweeters. THX certification. Crossover points 350, 2,800, and 8,500 Hz; FR 80-20,000 Hz ±2 dB; sens 90 dB SPL/W/m; imp 8 ohms...\$4,799

LCR1800 2-Way THX Speaker

Two 8-in woofers, two 1-in tweeters. Designed for front channel in home theater system. Features THX certification. Magnetic shielding. Stand optional. Crossover point 2,800 Hz; FR 80-20,000 Hz; sens 91 dB SPL/W/m; imp 8 ohms. High-gloss black-veneer finish. 13 x 25 x 11½ in; 46 lb\$1,499

Type MC CC-1 2-Way Center-Channel Speaker

Two 5-in injection-molded woofers, 1-in textile-dome tweeter. Features magnetic shielding. Power handling 150 W; FR 80-20,000 Hz ±3 dB; sens 89 dB SPL/W/m; imp 8 ohms\$499

SONANCE

DI.1200 Powered Subwoofer

12-in front firing woofer, 15-in downward firing passive radiator; amp rated at 200 W. DualLevel switching between audio/video signals. Anti-clipping circuitry; FR 23-140 Hz. 21 x 20 x 20 in\$999

PSW8 In-Wall Subwoofer

8-in pulp dual-voice coil driver. Power handling 100 W; crossover point 125 Hz; FR 33-125 Hz ±3 dB; sens 89 dB SPL/W/m; imp 4 ohms. 12 x 16 x 3 in\$329

S P E A K E R S

MB20 2-Way Outdoor Speaker

6½-in polypropylene woofer, 1-in soft-dome tweeter. Features weather-resistant design. Power handling 75 W max; FR 65-20,000 Hz ±3 dB; sens 89 dB SPL/W/m; imp 8 ohms. 8¾ x 13 x 8½ in.....\$399/pr

Director 20 2-Way Bookshelf Speaker

6½-in woofer with concentrically mounted 1-in pivoting tweeter. Magnetic shielding. Power handling 75 W max; FR 70-20,000 Hz ±3 dB; sens 87 SPL/W/m; imp 4 ohms. 9 x 15 x 11 in.....\$279

In-Wall Speakers

T4000 3-Way In-Wall Speaker

6½-in dual-voice-coil woofer, 2½-in midrange, 1-in pivoting ferrofluid-cooled tweeter. Adjustable output for woofer, midrange, tweeter. FR 40-20,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 4 ohms. Rectangular frame. Mounting diameter 12½ in. Mounting depth 3½ in.....\$699/pr

S3500 2-Way In-Wall Speaker

6½-in polypropylene dual-voice-coil woofer, 1-in pivoting ferrofluid-cooled soft-dome tweeter. 3-position tweeter and woofer adjustments. Power handling 75 W max; FR 45-20,000 Hz ±2 dB; sens 89 dB SPL/W/m; imp 6 ohms. Rectangular frame. 8 x 12 x 3 in.....\$489/pr

S3R 2-Way In-Wall Speaker

Coaxial design with 6½-in dual-voice-coil woofer and 1-in pivoting dome tweeter. Power handling 75 W max; FR 45-20,000 Hz ±3 dB; sens 92 dB SPL/W/m; imp 6 ohms. Round frame. Mounting diameter 10 in. Mounting depth 3 in.....\$380/pr

T2000 2-Way In-Wall Speaker

6½-in polypropylene cone woofer, ¾-in pivoting ferrofluid-cooled poly tweeter. Switch control capability. Power handling 50 W max; FR 55-20,000 Hz ±3 dB; sens 89 dB SPL/W/m; imp 8 ohms. Rectangular frame. Mounting diameter 12½ in. Mounting depth 3½ in.....\$275/pr

T1000 2-Way. As above. Power handling 35 W max; FR 70-20,000 Hz ±5 dB; sens 90 dB SPL/W/m.....\$199/pr

SONY

SS-M7 3-Way Speaker

Sealed design with 8-in woofer, 4½-in midrange, and 1-in fabric-dome tweeter. Features separate midrange enclosure with lamb's-wool damping; computer-optimized 24-dB/oct crossover; separate high- and low-frequency crossover boards; 5%-tolerance crossover parts; non-parallel cabinet surfaces. Speaker stands optional. Power handling 200 W; crossover points 400 and 4,000 Hz; FR 47-20,000 Hz ±3 dB; sens 86 dB SPL/W/m; imp 8 ohms. Cherry-wood finish; black available. 15¾ x 29¾ x 15¾ in; 53.6 lb.....\$1,400/pr

SA-VA1 Powered Home Theater System

4-piece system with 2 magnetically shielded front speakers, each featuring built-in center speaker and subwoofer, and 2 surround speakers. Left speaker contains 5-channel amp rated at 22 W x 3 (front, subwoofer) + 17 x 2 (center, rear) and Dolby Pro Logic decoder. Main speaker 7 x 41 x 11 in.....\$700

SA-W101 Powered Subwoofer

Sealed design with 6¼-in long-throw driver; amp rated at 40 W x 1 into 5 ohms from 25-150 Hz with 0.8% THD. Features signal correction via motion-feedback detection. L/R line-level inputs. Magnetic shielding; phase-reverse

switch; switchable 10-dB boost at 45 Hz. Low-pass filter variable from 50-150 Hz. 8 x 19¾ x 13¾ in; 27.5 lb.....\$350

SS-AV33 2-Way Bookshelf Speaker

Bass-reflex design with two 6½-in woofers and one 1-in dome tweeter. Magnetic shielding. Power handling 120 W; FR 45-20,000 Hz; imp 8 ohms. Gray. 8 x 17 x 11 in; 17 lb.....\$300/pr

SRS-D300 2-Way Powered Minispeaker System

3-piece system comprised of enclosed woofer with 3¾-in driver, enclosed tweeter with 2½-in driver, and amp rated at 25 W total. FR 60-250 Hz woofer, 200-20,000 Hz tweeter; imp 3.2 ohms woofer, 4 ohms tweeter.....\$250

SOTA

Time Domain Series

The following feature a damped time-corrected enclosure without diffractive edges or parallel sides. Kevlar drivers, hand-assembled crossovers. Each is available in a light-, dark-, or black-oak finish. Common specs include power handling 200 W, sensitivity 89 dB SPL/W/m, and impedance 8 ohms.

Model 2 3-Way Speaker

8-in woofer, 7-in midrange, 1-in inverted-dome tweeter. Subenclosure for woofer. FR 37-22,000 Hz ±3 dB. 14 x 40 x 16 in; 75 lb.....\$3,495/pr

Panorama 2-Way Bookshelf Speaker

7-in dual-voice-coil woofer, 1-in inverted-dome tweeter. 1¼-in-thick wood midrange/tweeter enclosure. Biwire/biamp terminals. FR 58-22,000 Hz ±3 dB. 12 x 16½ x 12 in.....\$2,495/pr

Model 1 2-Way Speaker

Ported design with 7-in dual-voice-coil woofer and 1-in inverted-dome tweeter. Features crossoverless midrange. FR 50-22,000 Hz ±3 dB. 12 x 32 x 16 in; 55 lb.....\$2,195/pr

SOUND DYNAMICS

Reference Series

R-818 2-Way Speaker

Bass-reflex design with two 8½-in injection-molded woofers and one 1-in trilaminate metal-dome tweeter. Biwire/biamp terminals provided. Adjustable spiked stand. Power handling rated at 200 W cont avg; crossover point 2,000 Hz; FR 34-20,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 8 ohms. Black-ash finish. 10 x 43 x 14 in.....\$700/pr

R-616. As R-818, 6½-in woofers. FR 39-20,000 Hz ±3 dB; sens 89 dB. 9 x 39 x 11 in.....\$600/pr

R-515. As R-616, except with 5¼-in woofers. Power handling 125 W cont avg; FR 45-20,000 Hz. 7 x 32 x 9 in.....\$500/pr

R-85 2-Way Bookshelf Speaker

Bass-reflex design with 8-in injection-molded woofer and ¾-in titanium-dome tweeter. Power handling 80 W cont avg; crossover point 2,200 Hz; FR 45-20,000 Hz ±3 dB; sens 89 dB SPL/W/m; imp 6 ohms. Black-ash finish. 19 x 10 x 10 in.....\$310/pr

SOUND LAB

Pristine III Electronic Speaker

Features 60° horizontal sonic dispersion pattern. FR 35-22,000 Hz ±3 dB; sens 86 dB SPL/W/m; imp 8 ohms. 28 x 60 x 7 in; 100 lb.....\$5,950/pr

Dynastat Electrostatic Speaker

Hybrid speaker design with 10-in woofer and electrostatic tweeter. Features 90° horizontal sonic dispersion pattern. Continuously adjustable woofer level; brilliance adjustment. Crossover point 250 Hz; FR 27-22,000 Hz ±3 dB; sens 88 dB SPL/W/m; imp 8 ohms. 17 x 72 x 3 in; 78 lb.....\$3,390/pr

Quantum Electrostatic Speaker

Hybrid speaker design with 8-in woofer and electrostatic tweeter. Features 90° horizontal sonic dispersion pattern. Continuously adjustable woofer level; brilliance adjustment. Crossover point 250 Hz; FR 38-22,000 Hz ±3 dB; sens 88 dB SPL/W/m; imp 8 ohms. 14 x 53 x 3 in; 53 lb.....\$2,250/pr

SOUNDWAVE

VR-3.5 2-Way Speaker

Two 8-in long-throw woofers, two 1-in ferrofluid-cooled soft-dome tweeters (one top-mounted). Trapezoid-shaped enclosure. Gold 5-way binding posts with facility for biwire/biamp. Adjustable tweeter-level switch. Power handling 250 W; crossover points 125 and 2,500 Hz; FR 34-20,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 5 ohms. Gloss black acrylic top. 10 x 40 x 11 in; 52 lb.....\$1,690/pr

Metronome 2-Way Bookshelf Speaker

6½-in long-throw woofer, 1-in ferrofluid-cooled soft-dome tweeter. Sloped baffle and trapezoid-shaped enclosure. Gold 5-way biwire/biamp binding posts. Power handling 100 W; crossover point 2,500 Hz; FR 65-20,000 Hz ±3 dB; sens 88 dB SPL/W/m; imp 6 ohms. Gloss black acrylic top. 10 x 13 x 10 in; 16 lb.....\$550/pr

SPEAKERLAB

The following feature a red-oak veneer finish.

SL-7 4-Way Speaker

Bass-reflex design with 12-in subwoofer, 10-in woofer, 6½-in midrange, and 1-in poly-dome tweeter. Crossover points 180, 350, and 5,000 Hz; FR 25-21,000 Hz; sens 94 dB SPL/W/m; imp 4 ohms. 14 x 38½ x 16 in; 82 lb.....\$999/pr
Kit version.....\$799/pr

SL-3 2-Way Bookshelf Speaker

6½-in woofer and ¾-in aluminum-dome tweeter. Crossover point 2,500 Hz; FR 42-21,000 Hz; sens 89 dB SPL/W/m; imp 8 ohms. 9 x 18 x 10 in; 22 lb.....\$389/pr
Kit version.....\$289/pr

SL-C 2-Way Center-Channel Speaker

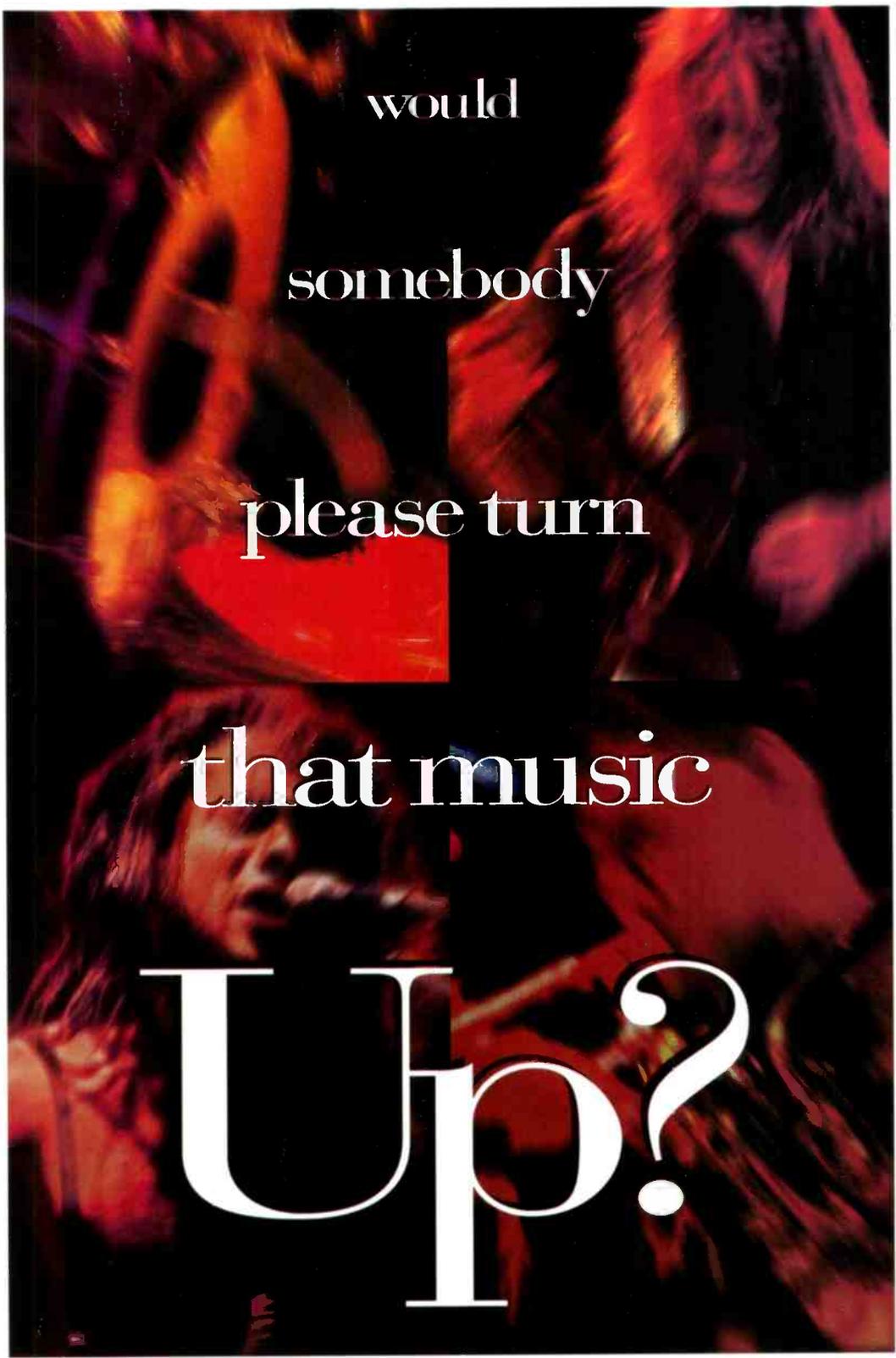
Two 6-in woofers, one ¾-in fluid-cooled polycarbonate tweeter. Magnetic shielding. Crossover point 2,500 Hz; FR 42-21,000 Hz; sens 90 dB SPL/W/m; imp 4 ohms. 8¼ x 23¼ x 10¼ in; 25 lb.....\$279
Kit version.....\$239

SL-SW Subwoofer

10-in dual voice-coil driver. Crossover point 150 Hz; FR 35-160 Hz; sens 91 dB SPL/W/m; imp 8 ohms. 14 x 23 x 15½ in; 43 lb.....\$329
Kit version.....\$239

SL-2 2-Way Bookshelf Speaker

5¼-in woofer and ¾-in poly-dome tweeter. Crossover point 2,500 Hz; FR 50-21,000 Hz; sens 88 dB SPL/W/m; imp 8 ohms. 13 x 7 x 8½ in; 12 lb.....\$239/pr
Kit version.....\$195/pr



would

somebody

please turn

that music

Up?



The RE SERIES



The DX SERIES



The VS SERIES



The AT SERIES

Our company goal? Make these guys sound like they're your houseguests. At Cerwin-Vega, we make string-stretching, kick drum-pounding loudspeakers. With volumes in the neighborhood of 125 decibels. Imagine 125 decibels, in your neighborhood. To us, one of your inalienable rights is the volume knob. Life. Liberty. And neighbors who dig Hendrix. **CERWIN-VEGA!** Turn it up.

CIRCLE NO. 64 ON READER SERVICE CARD

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SPECTRUM AUDIO

Model 208cd 2-Way Speaker

Coaxial bass-reflex design with 8-in long-throw woofer and 3/4-in polycarbonate-dome tweeter. Features coaxial mounting system with tweeter mounted asymmetrically on compliant suspension via neoprene O-rings that decouple tweeter from enclosure; critically aligned phase-coherent directional crossover; 3/4-in MDF enclosure with asymmetrical bracing. Power handling 350 W max; crossover point 2,800 Hz; FR 29-21,000 ±3 dB; sens 90 dB SPL/W/m; imp 8 ohms. Black or desert ash. 11 x 36 x 12 in; 55 lb\$599/pr

Model 106cd 2-Way Bookshelf Speaker

Bass-reflex design with 6 1/2-in woofer and 3/4-in polycarbonate-dome tweeter. Power handling 125 W max; crossover point 3,500 Hz; FR 55-21,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 8 ohms. Black-vinyl finish. 7 3/4 x 8 1/2 x 12 1/2 in; 10 lb\$249/pr

SPICA

TC-60 Time Coherent 2-Way Speaker

6 1/2-in polypropylene woofer, 1-in impregnated cloth-dome tweeter. Sloped baffle; Bessel-based crossover network; acoustic absorption bracket. Mirror imaged and matched pairs. Power handling 120 W; FR 48-20,000 Hz. 5-yr warranty. Satin black finish\$795
Lacquered oak finish\$839
Oiled finish\$895

TANNOY

Definition Series B

The following feature injection-molded driver cones and hard-wired crossovers with biwired terminals.

D70 3-Way Speaker

Sealed design with 8-in woofer and 8-in dual-concentric driver. Power handling 300 W max; FR 45-30,000 Hz; sens 91 dB; imp 6 ohms. 11 x 32 x 10 in; 37 lb\$1,400/pr

D6C 2-Way Center-Channel Speaker

Dual-concentric design with 6 1/2-in driver and 1-in tweeter. Magnetic shielding to 2 gauss. Power handling 200 W max; FR 62-30,000 Hz; sens 89 dB; imp 8 ohms. 11 x 9 1/4 x 8 3/4 in; 20 lb\$450

Arena Series

The following feature the patented ICT point-source drivers, all are available in black or white and are magnetically shielded.

SW Bandpass Subwoofer

Two 6 1/2-in drivers; amp rated at 100 W. FR 30-120 Hz; sens 92 dB; imp 6 ohms. 20 x 11 x 10 in; 26.5 lb\$359

HF 2-Way Bookshelf Speaker

5-in driver. Power handling 70 W max; FR 70-20,000 Hz; sens 86 dB; imp 6 ohms. 9 x 7 x 5 1/2 in\$249/pr

Arena 2-Way Bookshelf Speaker

5-in driver. Power handling 70 W max; FR 80-20,000 Hz; sens 87 dB; imp 6 ohms. 9 x 6 1/2 x 5 1/2 in\$99

TDL

RTL-4 2-Way Speaker

Reflex transmission-line design with two 8-in polypropylene woofers and one 1-in ferrofluid-

cooled soft-dome tweeter in D'Appolito configuration. Features 12-dB/oct crossover. Biwire/biamp terminals. Includes spikes. Power handling 150 W; FR 30-20,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. Black-ash or rosewood finish. 37 1/4 x 10 7/8 x 15 in; 50.6 lb\$1,450/pr
RTL-3. As above. 6 1/2-in woofers. 3/4-in tweeter. Power handling 120 W; FR 35-20,000 Hz. 36 x 8 x 15 in; 46.2 lb\$950/pr
RTL-2. As RTL-3. single 9-in woofer. Power handling 80 W; FR 40-20,000 Hz; sens 87 dB SPL/W/m. 29 1/4 x 8 x 8 7/8 in; 26.4 lb\$650/pr

TECHNICS

SB-FW50 Subwoofer/Satellite System

Subwoofer with four 6 3/8-in drivers; 2 satellites, each with four 3-in cone drivers. Helmholtz subwoofer design with 2 ports. Magnetic satellite shielding. Subwoofer 16 3/8 x 9 3/8 x 14 3/8 in. Each satellite 16 3/8 x 5 3/8 x 4 3/8 in\$400



Thiel SCS2 speaker

SB-CSS70 Center/Surround System

Center-channel speaker with four 3-in cone drivers; 2 surround speakers, each with two 3-in cone drivers in dipole configuration. Magnetic shielding. Power handling 260 W center channel, 160 W surround. Center channel 16 3/8 x 5 3/8 x 4 3/8 in. Each surround 9 7/8 x 5 3/8 x 4 3/8 in\$200

THIEL

The following feature synthesized 6-dB-per-octave crossover networks using polystyrene and polypropylene capacitors and copper air-core inductors. Standard finishes are walnut and black wood. Other finishes are available special order. All models have a 10-year warranty.

CS3.6 3-Way Speaker

10-in woofer, 4 1/2-in midrange, 1-in metal-dome tweeter. FR 29-20,000 Hz ±1.5 dB; sens 86 SPL/W/m; imp 4 ohms. 48 1/2 x 12 1/2 x 17 in; 107 lb\$3,900/pr

CS2.2 3-Way Speaker

8-in double-surface air-core diaphragm woofer, 4-in midrange, 1-in metal-dome tweeter. FR 35-20,000 Hz ±2 dB; sens 86 dB SPL/W/m; imp 4 ohms. 42 x 12 x 13 in; 70 lb\$2,750/pr

CS1.5 2-Way Speaker

6 1/2-in woofer and 1-in metal-dome tweeter. Features magnetic shielding. FR 42-22,000 Hz

±3 dB; sens 86 dB SPL/W/m; imp 4 ohms. 33 x 8 1/2 x 11 in; 42 lb\$1,990/pr

CS.5 2-Way Speaker

6 1/2-in woofer, 1-in metal-dome tweeter. FR 55-20,000 Hz ±3 dB; sens 87 dB SPL/W/m; imp 4 ohms. 31 x 8 x 11 in; 35 lb\$1,350/pr

SCS2 2-Way Bookshelf Speaker

Coaxial design with 6 1/2-in woofer and 1-in metal-dome tweeter. Magnetic shielding. FR 47-17,000 Hz ±2 dB; sens 86 dB SPL/W/m; imp 4 ohms. 19 x 7 1/2 x 10 1/2 in; 31 lb\$925

TRIAD

InRoom Gold Powered Subwoofer

Push-pull design with two horizontally-opposed 10-in drivers; amp rated 250 W. Features 12-dB/oct low-pass filter variable from 50-180 Hz; servo control. Independent left, center, and right inputs. Center-channel recovery circuit; input-level control; phase control variable from 0° to 180°; auto turn-on. FR 19-180 Hz -3 dB. 19 1/2 x 17 1/4 x 17 1/2 in\$1,350

InRoom Gold LCR

2-Way THX Bookshelf Speaker

Sealed design with two 6 1/2-in polypropylene woofers and one 1-in silk-dome tweeter. THX certification: tweeter mounted in a dispersion-control lens. Magnetic shielding. Power handling 300 W; FR 80-20,000 Hz; sens 90 dB SPL/W/m; imp 4 ohms. 8 1/2 x 17 1/2 x 8 in\$1,000

OnWall Silver THX Surround Speaker

Sealed dipole design with two 5 1/2-in polypropylene woofers and two 1-in fabric-dome tweeters. THX certification. Mounts on wall. In-wall version available. Power handling 100 W; FR 125-8,000 Hz ±3 dB; sens 88 dB SPL/W/m; imp 4 ohms. 13 1/4 x 13 1/4 x 5 1/2 in\$1,000

VANDERSTEEN

Model 2Ce 3-Way Speaker

10-in active long-fiber acoustic coupler, 8-in poly woofer, 4 1/2-in ferrofluid-cooled midrange, 1-in ferrofluid-cooled metal-alloy tweeter. Power handling 160 W; crossover points 600 and 5,000 Hz; FR 28-29,000 Hz; sens 88 dB SPL/W/m; imp 7 ohms. 16 x 39 3/4 x 10 1/4 in; 63 lb\$1,295/pr

Model 2W Powered Subwoofer

Slot-loaded design with three 8-in long-fiber drivers; 300-W amp. Features feed-forward error correction; 6-dB/oct crossover. Adjustable sens to match main speakers with efficiency ratings of 82-94 dB. Crossover point 80 Hz; FR 24-80 Hz. 18 1/2 x 18 x 17 in; 91 lb\$1,250

Model 1B 2-Way Speaker

Rear slot-loaded design with 8-in poly woofer and 1-in metal-alloy-dome tweeter. Power handling 100 W; crossover point 2,800 Hz; FR 38-20,000 Hz; sens 90 dB SPL/W/m; imp 6.8 ohms. 12 x 36 x 10 in; 50 lb\$650/pr

VCC-1 2-Way Center-Channel Speaker

Coaxial design with 6 1/2-in poly woofer and 1-in critically-damped fabric-dome tweeter. Features 6-dB/oct crossover. Proximity switch to compensate for boundary effects. Power handling 200 W; crossover point 3,500 Hz; FR 150-21,000 Hz proximity switch on, 300-21,000 Hz proximity switch off; sens 86 dB SPL/W/m; imp 8 ohms. 12 1/8 x 9 1/4 x 10 1/8 in; 29 lb\$495

VELODYNE

F-1500R Powered Subwoofer

Servo design with 15-in woofer; 250-W amplifier. Features low-pass filter adjustable from 40 to 100 Hz; high-pass filter at 85 Hz. Line- and speaker-level input and output. Remote control. FR 18-85 Hz ± 3 dB\$1,599

F-1200R Powered Subwoofer

Servo design with one 12-in driver; 100-W amplifier. Features line- and speaker-level input and output. Adjustable low-pass filter from 40-100 Hz; high-pass filter at 85 Hz. Remote control. FR 20-85 Hz ± 3 dB\$1,199
F-1200X. As above, no remote control.....\$1,099
 Walnut or Oak\$1,299

VA-1215X Powered Subwoofer

Passive-radiator design with 12-in driver and 15-in passive radiator; 250-W amplifier. Features low-pass filter adjustable from 40-120 Hz. Line- and speaker-level inputs and outputs. Crossover bypass; auto turn-on/off. FR 22-120 Hz ± 3 dB\$999

VA-1012X Powered Subwoofer

Passive-radiator design with 10-in driver and 12-in passive radiator; 60-W amp. Features gain-compressor circuit; 6-dB/oct passive crossover at 85 Hz. Line- and speaker-level input and output. FR 28-85 Hz ± 3 dB\$749

VA-810X Powered Subwoofer

Passive-radiator design with 8-in driver and 10-in passive radiator; 50-W amp. Features gain-compressor circuit; 6-dB/oct passive crossover at 85 Hz. Line- and speaker-level input and output. FR 35-85 Hz ± 3 dB\$629

LD-2 2-Way Speaker

Sealed design with one 6-in aluminum woofer and one 1-in aluminum tweeter. FR 80-20,000 Hz ± 3 dB\$399

LD-1 2-Way Speaker. As above but with titanium tweeter instead of aluminum. FR 100-20,000 Hz ± 3 dB\$199

VMPS

Tower II Special Edition 3-Way Speaker

Three 12-in woven carbon-fiber woofers, one 5-in cone midrange, one 1-in Focal dome tweeter, and one 2-in ribbon supertweeter. 15 x 45 x 16 in; 105 lb\$1,876/pr
 Kit version.....\$1,476/pr

Tower II 3-Way Speaker

Three 12-in poly woofers, one 5-in poly-cone midrange, one 1-in dome tweeter, and one 1-in piezo or ribbon supertweeter. Biwire/biamp speaker terminals. Available with light oak, dark oak, or satin black finish. 15 x 43 x 16 in; 105 lb\$649
 Kit version\$499

MiniTower IIa 3-Way Speaker

Two 10-in woven carbon-fiber woofers, one 5-in poly-cone midrange, two 1-in dome tweeters, and one piezo or ribbon supertweeter. Light oak, dark oak, or satin black finish. 12 x 35 x 16 in; 80 lb\$479
 Kit version\$379

Original Subwoofer

Dual 12- and 15-in drivers. Features single or dual voice coils. Crossovers optional. FR 19-600 Hz ± 3 dB. Oak or walnut veneer finish. 27 x 21 x 17 in; 100 lb\$459
 Kit version\$379

QSO-808 3-Way Speaker

12-in woofer, 5-in poly-cone midrange, 1-in dome tweeter. Light or dark oak finish. 26 x 15 x 11 in; 55 lb\$379
 Kit version\$299

WHARFEDALE

The following use fire-retardant acrylic damping material.

Modus Sub-Bass Subwoofer

Two 6 $\frac{3}{4}$ -in long-throw drivers. Features band-pass tuned enclosure. Power handling 100 W/driver; FR 35-120 Hz; sens 88 dB SPL/W/m; imp 8 ohms. Black-ash vinyl finish. 8 $\frac{7}{8}$ x 19 $\frac{3}{4}$ x 15 $\frac{1}{4}$ in\$399

Modus One 2-Way Bookshelf Speaker

Rear-port reflex design with 7-in long-throw woofer and $\frac{3}{4}$ -in ferrofluid-cooled soft-dome tweeter. Features 2-pole network with air-cooled inductor. 3-way biwire/biamp binding posts. Power handling 100 W; FR 45-20,000 Hz; sens 89 dB SPL/W/m; imp 8 ohms. Black-ash finish. 8 $\frac{7}{8}$ x 16 $\frac{1}{4}$ x 11 $\frac{3}{4}$ in; 13.2 lb.....\$399/pr
Modus Three. As above, floor standing. 8 $\frac{7}{8}$ x 25 $\frac{7}{8}$ x 11 $\frac{3}{4}$ in; 20.5 lb\$499/pr

Modus Centre 2-Way Center Speaker

Rear-port passive-radiator design with 4-in woofer and 4-in full-range driver. Features 4-in bass radiator. Spring-clip terminals. Magnetic shielding. Power handling 75 W; FR 80-15,000 Hz; sens 88 dB SPL/W/m; imp 8 ohms. Black. 5 $\frac{3}{4}$ x 19 $\frac{1}{4}$ x 4 $\frac{7}{8}$ in\$299

Diamond VI 2-Way Bookshelf Speaker

Rear-port reflex design with 5 $\frac{3}{8}$ -in woofer and $\frac{3}{8}$ -in Mylar-dome tweeter. Features 3-pole network with air-core inductor. 3-way binding posts. Power handling 100 W; FR 48-20,000 Hz; sens 87 dB SPL/W/m; imp 8 ohms. Black-ash finish. 6 $\frac{3}{4}$ x 10 $\frac{3}{4}$ x 9 in; 7 lb\$249/pr

YAMAHA

NS-A2835 3-Way Speaker

Two 8-in polypropylene woofers, one 4-in polypropylene midrange, one ferrofluid-cooled dome tweeter. Magnetic shielding. Power handling 140 W max; FR 50-20,000 Hz; imp 8 ohms. Black pebble finish. 10 $\frac{1}{2}$ x 42 x 14 in.....\$499/pr

NS-AC300 2-Way Center Speaker

Two 6 $\frac{1}{2}$ -in polypropylene woofers, one 1-in titanium-dome tweeter. Features angled front baffle. Gold-plated 5-way binding posts. Magnetic shielding; tweeter-level control. Power handling 220 W max; FR 50-20,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. High-gloss black finish. 23 $\frac{1}{2}$ x 7 $\frac{1}{2}$ x 9 $\frac{1}{2}$ in\$299

NS-A836 3-Way Bookshelf Speaker

Acoustic-suspension design with one 12-in woofer, one 4-in midrange, and one 1-in tweeter. Features magnetic shielding. Power handling 200 W max; FR 50-20,000 Hz. Micro-pebble black finish. 14 $\frac{3}{4}$ x 22 $\frac{5}{8}$ x 14 $\frac{1}{2}$ in\$150
NS-A636. As above, except with 8-in woofer. Power handling 140 W max; FR 90-20,000 Hz. 10 $\frac{1}{2}$ x 16 $\frac{1}{4}$ x 12 $\frac{1}{2}$ in\$175/pr

NS-A100X 2-Way Bookshelf Speaker

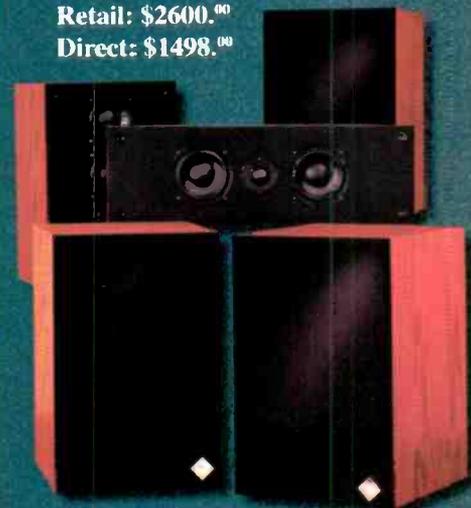
Acoustic-suspension design with 5-in polymer-coated woofer and 1-in tweeter. Magnetic shielding. Power handling 80 W; FR 55-22,000 Hz ± 3 dB; sens 87 dB SPL/W/m. Black. 12 x 8 $\frac{1}{2}$ x 5 $\frac{1}{8}$ in\$149

No Subwoofers Allowed!

Introducing the new AP-.7 bookshelf speaker and the matching AP-.7CC center channel speaker from Digital Phase. Thanks to the patented *Acousta-Reed Bass* technology, this small, spouse friendly speaker system is capable of producing pounding bass down to 20Hz without the need for a subwoofer; in fact it provides you with 5 subwoofers without purchasing the first one.

The price is nice too. Digital Phase speakers are sold factory direct only which saves you money! With each 5 piece system hand matched you simply can't buy a better system.

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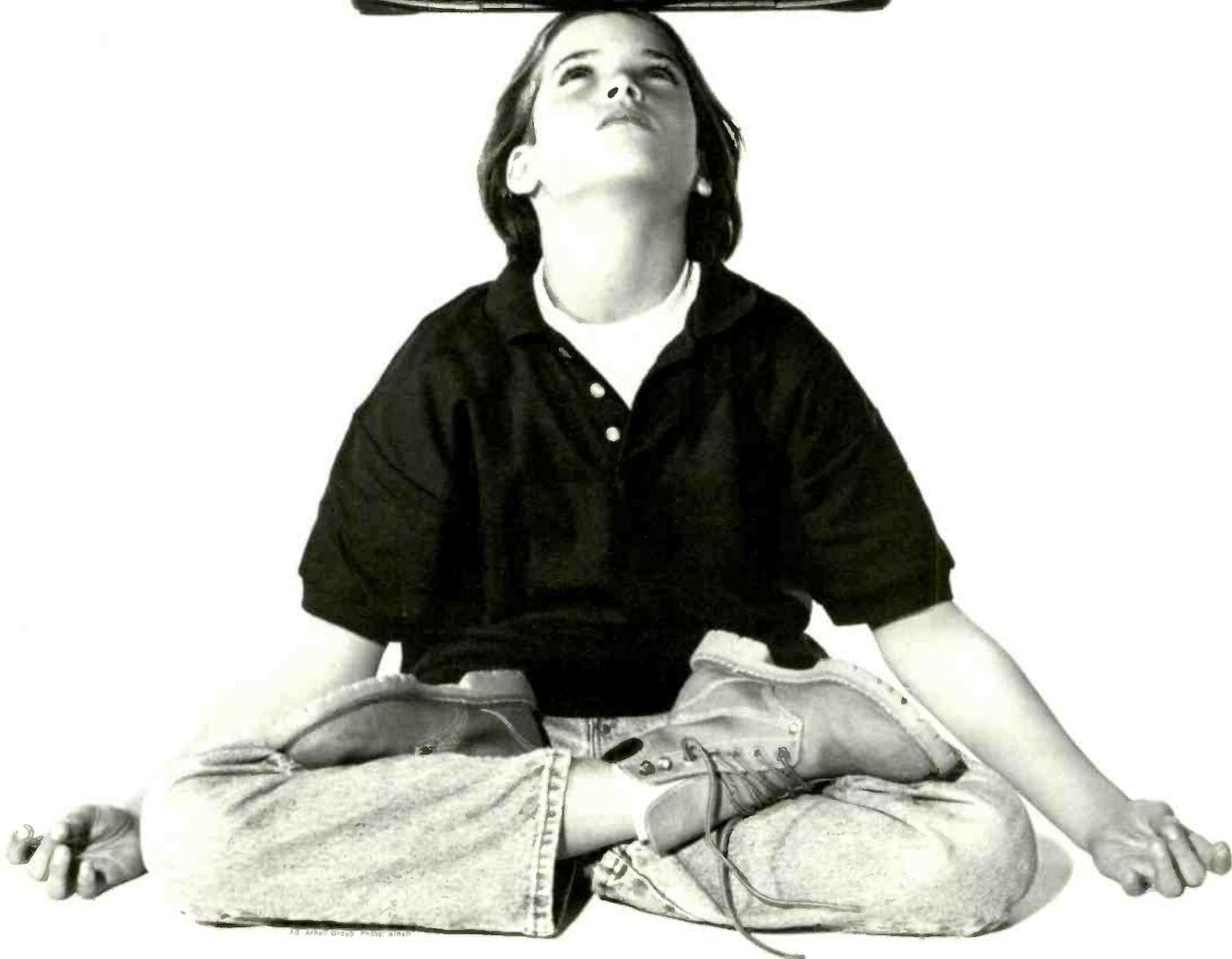
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B L A N K M E D I A

BASF

<i>MD Maxima MiniDiscs</i>	
MD-74, 74 min.....	\$18.99
MD-60, 60 min.....	\$15.99

Reference Maxima TP-II High-Bias Cassettes

C-100, 100 min.....	\$4.59
C-90, 90 min.....	\$3.99

Chrome Super II High-Bias Cassettes

C-100, 100 min.....	\$3.33
C-90, 90 min.....	\$2.99

Chrome Extra II High-Bias Cassettes

C-100, 100 min.....	\$2.79
C-90, 90 min.....	\$2.29

DENON

MG-X100, Metal tape, 100 min.....	\$8.99
SP-M100, Metal tape, 100 min, 2 pk.....	\$3.49
SP-H100, High-bias, 100 min, 2 pk.....	\$2.49

Digital Audio Tapes

K-90DS, 180 min.....	\$12.99
R-120DT, 120 min.....	\$9.99
R-90DT, 90 min.....	\$8.99
R-60DT, 60 min.....	\$7.99

HD Metal Cassettes

HD-M100, 100 min.....	\$5.99
HD-M90, 90 min.....	\$5.49
HD-M74, 74 min.....	\$4.99

HD8 High-Bias Cassettes

The following use tape with metal particles.

HD8-100, 100 min.....	\$4.99
HD8-90, 90 min.....	\$4.75
HD8-74, 74 min.....	\$4.25
HD8-60, 60 min.....	\$3.75

DIC DIGITAL

Digital Audio Tapes

D-122-MQ, 122 min.....	\$9.61
D-92-MQ, 92 min.....	\$8.39
D-120-HQ, 122 min.....	\$7.43
D-90-HQ, 90 min.....	\$6.87
D-60-HQ, 60 min.....	\$6.19

FUJI

Fuji's analog cassette cases are said to be 20% thinner than conventional cases.

MD-Z MiniDiscs

MD-Z (90), 90 min.....	\$19.95
MD-Z (60), 60 min.....	\$16.95

Digital Audio Tapes

DAT (R-120), 120 min.....	\$12.95
DAT (R-90), 90 min.....	\$11.95
DAT (R-60), 60 min.....	\$10.95

Metal Z Metal Cassettes

Metal Z (C-100), 100 min.....	\$6.49
Metal Z (C-90), 90 min.....	\$5.99
Metal Z (C-60), 60 min.....	\$5.49

ZII High-Bias Cassettes

ZII (C-100), 100 min.....	\$5.49
ZII (C-90), 90 min.....	\$4.99
ZII (C-60), 60 min.....	\$4.49

Z High-Bias Cassettes

Z (C-100), 100 min.....	\$4.49
Z (C-90), 90 min.....	\$3.99
Z (C-60), 60 min.....	\$3.49

DR-II High-Bias Cassettes

DR-II (C-100), 100 min.....	\$3.49
DR-II (C-90), 90 min.....	\$2.99
DR-II (C-60), 60 min.....	\$2.49

DR-I Normal-Bias Cassettes

DR-I (C-90), 90 min.....	\$1.99
DR-I (C-60), 60 min.....	\$1.49

LORAN

ESQ 90, High-bias cassette with heat-resistant shell.....	\$4.99
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Digital Audio Tapes

Custom lengths available.

PRODAT 140, 140 min.....	\$13.80
PRODAT 90, 90 min.....	\$10.25
PRODAT 75, 75 min.....	\$9.50
PRODAT 45, 45 min.....	\$7.25

MAXELL

MD MiniDiscs

MD-74, 74 min.....	\$21.49
MD-60, 60 min.....	\$16.89

Digital Audio Tapes

R-120 DM, 120 min.....	\$13.89
R-90 DM, 90 min.....	\$12.49

MX-S Metal Cassettes

MX-S 100, 100 min.....	\$6.39
MX-S 90, 90 min.....	\$5.49
MX-S 60, 60 min.....	\$4.79

XLII-S High-Bias Cassettes

XLII-S 100, 100 min.....	\$4.79
XLII-S 90, 90 min.....	\$4.29
XLII-S 60, 60 min.....	\$3.59

XLII High-Bias Cassettes

XLII 100, 100 min.....	\$4
XLII 90, 90 min.....	\$3.49
XLII 60, 60 min.....	\$2.89

PANASONIC

Digital Compact Cassettes

RT-D90A, 90 min.....	\$11
RT-D75A, 75 min.....	\$10
RT-D60A, 60 min.....	\$9.50
RT-D45A, 45 min.....	\$9

PIONEER

RDD-60, Recordable CD, 60 min.....	\$25
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RADIO SHACK

Supertape SD-90, 90-min DCC.....	\$9.99
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High-Bias Cassettes

HD-90, 90 min, 5 pk.....	\$12.99
HD-100, 100 min, 3 pk.....	\$9.99
HD-90, 90 min, 3 pk.....	\$7.99

MII-100, 100 min, 2 pk.....	\$7.99
MII-90, 90 min, 2 pk.....	\$7.49

Metal Cassettes

MIV-110, 110 min, 2 pk.....	\$9.99
MIV-90, 90 min, 2 pk.....	\$8.99

RECOTON

High-Bias Cassettes

XR90/10, 90 min, 10 pk.....	\$14
XR90/5, 90 min, 5 pk.....	\$7

SCOTCH

Digital Audio Tapes

DAT-120, 120 min.....	\$12.99
DAT-90, 90 min.....	\$11.99
DAT-60, 60 min.....	\$9.99

High-Bias Cassettes

XS II-S, 90 min.....	\$1.99
XS II-S, 60 min.....	\$1.69

SONY

<i>Super Metal Master Cassette</i> , 90 min.....	\$22
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<i>Digital Audio Tape</i> , 120 min.....	\$10.99
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MiniDiscs

74 min.....	\$13.99
60 min.....	\$9.99

<i>UX-Pro High-Bias Cassettes</i> , 90 min.....	\$3.99
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<i>Metal-SR Metal Cassettes</i> , 90 min.....	\$2.99
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CDit High-Bias Cassettes

100 min.....	\$2.99
94 min.....	\$2.49
74 min.....	\$1.99
54 min.....	\$1.79

TDK

CD-RXG, Recordable CD, 60 min.....	\$19
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MA-XG Metal Cassettes

90 min.....	\$18.99
60 min.....	\$16.99

MD-XG MiniDiscs

MD-XG74, 74 min.....	\$17
MD-XG60, 60 min.....	\$14

DA-R Digital Audio Tapes

DA-R180, 180 min.....	\$17
DA-R120, 120 min.....	\$15
DA-R90, 90 min.....	\$13
DA-R60, 60 min.....	\$11

MA-X Metal Cassettes

100 min.....	\$5.99
90 min.....	\$5.29
60 min.....	\$4.39

SA-X High-Bias Cassettes

100 min.....	\$4.99
90 min.....	\$4.49
60 min.....	\$3.99

SA High-Bias Cassettes

110 min.....	\$4.39
90 min.....	\$3.79
60 min.....	\$3.29

SD High-Bias Cassettes

110 min.....	\$3.69
90 min.....	\$2.99
60 min.....	\$2.49

3M BLACK WATCH

The following feature a lifetime warranty.

4040 Metal Cassettes

100 min.....	\$6
74 min.....	\$5

2020 High-Bias Cassettes

100 min.....	\$5
74 min.....	\$4



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BEST OF THE MONTH

STEREO REVIEW'S
CRITICS CHOOSE THE OUTSTANDING
CURRENT RELEASES



KEN SHINGO/OH BOY

She's Heather Eatman and You're Not

Her hair is short and spiky, she doesn't appear to have seen her twenty-fifth birthday, and when she wraps her arms around herself she looks like the Snake Woman at the state fair, an anaconda circling her neck. Her name is Heather Eatman,

which is interesting in itself, and her songs tend to inhabit two playing fields: the underbelly of small-time show business, and flight (in either an automobile or a bus). Eatman uses both themes as metaphors for the sad state of America, with its false idols and empty values.

Even the Statue of Liberty is exposed for her feet of clay, admitting she just can't open herself to the oppressed any longer.

On her debut album, "Mascara Falls," the singer/songwriter, who says she once "looked like Mia Farrow trying to pass for Frank Sinatra," dangles two other performance lures: a baby-fine voice (which some may find irritating at first, but which can plunge into a whisper or soar to the atrical heights) and the liberal use of black humor. The latter veers from a line like "And little Stevie Wonder / Can't help from going under / We've been blind to the shape he's in" to the knockout imagery of *Halfway Hotel*, in which Eatman presents her mother as a real-life Edward Scissorhands: "My mother's hands / Are made of forks and knives / Now she's headed / For the promised land / With all the other / Stainless steel wives."

Eatman could probably be labeled "alternative," but her melodies, starting out in folk and meandering to the rough edges of rock, never get too harsh. Call her stuff acoustic with a kick. This is one back-booth poet who should be offered the head table soon. *Alanna Nash*

HEATHER EATMAN: *Mascara Falls*.

Goodbye Betty-Jean; Barbs; Miss Liberty; City of Your Heart; Halfway Hotel; The Amelia Earhart Waltz; Lucky You; Sheila; Big Bass Drum; Used Car; Greyhound.
OH BOY 14 (49 min).

A Sublime Mozart Requiem From Christie

William Christie, the man who made us love French Baroque opera, now moves into the mainstream of the Classical repertoire with a polished, understated recording of Mozart's Requiem by his ensemble, Les Arts Florissants. There have been so many excellent recordings of this work, on both old instruments and new, that at first it's almost disappointing to see Christie, a musician who has made the case so powerfully and persuasively for music that was scarcely known before he took up its cause, move in so obvious a direction. But why not? No one prepares an orchestra more carefully than he does, and he has a genius for eliciting superb vocal performances. Those talents have resulted in a supremely satisfying recording.

On my first hearing, the performance (which uses the version Sussmayr completed) seemed underpowered, lacking in the cosmic scope that the music demands. Yet repeated listening brought out a subtle refinement that clearly links the piece

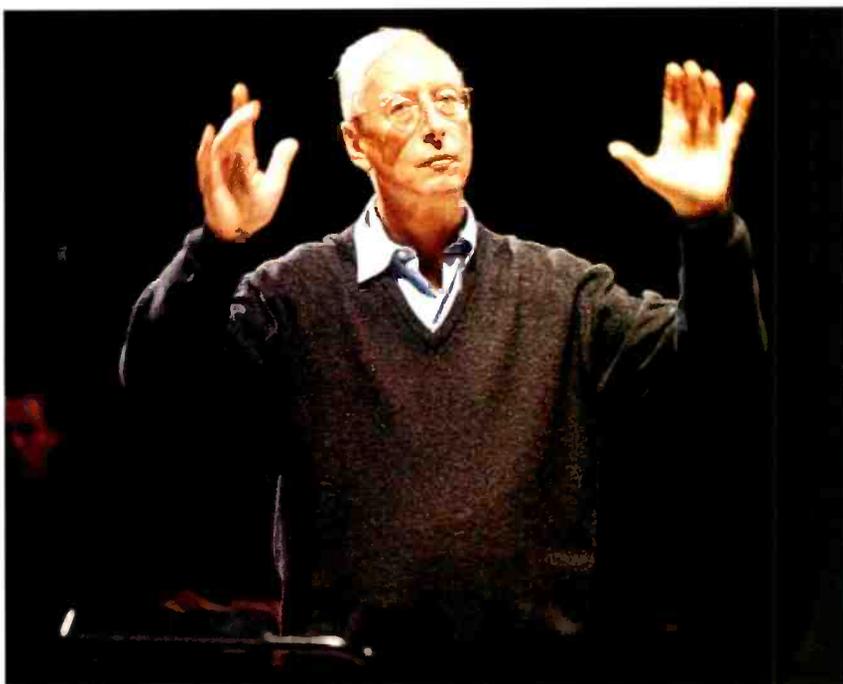
with Mozart's previous liturgical work. While the "Rex tremendae" doesn't rattle the window casements, the music surges forward with an inner, inexorable power, the strings and the brass alternating in a cleanly articulated conversation that culminates, sublimely, in the chorale.

Christie has assembled a fine group of soloists, with a particularly impressive pair of male voices: Nathan Berg is a virile, expressive bass, and tenor Christoph Prégardien has admirable purity of tone and modulation. Still, true to the score, Christie makes the chorus the focal point, exacting a seamlessly blended performance. The sopranos, particularly, sing with perfect clarity and sweetness. As punctilious in his preparation as ever, Christie even engaged an Austrian diction coach to re-create the Latin pronunciation that may have been used at the Requiem's first performance. *Jamie James*

MOZART: Requiem.

Anna Maria Panzarella (soprano); Nathalie Stutzmann (alto); Christoph Prégardien (tenor); Nathan Berg (bass); Les Arts Florissants. William Christie cond. ERATO 10697 (54 min).

LUC CHOQUET/RETZER/ERATO



Conductor William Christie

Tears for Fears' Art Rock: Songs as Sound Paintings



PAMELA SPRINSTEIN/ASO

Tears for Fears' Roland Orzabel

The front and back covers of "Raoul and the Kings of Spain" depict the running of the bulls at Pamplona, carnage that is a cogent metaphor for man's darker instincts. In the music, Tears for Fears mastermind Roland Orzabel looks through the maze of history — his own family history no less than the fate of nations — in order to get closer to first principles and fundamental truths. That kind of ambition may be unfashionable in pop music right now, but what Orzabel has achieved here is undeniable. In fact, not since the heyday of the Doors has dark and daunting poetry coursed so strongly through such an indelible marriage of lyrics and music. And, miraculously, it's achieved without the waterlogged pretentiousness that is often a hallmark of would-be art rock.

"Raoul" reflects the turbulence of our times and the grandiose sense of what's at stake as we tumble along in the rushing currents. Orzabel sees a world driven by dysfunction, coalescing only into a sort of ordered chaos. It's an overview evident in songs like *Humdrum and Humble*, *Sketches of Pain*, and *Falling Down*. Orzabel's work has always provided an outlet for emotional bloodletting, but here he takes it to another level, crafting pieces of music that aren't so much songs as sound paintings. Accordingly, the sonics of this CD are spectacular, boasting brilliant presence and immense space. The flamenco-guitar section in *Sketches of Pain*, for instance, explodes in a tactile hail of percussive strumming. The song (whose

title puns on that of a famous Miles Davis album) compellingly advances the notion that artistic expression and appreciation necessarily partake, to some degree, of pain and suffering. Or, to turn it around, pop that is painless is also worthless.

Falling Down is a loping odyssey whose restless organ and portentous, minor-key mood recall the Doors' *Riders on the Storm*. The title song, with its falsetto swoops and galloping crescendos, makes an arresting opening that lays out the fundamental polarizing conflicts to be explored. *Humdrum and Humble* drops heavy guitar downstrokes and hip-hop rhythms into music that has an authoritative air of finality about it — human history viewed from a field of rubble.

These are the big, outward-gazing songs on "Raoul and the Kings of Spain." A clutch of smaller-scale numbers (*Secrets*, *Sorry*, and *Me and My Big Ideas*) offers a more intimate kind of illumination that's no less compelling. Whether Orzabel is singing about the personal or the political, or some inseparable combination of the two, this is naked music. He's unafraid to bare his heart and his mind in every song. *Parke Puterbaugh*

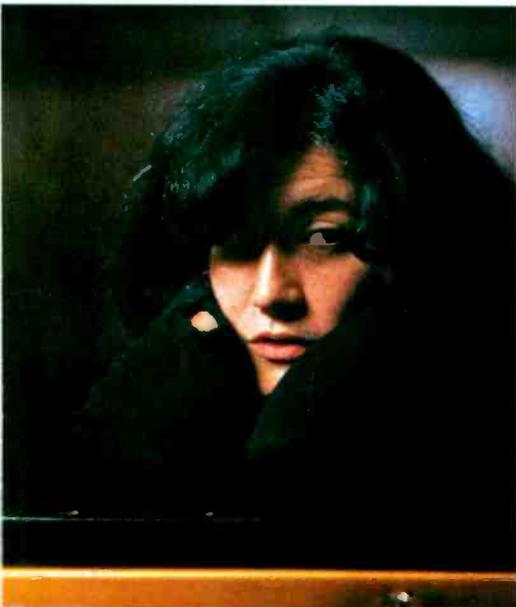
TEARS FOR FEARS:

Raoul and the Kings of Spain.

Raoul and the Kings of Spain; *Falling Down*; *Secrets*; *God's Mistake*; *Sketches of Pain*; *Los Reyes Catolicos*; *Sorry*; *Humdrum and Humble*; *I Choose You*; *Don't Drink the Water*; *Me and My Big Ideas*; *Los Reyes Catolicos (Reprise)*. EPIC 67318 (50 min).

BEST OF THE MONTH

Argerich's Incendiary Rachmaninoff and Tchaikovsky



KAUS HENNING/PHILIPS

Pianist Martha Argerich

In December 1982 Martha Argerich gave a performance of Rachmaninoff's Third Piano Concerto in Berlin, with Riccardo Chailly conducting what was then called the RSO Berlin (now the Deutsches Sinfonie-Orchester),

that attained legendary status through enthusiastic reports from those who were present (or fortunate enough to get hold of air-checks). Now Philips has brought a recording of that performance out on CD, and its incendiary glory proves that those reports were not exaggerated. We have become accustomed to live recordings — Leonard Bernstein favored them. Kurt Masur seems to like the idea, and Günter Wand has been remaking much of his discography for the advantages he finds in it — but perhaps no musician benefits so much from this procedure, or is as truly revealed by it, as Argerich. Not that her studio performances are wanting in spontaneity, but the daring and resourcefulness of the live event, the rapid-fire exchanges between soloist and conductor, and the mystic unity of vision that makes them possible when there's an audience present and pauses can't be made for repairs — all that adds quite another dimension.

And for the Rachmaninoff Third, of all concertos! What a grand piece it is, after all, in both its demands and its rewards. How the sparks fly here! How those big tunes sing! No speed is excessive for Argerich, no storm of musical passion an excuse for less than flawless fingerwork — or less than total accord between soloist and conductor. Throughout the three

movements, Chailly doesn't merely keep up with Argerich but *responds* to her, giving back something of his own on which she in turn can build to still greater intensity and communicative power. At the end, the grateful listener is not exhausted but amazed and enriched by the brilliance, the involvement, the intimacy and exhilaration and genuineness of it all.

Even without cuts, the Rachmaninoff Third does not take up the entire disc. It is followed by Argerich's similarly incendiary live recording of Tchaikovsky's First Concerto with Kirill Kondrashin and the Bavarian Radio Symphony Orchestra in 1980, which, though a bit shorter than the Rachmaninoff, did circulate all by itself in the early years of CD. In this case anyone can hear the gain in "liveness" over Argerich's still very attractive, and somewhat more smoothly recorded, studio version with Dutoit on Deutsche Grammophon. Neither of the two recordings on the new Philips disc is in the sonic-showpiece category, but both adequately convey the extraordinary musical values of the performances, and the final applause is mercifully curtailed. *Richard Freed*

RACHMANINOFF:
Piano Concerto No. 3.
TCHAIKOVSKY:

Piano Concerto No. 1.
Martha Argerich; RSO Berlin, Riccardo Chailly cond.; Bavarian Radio Symphony Orchestra, Kirill Kondrashin cond.
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JORGE BOLET: A Chopin Piano Recital.

EVEREST EVC 9028. This 1961 recording of the late Cuban-born virtuoso was digitally remastered from the original 35mm three-track magnetic film tape.

TCHAIKOVSKY: Symphony No. 6 ("Pathétique"); Piano Concerto No. 1.

Leonard Pennario; Los Angeles Philharmonic, Leinsdorf cond. SERAPHIM 69034. The concerto was recorded in 1958, when the Buffalo native was at the height of his career, and the symphony in 1960.

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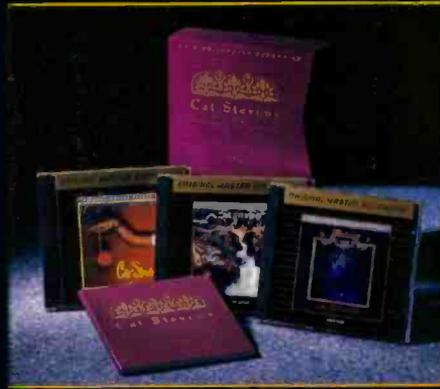
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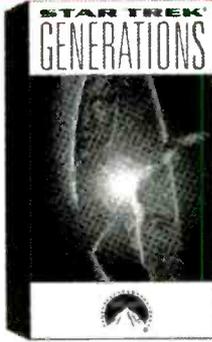


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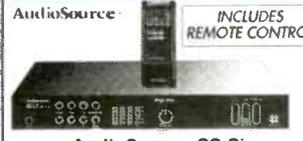
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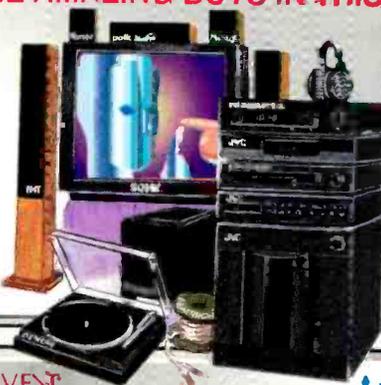
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POPULAR MUSIC

NEW RECORDINGS REVIEWED BY CHRIS ALBERTSON, FRANCIS DAVIS,
PHYL GARLAND, RON GIVENS, BRETT MILANO,
ALANNA NASH, PARKE PUTERBAUGH, KEN RICHARDSON, & STEVE SIMELS

DAN BAIRD: Buffalo Nickel.
AMERICAN 43037 (48 min).
Performance: Rockin'
Recording: Very good

Dan Baird's second post-Georgia Satellites solo album opens with a prime contender for Song of the Year. Called *Younger Face*, it's a poignant, raging, sad/angry anthem for anyone — be it a rock-and-roller, a time-clock puncher, or a CEO — who's ever had to step out of the way for the next generation. In a society where the wisdom of years has come to mean less than the assembly-line procession of new faces who get their 15 minutes simply to keep the mills of trendiness churning, Baird's lament hits home with the force of a roundhouse right. He doesn't waste his chance to make the point, bolstering his incisive lyrics with a mighty wall of overdriven guitars.

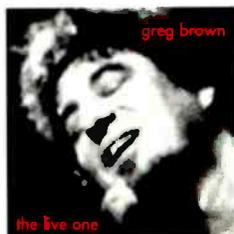
Baird's an old-school rocker who kicks the blues and boogie around with a salty wit underscored by a love of the sweaty, footstompin' fun that can be had when guitars, bass, and drums fall into the lockstep of Faces and Humble Pie by way of Sun and Stax/Volt. Though *Younger Face* is hard to top for its potency and message, Baird proves he has lots more to offer by raising a ruckus few youngbloods could hope to equal. *Cumberland River*, *On My Way*, and *Lil Bit* are wonderfully raucous, timelessly hip examples of how to kick up your heels, while the cover of *Hush* — complete with backup vocals by the song's author, Joe South — cuts even the version by Deep Purple. P.P.

GREG BROWN: The Live One.
RED HOUSE 78 (70 min).
Performance: Ingratiating
Recording: Good

Gravel-voiced poet of the down-and-out and up-and-in, Greg Brown returns for his twelfth album, a live set of his best-loved songs plus two new ones. With no accompaniment but his guitar (and spare per-

cussion on the last cut, *Moondance*). Brown transforms the small stage of a Northern Michigan club into a front porch, musing effectively on everything from fishing to the somewhat frightening similarities you share with your parents as you get older.

Musically, Brown shines brightest in *Canned Goods*, his 13-minute memoir of childhood; *Brand New '64 Dodge*, which



perfectly captures America before Kennedy's assassination; and *Boomtown*, which explains why everyone should hope their burg doesn't become one. Of the two new songs, *Billy from the Hills* shows how this singer/songwriter, with his attention to detail that fuels the psyche, is able to craft songs that stay with the listener long after the stereo has been shut off. A.N.

FRANCIS DUNNERY: Tall Blonde Helicopter.
ATLANTIC 82825 (56 min).
Performance: Virtuoso pop
Recording: Chummy but detailed

How expert a writer and performer is Francis Dunnery? Well, *American Life in the Summertime*, a killer track from his 1994 Atlantic debut, "Fearless," showed him skewering the U.S. record industry with the giddy vocal barbs and guitar hooks of a kid from Main Street. Thing is, he's from England.

If you've seen the long Dunnery locks on the cover of that album, you may be mystified by the shaved head he displays on "Tall Blonde Helicopter," but it's simply a sign that he's been studying at the Andre Agassi School of "Change? I Like Change!" And the change here has Dunnery stopping the soul moves and rock handstands that sometimes marred "Fearless" and instead drawing liberally from his deep pop wellspring.

The new album delivers in every department. Lyrics? "Cold and December 1962 / Born in a bedroom, head too big to come through." Melodies? *48 Hours* is Top 40 heaven; *Immaculate* shifts from pseudo-hoedown to plaintive balladry. Guitars? Dunnery is equally adept at lacing acoustic figures and launching electric solos. Daring cover song? He manages to give new potency to *Father and Son*, overcoming the bitter political aftertaste of its authorship by The Person Formerly Known as Cat Stevens.

"Tall Blonde Helicopter" proves that Francis Dunnery, having relocated from London to New York, now relishes American life in any season. K.R.

MELISSA ETHERIDGE: Your Little Secret.
ISLAND 4154 (48 min).
Performance: Tedious
Recording: Very good

I don't know about yours, but Melissa Etheridge's little secret — that she's an overwhelmingly mediocre talent who has relied on power posturing and graphic sexuality for almost all her glory — has been out for a long time. If there's any question, this album, coming on the heels of the fabulously successful "Yes I Am," should dispel it.

At her best, Etheridge sets up an almost palpable atmosphere of tension and unreachable passion, as she did in *Must Be*

"HOW'S THAT AGAIN?" DEPT.

ZAPPA HONORED WITH LITHUANIAN ERECTION

VILNIUS, Lithuania -- The late great rock and roll iconoclast and composer Frank Zappa will be honored with a statue in the Lithuanian capital.

Actual headline of a recent Rykodisc press release on the unveiling, in Vilnius, of a 6-foot bust of the late rock polymath, commissioned by the Lithuanian Frank Zappa Fan Club. Somewhere, we suspect, Frank is smiling.

POPULAR MUSIC

Crazy for Me from "Never Enough." On "Your Little Secret" she tries it again in *I Want to Come Over*, where she practically threatens to break down the door of a would-be lover — a woman she has spied on with yet another — cooing the come-on line "I know you're weak / I know that you want me." Where Etheridge once tried poetry, she now settles simply for butch melodrama. Her sexuality comes off as more cheap than hot, her libido always stuck on "ramrod." She reaches for vulnerability in *Shrine's Park*, a ballad about long-ago teen lust and angst, but instead we get swagger. Furthermore, when Etheridge attempts to wed spirituality to sexual pursuit, as in *All the Way to Heaven*, the results are almost laughable. She's all tough gal flexing her muscle, but unfortunately it's her crotch and not her head.

Anyone this needy is bad news. And anyone with the audacity to write a song about taking a fresh squeeze out in the country to an abandoned boxcar and then whispering "There's no one to hear / You might as well scream / They never woke up / From the American dream" deserves to have her amp unplugged. **A.N.**



GREEN DAY: *Insomniac*.
REPRISE 46046 (35 min).

Performance: Feisty
Recording: Lively

Yes. Green Day is a blatant throwback. Yes, the guys are bandwagon jumpers who got lucky. And yes, their sound can best be described as bubblegum punk. Got a problem with that?

The success of "Dookie" was just the kind of left-field fluke that makes the music biz interesting. With the follow-up, "Insomniac," Green Day hasn't fixed what ain't broke: Mining the "Dookie" groove, they sound as hopped-up and Anglophilic as ever (though singer Billie Joe has toned down the fake British accent). They still get away with more stolen riffs than anyone since Nick Lowe in his heyday, and their taste is impeccable. For starters, *Stuck with Me* is the Buzzcocks' *Harmony in My Head*. *No Pride* bags the Go-Go's' *How Much More*, and *Walking Contradiction* echoes the Kinks' *Do It Again*.

Often compared with the Ramones and the Jam, Green Day actually has its closest punk cousins in Generation X — the band, not the demographic. Like Billy Idol's old outfit, Green Day is so in love with trashy artifice that a glimpse of genuine soul comes through. The trio bashes these tunes home with enough spirit that you can forget they're recycled — or at least, you can believe the band forgot.

If "Insomniac" had been released in 1977, Green Day wouldn't have gotten laughed at. I can't imagine higher praise for this band than that. **B.M.**

WAYNE HANCOCK: *Thunderstorms and Neon Signs*.
DEJADISC 3221 (44 min).

Performance: Contrived
Recording: Good

Wayne Hancock, an Austinite best known for his participation on the *Chippy* soundtrack with Joe Ely and Butch Hancock, arrives on his solo debut as an impassioned devotee of Hank Williams, Jimmie Rodgers, and blues/swing king Louis Jordan. At times he sounds more like Ross Perot than anyone else.

Hancock is supposed to be such a real-deal, sure-thing performer that he bans drums from his backing group, the Honky Tonk Brakemen. But that's sure as heck a clarinet in the swing of *Ain't Nobody's Blues but My Own* and a trombone in *Locomotive Joe*. And you have to question the purity and ethics of a guy who crafts not one but two songs around Williams' *Move It on Over (She's My Baby, Why Don't You Leave Me Alone?)*. Granted, Hancock can write a good left-field song, and he's perfect for dance-floor junkies, as you won't be able to sit still through most of this. But he's not above the commercially theatrical or the jive, as in a line from *Juke Joint Jumping*. "It's a hip trip baby and the cats are all cool." On his worst day, ol' Hank had more soul than that in his little finger. **A.N.**

LISA LOEB & NINE STORIES: *Tails*.
GEPFEN 24734 (44 min).

Performance: Smell the cappuccino
Recording: Very good

Everyone's got to have a gimmick these days, and Lisa Loeb's is a pair of horn-rimmed cat glasses. It beats a tattoo or a piece of metal piercing her delicate flesh. Though the spectacles seem a tad contrived, they at least reinforce the image of a bookish introvert who labors lovingly over her words — fairly close to the truth in Loeb's case. You can listen to a song like *It's Over*, which includes what might be the first use of the verb "stultify" in a pop lyric, and imagine Loeb hunched over a sheaf of coffee-stained lyrics with a pencil and furrowed brow. This is, after all, an art-and-literature-smitten lass, one of those idealistic oddballs who went to college for something other than a business degree — and who confesses (in *When All the Stars Were Falling*) that she "learned how to dance from a Vincent Van Gogh."

Loeb braids folk and pop into a fetching union, singing in a breathy, insistent voice that has a lovely, limpid timbre. If you were to line up Carole King and Edie Brickell on a timeline, the next person would be Lisa Loeb. Okay, some killjoy is bound to ridicule certain of her lyrics; people who open up their hearts make such easy targets these days. But Loeb is an impressive young talent who refuses to sublimate her true feelings in irony, and "Tails" is a beguiling emotional labyrinth. **P.P.**



OASIS: *(What's the Story) Morning Glory?*
EPIC 67351 (50 min).

Performance: Totally fab!
Recording: Could be better

Oasis, Blur, and Pulp are leading a pop movement that is making waves in Britain but has yet to splash on these shores. The five-man Oasis is the most instantly likable band of the lot, cutting its postmodern guitar noise with a sense of melodic forward thrust that harks back to the Sixties without being overly cute or retro. While "(What's the Story) Morning Glory?" isn't quite as bracingly grabby as Oasis's debut, "Definitely Maybe," it's a mostly spirited batch of tunes from a band that rekindles the glorious promise inherent in the term "pop group."

Liam Gallagher's boyish vocals are instantly engaging, while a dense tapestry of guitars enfolds the material. Oasis eschews slickness for a first-take spontaneity that works well in such hooky toe-tappers as *Roll with It*. There's a nice melding of elements in *Wonderwall*: bubbling bass line, a dash of cello, percussive acoustic structure, busy drums that syncopate off the lead vocal. Overall, lead guitarist Noel Gallagher's songs hew to a fairly consistent standard that brings to mind such artful pop precursors as the Soft Boys and the dB's.

Given the current dearth of decent pop bands, this one indeed qualifies as an oasis for parched ears. **P.P.**

THE PRETENDERS: *The Isle of View*.
WARNER BROS. 46085 (57 min).

Performance: Buying time
Recording: Intimate

It's time to face the fact that Chrissie Hynde's career has become a bit of a disappointment. The Pretenders' last moment of undiluted glory was the 1983 album "Learning to Crawl"; everything since has suffered from inconsistent writing, a dearth of urgency, and lack of a full-time band. In fact, for last year's ironically titled "Last of the Independents," Hynde was reduced to writing with song doctors, and the tour that followed was a spirited but predictable oldies-based affair.

With "The Isle of View" — a title pun that has been used before, by the way — Hynde makes another obvious move by going acoustic. It's not an MTV "Unplugged" album, but it sounds just like one, down to the violins that stand in for electric guitar. Not that fans won't have reason to love it: Hynde's in terrific vocal form, displaying the warmth and depth she's picked up over the years while still connecting with youthful outbursts like *The Phone Call* and *Brass*

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POPULAR MUSIC

in *Pocket*. The set list is a nice surprise, rescuing overlooked songs like the mystical *Hymn to Her* and the nitty-gritty *Chill Factor* (both from 1987's spotty "Get Closer") instead of sticking with hits. Still, the string-heavy arrangements don't add much fresh nuance to the material — more often they just soften the edges, notably on easy-listening versions of Hynde's two finest songs. *Back on the Chain Gang and 2000 Miles*. In *Sense of Purpose* one can hear her trying in vain to coax the band into rocking, and *Revolution* merely shows how much her writing has slipped lately. The album's only notable improvement comes in a slower and somber *Kid*, with an intimacy that the original only suggested.

Hynde has enough great material stored up to pull off a departure like "The Isle of View," but a solid collection of new Pretenders songs remains way overdue. *B.M.*

SILVERCHAIR: *Frogstomp*.

ERIC 67247 (45 min).

Performance: Retro grunge

Recording: Okay

The lead singer looks like Kurt Cobain. The band sounds like (take a deep breath here) Pearl Jam, Soundgarden, Led Zeppelin, Metallica, Nirvana, etc. No wonder Silverchair has hit it big despite scorn from rock critics.

What we have here is pretty catchy stuff, centering around the Cobain/Vedder obsessions of singer/guitarist Daniel Johns, who yowls or warbles in a clear emulation/homage/rip-off of those Twin Towers of the Seattle sound. In the thundering yet melodic setting for his fevered vocals, Johns (with bassist Chris Jeannou and drummer Ben Gillies) plays well-modulated, somewhat chunky music that draws upon the full range of grunge and its foremothers. Much of this conforms to the quiet-verse/hyper-chorus approach that's by now a cliché, but hey — even a cliché can be satisfying if what you need is something familiar.

Speaking of familiar, you've heard all the pessimism, resentment, and anger of Johns's lyrics many times before, and in much more interesting form. That shouldn't be too surprising, considering his youth. *Cicada*, the one song that seems to talk, at least semi-autobiographically, about life experiences rather than vague feelings, deals with a kid who has gotten to his teens.

At minimum, "Frogstomp" is a powerful dose of potential. If these guys do a little more living and a little less listening (to other bands' records), they could make something cool. *R.G.*

STEELY DAN: *Alive in America*.

GIANT 24634 (67 min).

Performance: Polished

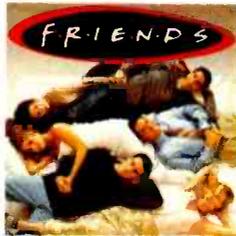
Recording: Perfect

Steely Dan has undergone a remarkable midlife transformation. For the longest time these studio hermits were total strangers to the road. Then the mercurial duo of Donald Fagen and Walter Becker broke up and sat out the Eighties. "Alive in America" documents Steely Dan's Nineties rebirth as a big band making hay on the

amphitheater circuit, having finally relaxed enough to perform in front of people.

In these concert versions of classics (and the odd solo track), the group seizes the opportunity to stretch out and solo. Guitarist Becker, in particular, has grown from a cerebral jazz doodler into an expressive soloist given to soaring, clear-toned runs. And certain songs have received arrangement facelifts. Backup vocalists provide sultry counterpoint to keyboardist Fagen's decadent *Babylon Sisters*, and a full horn section delivers the core guitar riff from *Reeling in the Years*, which, furthermore, is tilted a few degrees off its rhythmic axis. A seamless percussion segue links *Green Earrings* and *Bodhisattva*, which is where the fun really starts flying.

Being a rock band with a jazz mentality (or is it vice versa?), Steely Dan delivers on the promise of music that is both intellectual and visceral. Let's hope that all the roadwork leads to fresh studio collaborations between the two principals, whose deadpan ironies, cranky smarts, and musical cunning have been sorely missed. *P.P.*



Collection

FRIENDS.

REPRISE 46008 (50 min).

Performance: Partly swell

Recording: Variable

A fondness for a particular sitcom is sort of like a Rorschach test: It says a lot about you, either psychologically or demographically (and if you doubt me, ask yourself how come no one in Manhattan has ever watched *Home Improvement*). That being the case, I'm not about to comment on the show that spawned the soundtrack now before us, but I will say the CD is probably worth getting. There's the Rembrandts' ubiquitous theme, of course, which remains cute (if contrived) and is included here in two different versions. But we also get an interesting new song by Lou Reed (*You'll Know You Were Loved*) and two astonishing previously unreleased covers. Grant Lee Buffalo does Brian Wilson's *In My Room*, and despite a fashionable overlay of distorted guitars it's absolutely straight; the result is every bit as poignant as the Beach Boys' original. Equally surprising, Paul Westerberg (a.k.a. God) manages to turn Jonathan Edwards's *Sunshine* — a song I had heretofore considered irredeemable hippie shlock — into one of the angriest, most exciting pieces of rock-and-roll that I've heard in a dog's age. As for the rest of the album, at least you don't have to look at David Schwimmer. *S.S.*



MUHAL RICHARD ABRAMS:

One Line, Two Views.

NEW WORLD/COUNTERCURRENTS 80469 (77 min).

Performance: Nonpareil

Recording: Excellent

Muhil Richard Abrams's scores for medium-size ensembles are so rich and varied that one hesitates to label them as jazz for fear of creating false expectations. "One Line, Two Views" is simply contemporary American music at its most breathtakingly inventive, an unforced amalgam of swing and European classicism in the grand tradition of Duke Ellington and George Russell.

Only one of the seven compositions here misfires; *Ensemble Song* wastes too much time on mumbled, barely audible platitudes about the rhythms and harmonics of life before opening up into a swank and enjoyably raucous finale. Everything else is terrific, including a surging anthem for the late Julius Hemphill and Don Pullen, the sly instrumental pairings of the title track (beginning with Tony Cedras's accordion and Anne LeBaron's harp), and the high-minded mix of Schoenberg and salsa in *The Prism 3*. All in all, this is an exemplary recording that reaffirms Abrams's status as one of this era's boldest and most consistently rewarding composers — in or out of jazz. *F.D.*

ORNETTE COLEMAN

AND PRIME TIME: Tone Dialing.

HARMOLODIC/VERVE 527 483 (66 min).

Performance: Harmolodics in decline

Recording: Layered

Ornette Coleman's first release on his custom label (and his first new album since 1988's "Virgin Beauty") more or less follows the order of the set he played with Prime Time at the 1994 San Francisco Jazz Festival — a show that also featured a Coleman quartet with pianist Geri Allen and (more notoriously) a body-piercing exhibition just before intermission. The only thing in "Tone Dialing" that could be described as piercing is the lusty cry of Coleman's alto, but with Prime Time now including keyboard, tabla, and even a rapper in one track, there's frequently too much going on for Coleman to be heard to optimum effect. Though harmolodics (harmony + motion + melodies, or something like that) remains a valid concept for describing Coleman's music from the beginning, my guess is that it's close to played out as a sound.

Coleman is still a masterful improviser, but much as I treasure the joyous racket of such older Prime Time albums as "Body Meta" and "Of Human Feelings," I now long to hear him in a sparer setting. How about that quartet with Geri Allen? *F.D.*

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DENON	DCM-340	5 CD CAROUSEL CHANGER	199
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DNKYD	DXC-320	6 CD CAROUSEL CHANGER	269
PHILIPS	CDC-935	5 CD CAROUSEL CHANGER	229
SONY	CDC-C445	5 CD CAROUSEL CHANGER	199
TECHNICS	SL-PD987	5 CD CAROUSEL CHANGER	189

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 • Dolby HX Pro • Dual Power Supply • Auto Tape Monitor Function
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AIWA	ADS-950	3 HEAD DOLBY S DECK	299
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JBL LC-310
240W FLOOR STANDING SPEAKERS
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QUICK FIXES

BLACKHAWK: Blackhawk 2.

ARISTA 18792 (35 min).

Firefall lives. Unfortunately.

A.N.

MIMI FOX: Turtle Logic.

MONARCH 1008 (57 min).

A guitarist from San Francisco, Fox delivers jazz that is cool, positive, innovative, and pretty. It's sophisticated without a hint of snobbery, and in the live performances here Fox makes me wish I were in her club this minute. *William Livingstone*


NORMAN GREENBAUM:
Spirit in the Sky.

VARÈSE SARABANDE 5668 (45 min).

The 1970 title hit is the Energizer Bunny of golden oldies (most recently, it popped up in *Apollo 13*), but there's plenty of other worthwhile stuff on this retrospective, like an ode to the wonders of *Canned Ham*. My guilty pleasure of the year. *S.S.*

THE RENTALS:
Return of the Rentals.

MAVERICK/REPRISE 46093 (38 min).

Imagine Gary (Cars) Numan taking the actual Cars back in time to a late-Sixties garage, and you have the sound of "Return of the Rentals," a project conceived, written, and co-produced by Weezer bassist Matt Sharp. It's all very Guitar-zilla vs. the Moog Monster. Groove-y. *K.R.*

MEM SHANNON:
A Cab Driver's Blues.

HANNIBAL 1387 (54 min).

Shannon really is a cabbie (in New Orleans), and among other things he has put together what may be the first blues concept album: The tracks are separated by funny, scabrous conversations with passengers recorded en route to wherever. It's a gimmick, but it works. Even better, Shannon's songs and guitar playing are among the most original you're likely to hear in the genre. A terrific debut. *S.S.*

SUN RA AND HIS INTERGALACTIC
ARKESTRA: Second Star to the Right (Salute to Walt Disney).

LEO 11230 (64 min).

Recorded live in Austria in 1989 and including deft and surprisingly Erroll Gar-

ner-like piano as well as plenty of Arkestra singalongs, Sun Ra's album of Disney Capitalist Children's Marches is just what you've been waiting for without even knowing it. Could be the "it's the truth, it's actual" recording quality, but the only album I can compare this with is "Beach Boys Party" — it's that much fun, screeching saxophones and all. *F.D.*

JOHNNY THUNDERS
AND THE HEARTBREAKERS:
Live at Max's Kansas City '79.

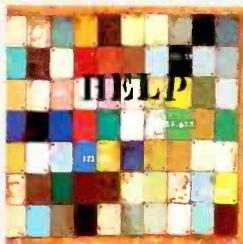
ROIR 8219 (58 min).

Pretty much what you'd expect: loud, sloppy Stones-ish guitar rock and Thunders's inimitably nasal vocal stylings. As a document of the Manhattan demimonde at a particular moment in history, this is hard to beat — but as music, legend aside, it's just okay. *S.S.*

YOMO TORO:
Las Manos de Oro.

XENOPHILE 4037 (45 min).

There are hints of jazz, classical, and flamenco influences in the work of guitarist Yomo Toro (he of the golden hands), but here he provides joyous Puerto Rican folk music with a variety of rhythm and percussion and a whole lot of enthusiasm and bounce. A certain rustic roughness merely adds to the fun. *W.L.*


HELP.

GO! Discs 828 682 (76 min).

An all-star British-rock benefit album aiding children caught in the war in the former Yugoslavia. Extremely variable, as you might guess, but the Boo Radleys and Blur sound pretty good, and Paul Weller's remake of the Beatles' *Come Together* features a guest bass appearance by Paul McCartney. *S.S.*

IT CAME FROM MEMPHIS.

UPSTART 022 (60 min).

The blues be about man/woman trouble and the catharsis of howlin', and no compilation demonstrates it more wonderfully than this companion CD to Robert Gordon's book. In *Frank, This Is It*, Frank sobs through the entire track, and in *Wet Bar* the singer pleads, "So I got a drinkin' problem, what's new? / Couldn't we work it out? / Couldn't we have a drink or something?" Time frame is mostly Sixties to now, with a primal one-string guitar leading to Alex Chiltonalia and other underground strains. Invigorating. *K.R.*

MILES DAVIS: The Complete
Live at the Plugged Nickel, 1965.

COLUMBIA/LEGACY 66955

(eight CD's, 453 min).

Performance: Seismic

Recording: Excellent remote

What is often referred to as the second classic Miles Davis Quintet — the one with Wayne Shorter, Herbie Hancock, Ron Carter, and Tony Williams — had been together for little more than a year when it opened at Chicago's Plugged Nickel during Christmas week of 1965. The group had toured Europe, appeared in major clubs at home, and made some studio recordings, but the Chicago engagement — issued here for the first time in its totality — captured this extraordinary quintet just beyond the threshold of its second phase.

As can be expected in any live recording, there are a few rough edges, but this is still an extraordinary document of one of the most satisfying working groups in modern jazz. The program repeats itself, but each time these musicians approach a tune it's from a different angle, making one virtually unaware of the duplications. Perhaps what happened in Chicago is best described as a series of explosions, a combustion of creativity: solidly anchored by Carter's bass and Williams's seething drums, the group moves effortlessly from a highly rhythmic past to a more complex present, and occasionally goes on to hint at things to come.

In this quintet we hear the kind of interactive energy, musicianship, and venture-some spirit that sparked the Armstrong Hot Five and Seven groups. Gillespie and Parker, Clifford Brown and Max Roach. Every round of *Stella by Starlight* and every turn of *Milestones* is a revelation, and you will marvel at the morphing of *My Funny Valentine*. Frankly, the whole set is a lesson in improvising skill. *C.A.*

MARK WHITFIELD: 7th Ave. Stroll.

VERVE 529 223 (66 min).

Performance: Light and lively

Recording: Quite good

Before going solo, guitarist Mark Whitfield was a member of organist Jack McDuff's group, as George Benson had been before him. For well over a decade now, we have seen the ranks of young pop-oriented players swell, but there have been few guitarists, so it's good to see Whitfield join the likes of Stanley Jordan and Kevin Eubanks.

For this "7th Ave. Stroll," Whitfield is accompanied by two generations of jazz artists, one represented by pianist Tommy Flanagan, bassist Dave Holland, and drummer Al Foster, the other by Stephen Scott, Christian McBride, and Gregory Hutchinson. There is, however, no perceivable generation gap, for everything we hear is very much in the tradition. That includes a couple of engaging duets with Flanagan (*Autumn in New York*) and McBride (*Spring in Manhattan*) and a trio number with Holland and Foster (*Sunday in New York*). Whitfield has yet to develop a distinct style, but he has absorbed much that is good in his 28 years, and he plays with impeccable taste and engaging technical fluency. *C.A.*

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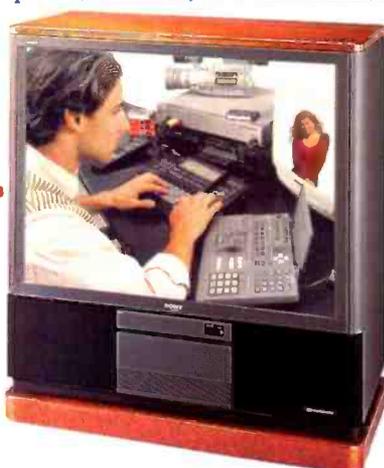
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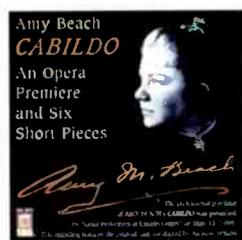
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BEACH: Cabildo; A Hermit Thrush at Eve; Five Songs.

Lauren Flanigan (Lady Valerie), Charlotte Hellekant (Mary), Anthony Dean Griffey (Tom), Thomas Paul (Gauler), Eugene Perry (Pierre Lafitte), Stephen Mo Hanan (Barker), others: Mark Peskanov (violin); Carter Brey (cello); Christopher O'Riley (piano); New York Concert Singers; Ransom Wilson cond. DELOS 3170 (68 min).

**Performance: Sweet
Recording: Fine**

Amy Beach has had a thriving posthumous career as America's most famous forgotten composer. While she was never very well known outside her native Boston during her lifetime, in recent years she has enjoyed a great vogue as America's premier woman composer of merit, one who spanned late Romanticism and the rise of modernism. *Cabildo* — a slight, appealing chamber opera for six singers, chorus, speaker, and piano trio — was never published and received its first performance in 1944, a few months after her death.

A fantasia about the legend of the pirate Pierre Lafitte. *Cabildo* has two parts: In the first, a young couple on their honeymoon in New Orleans join a group of tourists visiting the Cabildo, the former Spanish Governor's Palace. The bride lingers in the cell where Lafitte was imprisoned and has a dream — the second part of the opera — about how Lafitte was sprung from prison by his lover, the Lady Valerie.

The improbable libretto is marred by sugary, stilted language; while *Cabildo* must

have seemed risibly old-fashioned at the time of its premiere, now it verges on camp. Beach had an undeniable talent for vocal writing, though, and in this case she was greatly aided by her extensive use of Southern folk melodies, some of which are inserted into the piece almost unaltered (as in *The Beggar's Opera*). The solo piano piece that immediately follows *Cabildo* in this recording, *The Hermit Thrush at Eve*, written more than twenty years earlier, has far greater musical sophistication, as do the well-chosen songs that round out the disc.

Ransom Wilson assembled an excellent cast for this premiere recording of the opera, with Eugene Perry and Lauren Flanigan particularly engaging as Lafitte and the

Lady Valerie. It is faint praise, but *Cabildo*'s small forces and modest technical demands should help it find life as a performance work in schools. *J.J.*

BRAHMS: String Quartets Nos. 1-3; Clarinet Quintet.

Charles Neidich (clarinet); Juilliard String Quartet. SONY 66285 (two CD's, 149 min).

**Performance: Sturdy
Recording: On the snug side**

The C Minor Quartet, the first of the two string quartets comprising Brahms's Op. 51 (1873), was a long time in gestation, being preceded by a long string of trial runs. Much of its musical language expresses the same turmoil encountered on a heroic scale in the C Minor Symphony, which, combined with its relentless structural logic, makes it pretty difficult to cozy up to. Only the lovely slow movement, a romance, offers a measure of relief. The companion Quartet in A Minor is somber but more lyrical in tone and achieves a crackling energy in its finale. The Third Quartet, in B-flat Major, Op. 67, Brahms's last essay in the genre, is a delight from start to finish, freer in both form and spirit — no uptightness here — and winds up with a charming set of variations.

With the Juilliard Quartet's choice of measured tempos, along with a recording balance that leans toward the darker side of the sonic spectrum, it is the somberly romantic aspect of the two Op. 51 quartets that comes to the fore in these performances. The Op. 67 quartet fares better for me; the rich and sturdy playing is also considerably more vital. The sound as such, heard on both speakers and headphones, seems a mite confined given the ample acoustic surround of the Troy Savings Bank Music Hall, where the CD was recorded.

Voice of Hope

"I do not fool myself by thinking I'm changing the world," says soprano Barbara Hendricks of her work as a Goodwill Ambassador for the United Nations High Commission on Refugees, "but I know I'm touching something, if for no other reason, for the fact that I represent hope." Back from a trip to Rwanda to visit a refugee center for orphans she had raised funds for at a Paris benefit concert last May, she has also traveled to war-torn Sarajevo.

Hendricks takes her work for the U.N. as seriously as her musicmaking. This Arkansas native, but long-time Paris resident, has participated in over fifty recordings. The most recent include critically acclaimed performances of works by Barber and Copland with Michael Tilson Thomas and the London Symphony Orchestra (among STEREO REVIEW's "Best Recordings of the Month" last October) and "A Tribute to Duke Ellington" with the Monty Alexander Trio at the

Montreux Jazz Festival. An all-Richard Strauss CD, including the Four Last Songs, that she recorded with the Philadelphia Orchestra under Wolfgang Sawallisch will be released by EMI, her exclusive label, next month.

Barbara Hendricks in Rwanda



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CLASSICAL MUSIC

The Clarinet Quintet in B Minor, Op. 115, is autumnal late Brahms at his inspirational peak (he wrote the work for his friend the clarinetist Richard Mühlfeld). It seems that every practitioner of the instrument from the 1920's on has taken a shot at recording it. Charles Neidich, one of today's best clarinetists, may seem rather chaste compared with, say, the likes of Richard Stoltzman, but his performance is on a world-class level. As a whole, while this release has substantial merits, I would be happier to have the B-flat Quartet and the Clarinet Quintet on a single CD. *D.H.*

BRYARS: The Last Days; String Quartets Nos. 1 and 2.

Balanescu Quartet. ARGO 448 175 (73 min).

Performance: An intense classicism
Recording: Simple, effective

The liner notes for this album do not explain what Gavin Bryars meant by subtitled his String Quartet No. 1 "Between the National and the Bristol" — it sounds like the hotel district of Bucharest with a



violinist playing on every corner. *The Last Days*, a piece for two violins, begins with a movement subtitled "The Roman Ending," followed by "The Venetian Beginning" and, after two intermezzi, ending with "The Corinthian Middle"; the accompanying explanation by the composer only compounds the mystification.

That this most metaphysical, fascinating, and maddening of contemporary composers means something is certain. Clueless, I can only go by the music — which perhaps ought to be enough. What I hear from the simple, subtly perfumed writing for tradi-

tional strings is something that would be nostalgic in the work of any other composer. Here it is presented in such sober black-and-white colors and is so starkly framed that there is never the slightest hint of sentiment. The three works flow into each other like one big piece, the musical accompaniment to a long, even, slow walk down a dimly perceived, endless, colonnaded, slightly askew classical atrium.

Only in the Second Quartet, perhaps the most fully realized work of the three here (and the only one without subtitles), does the composer move beyond a limited soundscape to strive for invention, development, and conflict. Out of late Beethoven, Shostakovich, and an introspective minimalism, a fine, dark-hued, immensely melancholy Neoclassicism has been forged.

All three pieces receive very intense, moving performances by the Balanescu Quartet. *E.S.*

HAYDN: String Quartets, Op. 76, Nos. 4 ("Sunrise"), 5, and 6.

Carmina Quartet. DENON 78963 (59 min).

Performance: Gutsy
Recording: Excellent

The Swiss-based Carmina Quartet made a very strong impression four years ago with its first recording for Denon, earning high marks for adventurous programming and the most persuasive and refined musicianship in the two Szymanowski quartets and the *Langsamer Satz* of Anton Webern. The group's subsequent recordings of Debussy, Ravel, Mendelssohn, Brahms, and Haydn sustained that initial impression of refinement without quite taking wing. The Haydn in particular — the first three of the six Op. 76 quartets — seemed altogether more fastidious than enlivening; in this new CD, however, with the second half of that set, the foursome seems to have recovered the stimulating momentum of their debut recording.

The gutsy playing here celebrates the astounding creative vitality Haydn lavished on his final quartets after completing his similarly astounding cycle of symphonies. Fastidiousness, which seems as instinctive to the Carmina Quartet as to Haydn himself, is now accompanied by an uncontrived warmth of heart and an overall sense of spontaneity that are no less welcome, and certainly no less essential in realizing the character of this music. Outer movements are engagingly robust, yet filled with subtle touches of humor; slow movements are expressive on the most intimate and compassionate level, without hinting at overindulgence; the minuets really dance.

It would take a heart of stone to listen to the opening movement here of the B-flat Major Quartet (the "Sunrise," No. 4) without smiling with pleasure over the syncopated asides from the violins that follow the vigorous principal theme, the golden sound of the ensemble as a whole, and the elegance of the comments Haydn assigned to the cello, or to be unmoved by the sincerity of expression in the *Largo cantabile* of the D Major Quartet (No. 5). The recording itself is beautifully balanced. *R.F.*

SCHUMANN AND BEYOND

A new ECM disc from the wonderful violist Kim Kashkashian and associates offers three of Robert Schumann's most appealing but least often performed chamber works together with some intriguing music by the contemporary Hungarian composer Gyorgy Kurtag, whose affinities with Schumann are explained in the comprehensive annotation. The substantial Schumann works, which

Kashkashian, the superb clarinetist Eduard Brunner, and pianist Robert Levin, these works provide a more than comfortable way to get acquainted with the intriguing Kurtag pieces, which would almost surely escape mainstream notice if offered on their own.

Kurtag's Nine Pieces for viola solo, composed between 1987 and 1994, are mostly elegies, and all in pensive, melancholy modes, written for various close friends and colleagues. They are played with the most genuine involvement and persuasiveness by Kashkashian, as is the six-movement solo work *Jelek* ("signs"), composed in 1961 but revised for (and in consultation with) the violist only last year. All fifteen sections of these two works are very brief (the penultimate of the Nine Pieces runs only 27 seconds), and their very terseness acts to compound their curious poignancy. None of the first five movements of Kurtag's *Hommage à R. Sch.*, for clarinet, viola, and piano, runs as long as a full minute, but the concluding movement is an expansive 6-minute summing-up, titled "Abschied" ("farewell").

Everything about this production — its imaginative programming, the packaging and documentation, and the excellent performances and recording — sustains the very highest standards.

Richard Freed

SCHUMANN: Märchenbilder; Fantasiestücke, Op. 73; Märchenerzählungen.

KURTAG: Nine Pieces for Viola Solo; Jelek; Hommage à R. Sch.

Kim Kashkashian (viola); Eduard Brunner (clarinet); Robert Levin (piano). ECM 21508 (76 min).

CHEUNG CHING-HING/ECM



Violist Kim Kashkashian

account for about two-thirds of the CD's playing time and would therefore constitute full value on their own, include the *Märchenerzählungen*, or *Fairy Tales*, for viola, clarinet, and piano; the *Märchenbilder*, or *Fairy Pictures*, for viola and piano; and, the most familiar of the three, the Op. 73 set of *Fantasiestücke* (Fantasy Pieces), usually heard with cello but given here in the alternative version for clarinet and piano. Splendidly performed by

CLASSICAL MUSIC

LALO: Symphonie Espagnole.

VIEXTEMPS: Violin Concerto No. 5.

Sarah Chang (violin); Royal Concertgebouw Orchestra, Charles Dutoit cond. EMI 55292 (52 min).

Performance: Accomplished
Recording: Vivid

At the venerable age of 14, Sarah Chang is well on her way to having a considerable body of recorded work in the catalog. This, her fifth CD, couples two famously difficult virtuosic showpieces of the French Romantic school, both of which she performs with exemplary polish and grace. The scales and roudades of the exquisitely difficult first movement of the Vieuxtemps concerto, for example, skim by with metronomic precision, yet she lavishes as much expressiveness on the piece as one could wish for.

Lalo's *Symphonie Espagnole*, or "Spanish Symphony," is, of course, neither. In its day a radically innovative concerto written for Pablo Sarasate, the greatest violin virtuoso after Paganini, it is French to the core. For all that the composer invokes the *seguidillas* and *habaneras* of Sarasate's homeland, the piece shimmers with pure Parisian gaiety. No one conducts this repertoire better than Charles Dutoit, and he extracts vivid, colorful performances of both pieces from the Royal Concertgebouw Orchestra. The live recording sounds fine, unmarred by so much as a snuffle from the well-behaved audience. *J.J.*

LISZT: Piano Concertos Nos. 1 and 2; Totentanz.

Boris Berezovsky; Philharmonia Orchestra, Hugh Wolff cond. TELDEC 96517 (53 min).

Performance: Convincing
Recording: Full-bodied

LISZT: Piano Concertos Nos. 1 and 2; Totentanz.

Nelson Freire; Dresden Philharmonic, Michel Plasson cond. BERLIN CLASSICS 11302 (53 min).

Performance: Fine pianism
Recording: Orchestra distant

Nelson Freire, who has been away from the recording studios far too long, and Boris Berezovsky, who happens to be roughly half his age, both have all the technique and then some for dealing with the obvious display opportunities in these three works, backed by the intellectual resources to mine the frequently poetic substance beneath the glitter. Neither CD is disappointing in terms of technique or insight, but Freire is not given quite a level playing field when it comes to the caliber of his associates or the quality of the recorded sound. Michel Plasson seems determined not to be what anyone might call a full partner, but simply to keep a low profile and avoid getting in the soloist's way, and the engineers, for their part, have placed his orchestra so far behind the pianist that there is no danger of its being ignited by the sparks given off from the keyboard.

In sharpest contrast to this lackluster accompaniment from a respectful distance is the full-bodied presence of the Philharmonia Orchestra under the totally involved Hugh Wolff — responding to Berezovsky's every gesture, abetting his every hinted impulse. Here the two elements are truly integrated and build upon each other with a



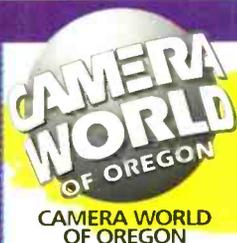
fiery spontaneity that can hardly fail to sweep the listener along. Teldec's sonics are vivid and well balanced. *R.F.*

PROKOFIEV: Cinderella; Summer Night, Suite.

Russian National Orchestra, Mikhail Pletnev cond. DEUTSCHE GRAMMOPHON 445 830 (two CD's, 138 min).

Performance: Sleek
Recording: Bright and spacious

Prokofiev composed most of his evening-long *Cinderella* ballet in 1941, a period that saw him occupied also with chamber music and piano sonatas. By the time he got



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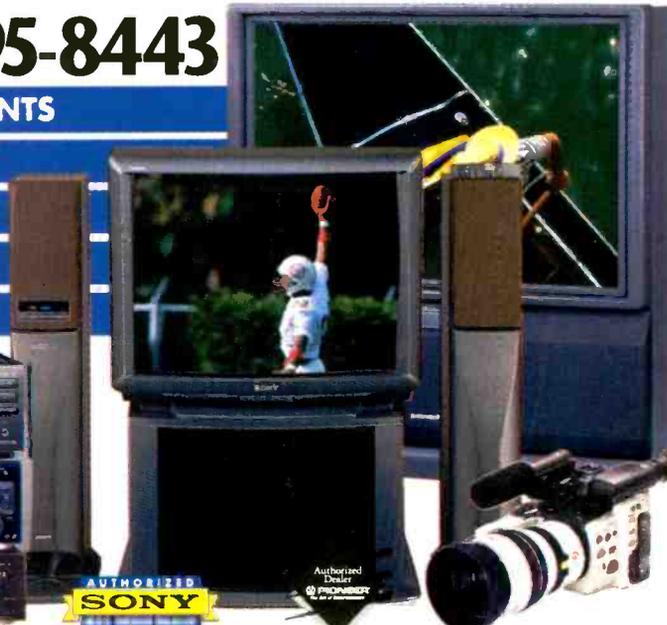
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BEETHOVEN: Septet for Winds and Strings; Sextet for Horns and Strings.

Members of the Orchestra of the Old Fairfield Academy. MUSICMASTERS 67123 (58 min).

Based in Connecticut, the ensemble performs both of these early works on period instruments with fluency and warmth — without, however, defining a very clear character in the familiar septet and with less than the full brilliance that gives point to the sextet. *R.F.*

MOZART: The Abduction from the Seraglio (excerpts, arr. Rosiniack).

Sabine Meyer Wind Ensemble. EMI 55342 (61 min).

Comprising a suite of seventeen selections from Mozart's *Abduction* transcribed for wind ensemble, this CD is long on melody and charm. Although the arrangements are not by Mozart but by his contemporary Franz Joseph Rosiniack, they sound completely authentic. Delightful! *William Livingstone*



RAVEL: Daphnis and Chloe; La Valse.

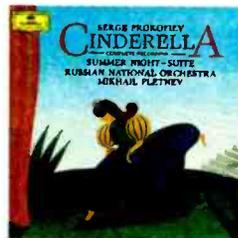
Berlin Radio Chorus; Berlin Philharmonic, Pierre Boulez cond. DEUTSCHE GRAMMOPHON 447 057 (71 min).

The complete *Daphnis* ballet is magically realized by Pierre Boulez and the Berliners, who sound as if they were born to play this music — or born to play it under Boulez. His expansive approach to *La Valse* allows every detail to register without allowing momentum to sag; the various climaxes are especially convincing. *R.F.*

SUK: Serenade; Meditation on "St. Wenceslas." JANACEK: Suite for String Orchestra.

Virtuosi di Praga, Oldrich Vlcek cond. DISCOVER 920234 (52 min).

Josek Suk's amiable 1892 string serenade and Janacek's lovely six-movement suite composed a year later add up to a program of easy listening, but the *Meditation* on the ancient Czech hymn *St. Wenceslas* is decidedly more substantial. For all its brevity, it is an intense and moving piece of music. The performance is fine, the microphone pickup a bit tight for my taste. *D.H.*



around to the orchestration at the end of World War II he had finished two of his most monumental works, the Fifth Symphony and the opera *War and Peace*. Compared with these, *Cinderella* is relatively lightweight fare. There is little of the pathos Prokofiev brought to his great *Romeo and Juliet* ballet, but he does give us lots of colorful tidbits, delightful characterizations (the ugly stepsisters), and memorable numbers, such as the Midnight Waltz in its various guises and the meltingly lovely adagio for Cinderella and the Prince. The score's orchestral coloration and rhythms are vintage Prokofiev.

A decade has passed since Vladimir Ashkenazy's fine Cleveland Orchestra recording on London of the full ballet, and Mikhail Pletnev and his body of crack Russian players not only give the Clevelanders a run for their money but add a bonus: the 20-minute *Summer Night* suite of five excerpts from Prokofiev's opera *Betrothal in a Monastery*, composed almost simultaneously with *Cinderella*. The music is relatively innocuous but pleasing to the ear, comprising a raucous opening movement, an angular third-movement minuet flanked by two atmospheric pieces, and a beguiling quasi-waltz at the end. Everything here comes off with great flair and polish under Pletnev's direction. The CD is graced by bright, clear recorded sound with a comfortably roomy ambience. *D.H.*

SCHUBERT: Violin Sonatas.

Fabio Biondi (violin); Olga Tverskaya (fortepiano). ORPUS 111 30-126 (79 min).

Performance: Irresistible
Recording: First-rate

The four sonatas here constitute two-thirds of Schubert's output for violin and piano without other instruments. They were composed for his older brother Ferdinand in 1816-17, just after the Fifth Symphony, and exhibit that lovable work's ingratiating characteristics, but they also take us a bit closer to the realm of song, in which Schubert by the age of 20 had developed a range of expressiveness a good deal deeper than he had yet achieved in his instrumental music. The range here is considerable, and Fabio Biondi, heretofore identified with Italian Baroque material, and Olga Tverskaya, who plays an obviously well-preserved 1820 Graf fortepiano, are the most persuasive advocates that these works have had in any recording format in a very long time.

Biondi is adept at ornamenting his repeats, and Tverskaya is comfortable enough with her instrument to eliminate any untoward emphasis of its "quaint" character.

More to the point, they are as remarkably attuned to Schubert's expressive character as they are to each other, and the first-rate recorded sound keeps both partners squarely in the picture for maximum effect of their warmhearted and spirited give-and-take. Mark this CD "indispensable," and let's hope for a follow-up with the *Rondo Brilliant* and the *Fantasy* in C Major. *R.F.*

WAGNER: Lohengrin.

Sharon Sweet (Elsa), Eva Marton (Ortrud), Ben Heppner (Lohengrin), Sergei Leiferkus (Telramund), Jan-Hendrik Rootering (King Henry), Bryn Terfel (Herald); Chorus of the Bavarian State Opera; Bavarian Radio Symphony Chorus and Orchestra. Colin Davis cond. RCA VICTOR 62646 (three CD's, 224 min).

Performance: Good, yet flawed
Recording: Excellent

There are many strengths in this new *Lohengrin*, but a serious flaw in the casting puts it out of contention. Among the virtues is the conducting of Colin Davis. His tempos are spacious but not dragging; the lyrical episodes are given their due, and even the most densely written passages in the massed scenes emerge with clarity. Ben Heppner is that long-awaited rarity: a tenor who sings Wagner with a fine legato, commands a clarion ring for the heroic proclamations, yet can summon the required tenderness when needed. He also delivers the text with commendable clarity.

Soprano Sharon Sweet projects Elsa's quandary convincingly and proves a worthy partner in the Bridal Chamber Scene, but her tones lose steadiness above the staff and, in general, fall short of the radiance some past interpreters revealed in this part. Baritone Sergei Leiferkus, too, captures the bravery and pride of Telramund impressively, with a seemingly limitless reserve behind his powerful sound, though the somewhat abrasive quality of that sound holds little appeal for me. The commanding King Henry of Jan-Hendrik Rootering and the resonant Herald of Bryn Terfel also deserve commendation.

Unfortunately, these worthy contributions are virtually undone by the wild and wobbly vocalism of Eva Marton, once a formidable Ortrud but now barely listenable. Such a serious casting mishap is inexplicable in today's competitive world. Given the excellent recordings of *Lohengrin* in the CD catalog (Solti/London, Kempe/EMI, Abbado/DG), as a whole this set cannot be recommended. *G.J.*

Collections

EVELYN GLENNIE:

Wind in the Bamboo Grove.

Evelyn Glennie (marimba, percussion); other musicians. CATALYST 68193 (67 min).

Performance: Very good
Recording: Effective

The most Japanese-sounding piece on this album of Japanese music by the Scottish percussionist/marimbist Evelyn Glennie is a work, *Michi*, credited to Keiko

CLASSICAL MUSIC

Abe but actually improvised by Glennie. The album is, in fact, an unstated tribute to Abe, herself an outstanding marimbist, and includes two other charming works by her and one written for her, a jazzy duet with alto saxophone by Akira Yuyama. Takayoshi Yoshioka's *Rhapsody* for marimba, flute, clarinet, bass, and drums and Minoru Miki's *Marimba Spiritual* for four percussionists are amusing rhythmical/jazzlike pieces written by or for their marimba virtuosi. In fact, I have the uneasy feeling that Glennie has taken over a big chunk of the repertoire of her Japanese counterpart and turned it into attractive and accessible music for Western consumption; I wonder how Abe feels about all this. Still, the recording is a lot of fun. *E.S.*

JENNIFER LARMORE:

Where Shall I Fly.

Lausanne Chamber Orchestra. Jesús López-Cobos cond. TELDEC 96800 (64 min).

Performance: Wow!

Recording: Unflattering

The Georgia-born mezzo-soprano Jennifer Larmore makes her solo album debut with this versatile, probing program of opera arias. It includes a few Mozartean chestnuts, such as "Voi che sapete" from *The Marriage of Figaro*, as well as little-known arias from *Mitridate*, *Re di Ponto* and *La Finta Semplice*. Handel is represented by arias from *Artodante*, *Semele*, *Rinaldo*, and *Xerxes* (the famous "Ombra mai fu"). Larmore's strengths are apparent everywhere in her vocal agility and dramatic flair. Her contralto-ish lower range makes her particularly convincing in the two arias for the trouser role of Sesto in Mozart's *La Clemenza di Tito*.

The greater vocal amplitude required by the more dramatic arias (which outnumber the lyrical ones) isn't accommodated very well by the microphone, however. There's a steely quality to Larmore's voice that makes this disc difficult to listen to from beginning to end. It seems relentless — and conductor Jesús López-Cobos and the Lausanne Chamber Orchestra play everything in the same generalized style, which doesn't help matters.

A note on the disc's misleading and ill-conceived packaging: The title "Where Shall I Fly" is illustrated with images of birds, suggesting that the contents are soothing and inspirational — but the title comes from a high-anxiety aria in Handel's *Heracles* that's not about soaring but about fleeing for your life! The annotation gives a dramatic synopsis of every selection, but texts of the arias are given only in their original languages. *D.P.S.*

THE TYPEWRITER —

LEROY ANDERSON FAVORITES.

Saint Louis Symphony. Leonard Slatkin cond. RCA VICTOR 68045 (72 min).

Performance: Catchy Recording: Very good

In his program note for this CD, Richard Dwyer puts Leroy Anderson in a line with the great theater composers from Victor Herbert to Stephen Sondheim. I always

thought Anderson was Spike Jones without the spikiness. Then I put on the CD and discovered that this is Thirties-style show music without a show. Like traditional Broadway, it is optimistic, clever, catchy, kitschy, wise, wise-guy, served up with a bagful of orchestral tricks.

Somehow, Leonard Slatkin has come up with more than two dozen of these bonbons, one cutesier and kitschier than the next, all neatly played and recorded here by the Saint Louis Symphony. *The Synco-*

pated Clock was, of course, long the theme song of late-night movies on television. But you will also recognize, I guarantee, *Fiddle Faddle*, *Plink, Plank, Plunk!*, *Sleigh Ride*, *Blue Tango*, and *The Typewriter*. Be warned: Listening to twenty-five of these pieces at a stretch is like wading through marshmallow for an hour and a quarter. But by all means, try a few on unsuspecting friends. Watch their faces light up in recognition, and then ask them to tell you what you're playing. *E.S.*

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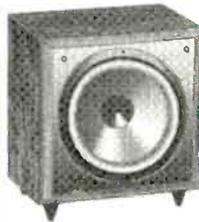
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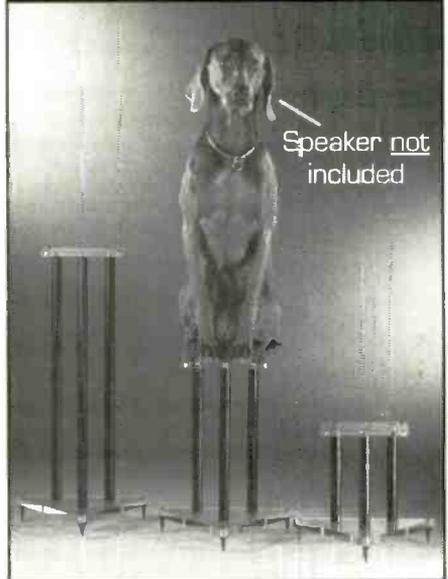
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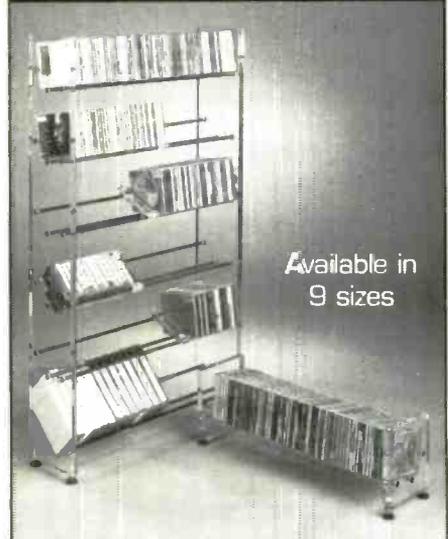
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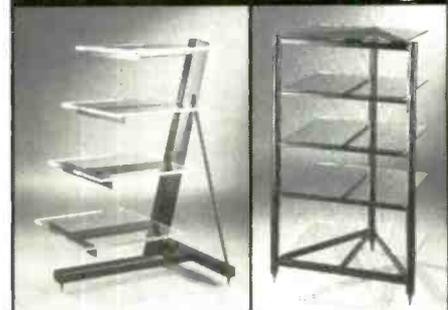
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THE HIGH END

PETER W. MITCHELL

Getting Serious About the Super CD

Historically, a sound-recording format has usually lasted for about a generation before being supplanted by a newer technology. The compact disc arrived in stores a dozen years ago, so we're already about halfway through its expected market life.

Does this mean that the CD is going to fade away in the next decade, to be replaced by an entirely new technology? There's no good answer to that question. Prognosticators who confidently assert that a new thing will come to pass all too frequently end up with egg on their faces. The recent arrival of working recorders that store audio in a solid-state memory chip rather than a moving physical medium has revived speculation that one day we may buy recordings in microchip form. More likely, record stores may become obsolete, and we may buy recordings by downloading them from the Internet and storing them on our own microchip recorders.

It all seems terribly glamorous, and it might even be practical in the foreseeable future for 5-minute songs in CD-quality sound. But audiophiles are looking for advances beyond current CD quality — higher sampling rates, 20-bit resolution, and the greater realism of discrete-channel surround sound. The data capacity required to store an hour-long four-channel recording encoded with 96-kHz sampling and 20-bit resolution is about 28 gigabits, or 3.5 gigabytes. The largest computer memory chip in current production is a 64-megabyte integrated circuit. It would store just 1 minute of that recording, and it costs over a thousand bucks.

On the other hand, last month in this space I discussed plans to develop a Super CD based on the technology of the digital videodisc (DVD). Using this approach it would be possible to mass-produce a 3.5-gigabyte recording for about a dollar a disc. For the foreseeable future, the optical disc will continue to be the most cost-effective storage medium.

The most detailed planning for the Super CD has been done by Acoustic Renaissance for Audio (ARA), a group of audio engineers based in England. During the past year ARA members have been

consulting with audio manufacturers and record companies in Europe and Japan, developing a consensus about the benefits of greater bandwidth, increased resolution, and surround sound (perhaps even including the dimension of height).

I recently met one of the leaders of the ARA, Tony Griffiths, who has been a technical director of Decca/London and PolyGram Records. He told me about what may be the most important agreement among the record companies that have been cooperating with the ARA: Red Book compatibility. (The Red Book is the Philips/Sony document that defines the characteristics of the CD.) According to this plan the Super CD, which the ARA calls the High Quality Audio Disc, would be a dual-layer disc. One layer would conform to Red Book standards, meaning that it would play on all existing CD play-

**The proposed Super CD
would be compatible with
existing CD players and
new DVD-based machines.**

ers, delivering normal CD-quality sound. New players based on DVD technology would play the second layer, which would contain the same music encoded to Super CD quality with a higher sampling rate, 20-bit or better resolution, and perhaps surround sound. For record companies and retailers, this plan has the dramatic advantage of avoiding the dreaded dual-inventory problem — the need to manufacture and display separate “normal” and “super” versions of every new CD.

And for CD buyers, it would provide a painless transition to the benefits of DVD technology. You'd be able to continue buying CD's without having to worry about picking the right type. The new CD's would bear a label identifying them as dual-layer high-density discs. You could enjoy playing your old and new discs on your present CD player as long as you like, and when you're ready to up-

grade, you could buy a new DVD-based player to access the second layer and provide Super CD sound.

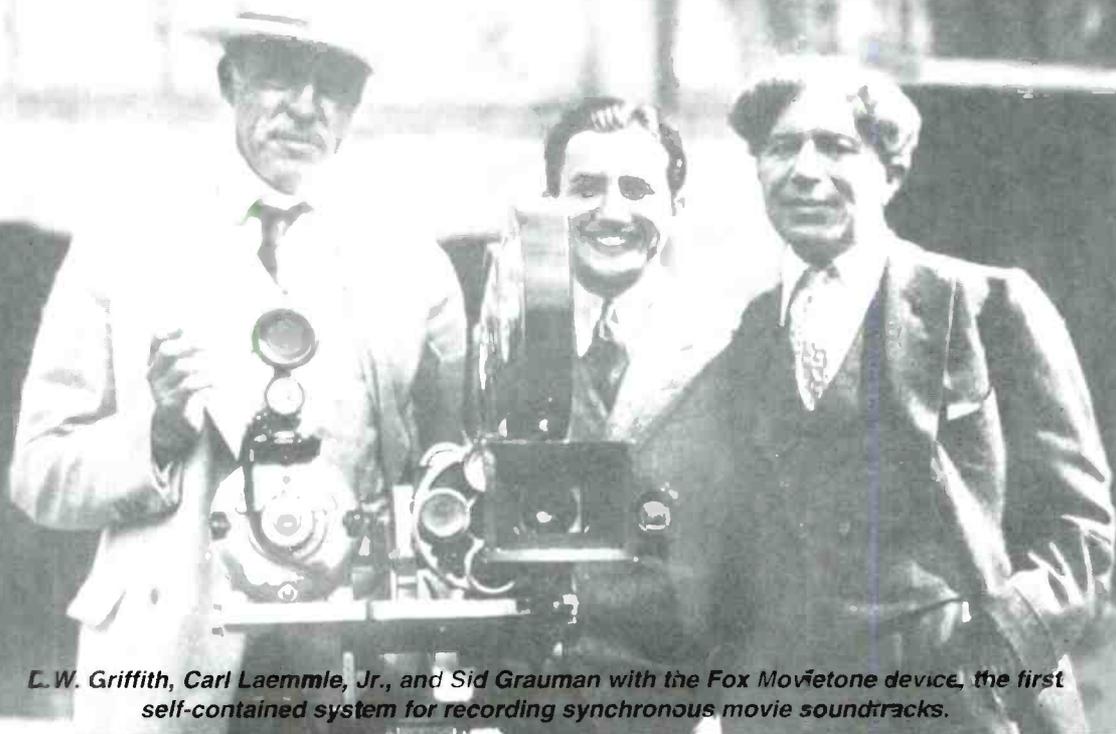
As you have probably noticed, a crucial ingredient is missing from this story: the American record industry. Major European record companies have been experimenting with surround sound and other Super CD enhancements, as have a few Japanese record companies. But large U.S. record companies were so painfully burned twenty years ago by the costly war between quadraphonic LP formats that corporate executives have steadfastly refused to have anything to do with surround sound for music.

Believe it or not, the original Red Book standard included full specifications on how to make discrete four-channel surround-sound CD's (with complete separation among all four channels), so we could have had surround sound in CD's for the last dozen years. But as far as I know, no record company has produced a single surround-sound CD using this technology. A few hundred CD's have been produced with Dolby Surround matrix encoding, building on the home theater revolution, but of course they lack the separation of discrete channels.

Good news: Things are beginning to change. John Eargle, one of the audio industry's most respected recording engineers, has in recent years been archiving the individual microphone feeds for his Delos recordings on a multichannel recorder so that when a surround-sound standard for discs is established, each recording can be remastered for surround playback. Also, during the past decade THX guru Tomlinson Holman has spent considerable time doing research on surround sound and leading the work of international standards committees, notably the SMPTE (Society of Motion Picture and Television Engineers). This work led to the worldwide adoption of the “5.1” standard for digital movie sound, which in turn led to the development of Dolby AC-3 and the adoption of 5.1-channel sound (six discrete channels, five full-range and one dedicated to the bass) as the standard for high-definition TV broadcasts in a couple of years.

A few months ago Eargle and Holman made a proposal to the Digital Standards Committee of the Audio Engineering Society to form a new working group. In October, during the New York convention of the AES, the committee formally accepted the proposal and appointed Eargle and Holman to co-chair the new group. The group's work will have the support of the ARA's Griffiths, Dr. Elizabeth Cohen (president-elect of the AES), and many other engineers. It will explore standards for the Super CD, perhaps building on the work of the ARA — but with an essential difference: U.S. record companies will be involved in the process at every step. □

1927: Moviegoers are mesmerized by a new technology



L.W. Griffith, Carl Laemmle, Jr., and Sid Grauman with the Fox Movietone device, the first self-contained system for recording synchronous movie soundtracks.

Once again, ONKYO writes a new scene into the home theater script with our new TX-SV828 receiver. It's got all the classic ONKYO trademarks—discrete amplifier design for incredible power, all-digital soundfield circuits—plus the latest surround sound innovations developed in conjunction with our global technology partners. Motorola (the TX-SV828 uses the new 24 Bit DSP microcomputer), Lucasfilm and Dolby. This dream team combination makes the TX-SV828 today's preeminent home theater receiver with the most advanced THX® processing and cinema acoustics accomplished to date.

Then we thought about tomorrow.

1996: Deja Vu



So we designed our new ED-301 AC-3 Processor. When you add the ED-301 to the TX-SV828 (or any compatible component), you create a home theater system that simply has no equal in terms of performance—not only for today, but well into the future. In typical ONKYO fashion, we've even improved on AC-3 by incorporating Lucasfilm Cinema Re-EQ processing into the ED-301. The result is a tonal balance for AC-3 movies that matches the standards Lucasfilm sets for its theaters, acknowledged as the world's finest acoustic venues for motion pictures.

All of which makes for a viewing experience that's just as mesmerizing today as it first was 69 years ago.

ONKYO®

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Matthew Polk
Co-founder, Polk Audio

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