1995 BUYING GUIDE SPECIAL

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

UPGRADING
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Our Equipment Buying Guide includes the Adcom GTP-600 A/V preamp/tuner, NAD 513 CD changer, Harman Kardon AVR 20 receiver, McIntosh MC7100 power amp, Definitive Technology Powerfield 1500 subwoofer, Pinnacle AC 500 speaker, Bose 501 speaker, and hundreds of other components.

Photograph by Dan Wagner
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Monty Python's: The Meaning Of Life 0523902
Monty Python's & Now 4: Something Completely Different 0177204
Pink Floyd: The Wall 1203802
Body Snatchers (1993): *1251800

CLUBFavorites

In the Name Of The Father 1124709
Bladerunner: 3-Body Fx's Cut 1109706
Terminator 2: Judgment Day 0233205
Cliffhanger 1114901
In The Line Of Fire 1190107
Demolition Man 1199306
Unforgiven (1992): 1084003
Rising Sun 1174804
Bridge On The River Kwai Restored 1143809
The Last Action Hero 1154806

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Star Trek V: The Final Frontier 0448005
Star Trek VI: The Undiscovered Country 1010007
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NEW RELEASES
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Crooklyn 1285005
No Escape 1288905
Bad Girls 1288808
The Seventh Sign 0591040
Fright Night 0192006
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California 1302405
Monty Python And The Holy Grail *0192005
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Grumpy Old Men 1251503
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Rambo: First Blood *0650003

The Bodyguard *1105007
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Indochine (Subtitled) *1189003
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A/V DIGEST
Creative Labs, developer of the popular Sound Blaster line of computer sound cards, has introduced a $2,000 write-once CD/CD-ROM recorder for multimedia PC's called the Digital Edge. It can store 70 minutes of digital sound or video on a single disc. Word has it that the recording industry is inked because the recorder does not include the Serial Copy Management System (SCMS) copy-inhibit chip. . . . NEC Corp. has announced the development of a handheld recorder, dubbed Silicon Audio, that's said to be capable of recording 24 minutes of CD-quality music on a solid-state flash-memory card the size of a credit card. NEC hopes to bring the recorder to market in two years. . . . Technics has shelved its plans to offer a Video CD player as part of a minisystem. Instead, the company says it will introduce a five-disc Video CD changer this spring. Samsung has also postponed its introduction of a Video CD/laserdisc player.

GLOBAL NOTES
Edited in Paris, the International Herald Tribune pointed out recently that the Beatles' album "Live at the BBC," at No. 1 on the British album charts, was not getting much competition from "The Rosary" by Pope John Paul II, which was No. 53. The IHT went on to say that the Pope was way ahead of his famous critic Sinead O'Connor, whose "Universal Mother" was No. 80 on the British charts. . . . Sony Classical has launched a new label, St. Petersburg Classics, that will present leading artists of the former Soviet Union performing music ranging from familiar classics to church music banned during the Soviet era, folk songs, and works of contemporary composers little known in the West.

VINYL LIVES
In the first half of 1994 sales of vinyl LP's increased 80 percent over the same period in 1993, according to the Recording Industry Association of America. Last year Mobile Fidelity Sound Lab resumed its distinguished program of half-speed-mastered LP's pressed on 200 grams of high-definition vinyl. The artists include the Modern Jazz Quartet, Moody Blues, Queen, Pink Floyd, and others. Smaller companies such as Chesky Records never abandoned vinyl but have continued to produce audiophile LP's at premium prices. Now mainstream companies, like Epic Records (Sony), are releasing collectible LP versions of certain recordings in advance of CD's. Pearl Jam's "Vitalogy" is one example. Because vinyl has always been at the center of dance music and clubs, BMG Classics has released a special promotional 12-inch vinyl dance single from the new Chopin recording on RCA Red Seal by Evgeny Kissin (age 22) "to get Generation X to listen to Chopin." A dead-pan RCA statement says: "We're convinced that the mazurka is poised to become the latest dance craze, and that this hot red vinyl single of four of Chopin's favorite dance tunes will inaugurate the explosion in dance clubs across the country." We're holding our breath.

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

HOLD THE PEANUTS
Still have a bunch of foam peanuts or molded polystyrene packing forms from electronics gear you got for Christmas? The Association of Foam Packaging Recyclers (AFPR) and the Plastic Loose Fill Council have set up a referral service to help you get rid of the white stuff in an environmentally responsible way. Call 1-800-828-2214 to locate a collection site for foam peanuts and 1-800-944-8448 to find out where to send polystyrene for recycling. . . . Celestial Harmonies, of Tucson, Arizona, claims to be the first record company to institute a formal environmental policy. Besides reducing waste in CD packaging, the company aims to record only artists whose environmental positions agree with its own. We just hope Celestial's tome of a catalog is made of recycled products. It weighs 3 pounds, 7.8 ounces.
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CD's vs. LP's

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

RICARDO M. HERRERA
San Jose, Costa Rica

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

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

DANIEL J. STOEHR
Burlington, WI

Disc-Recording Centennial

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

The story is quite accurate except for the final two paragraphs. Mr. Sherman states that, "A torrent of lawsuits followed, and by mid-1900 Seaman had defeated Berliner in the courts." That is incorrect. Emile Berliner had sued Frank Seaman for infringing on his patents. But Columbia sued my grandfather Emile Berliner's single-face Zonophone copy, Seaman declared that the Berliner Gramophone Company was indeed infringing upon Columbia's patent. That was merely his opinion. Columbia lost the suit because Berliner established that the groove on his disc moved the pickup stylus, whereas on a cylinder recording the pickup is propelled by a feedscrew, but my grandfather was financially ruined anyway because Columbia had previously obtained an injunction preventing him from making his own discs and gramophones. Moreover, contrary to what Mr. Sherman said, instead of taking on Seaman and American Graphophone (Columbia) in the courts and winning, Eldridge Johnson's Victor Talking Machine Company entered into cross-licensing agreements with Columbia, ending all litigation and permitting Columbia to enter the disc business, which had been its desire all along. Seaman's Zonophone was taken over by Columbia.

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

OLIVER BERLINER
Beverly Hills, CA

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

THOMAS B. LIGUORI
Wappingers Falls, NY

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

JAMES P. WEBSTER
Dover, DE

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**Speaker Power Handling**

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

Daniel VandeWiele
Bark River, MI

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

**Chase Remote Controller**

Since the publication of your January review of the Chase Technologies RLC-1 remote line controller, we have had a lot of calls from consumers who had a hard time reaching us. For the record, our toll-free number is 800-531-0631.

Bob Rapoport
President, Chase Technologies
St. Petersburg, FL

**Correction**

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

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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▼ COUSTIC
Coustic’s AMP-268p car amplifier is rated to deliver 50 watts into 4 ohms to each of four channels or 120 watts to two channels in bridged mode. It has a built-in crossover with an 18-dB-per-octave low-pass filter, a 6-dB-per-octave high-pass filter, and a line output to feed a second amplifier; each filter can be set at 90 or 125 Hz. Price: $449. Coustic, Dept. SR, 1460 Charter St., Vernon, CA 90058-2596. Circle 121 on reader service card.

▼ THIEL
The CS.5, Thiel’s smallest and least expensive speaker so far, combines a 6½-inch woofer and a 1-inch metal-dome tweeter in a 31-inch-tall ported cabinet with a sloping baffle designed to time-align the drivers’ outputs. The woofer uses a short-coil/long-gap magnet system that is said to reduce distortion. Frequency response is given as 55 Hz to 20 kHz ±3 dB, sensitivity as 87 dB, and nominal impedance as 4 ohms. Standard finish is walnut veneer. Price: $1,350 a pair. Thiel, Dept. SR, 1026 Nandino Blvd., Lexington, KY 40511.

▼ McIntosh
The McIntosh MCD7009 CD player has two 1-bit digital-to-analog (D/A) converters, a 20-bit eight-times-oversampling digital filter, and a die-cast aluminum transport with a disc-clamping mechanism that’s said to virtually eliminate vibration. Features include twenty-track programming, delete programming, track and index selection, and three repeat modes. The player comes with a remote control and sports a glass front panel with illuminated labels and a status window that can display the remaining time on a disc or in a track as well as other information. Dimensions are 17½ x 5½ x 12 inches. Price: $2,500. McIntosh, Dept. SR, 2 Chambers St., Binghamton, NY 13903-2699. Circle 122 on reader service card.
NEW PRODUCTS

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

\[\text{CT CONSOLIDATED}\]
Clutter killer: The CT-Tower from CT Consolidated Technology is designed to organize remote controls and other small items like calculators, notepads, and mini flashlights. Items attach to the lightweight plastic holder with Velcro strips (supplied). Available by mail order for $19.95 (plus $4 shipping and handling) from CT Consolidated Technology, Dept. SR, Ten Thousand Southern Mill Place, Grass Valley, CA 95949; phone 1-800-282-4680. *Circle 123 on reader service card

\[\text{MITSUBISHI}\]
Mitsubishi's CS-35803 35-inch stereo TV has dual tuners for picture-in-picture display of a second channel, stereo audio inputs and outputs, and two S-video inputs. The set is equipped to receive the StarSight on-screen program-guide service, which provides (for a monthly fee) continuously updated programming information and one-touch recording on a VCR. Price: $3,199. Mitsubishi, Dept. SR, 5665 Plaza Dr., Cypress, CA 90630. *Circle 124 on reader service card

\[\text{BLAUPUNKT}\]
Blaupunkt's CDC-RF6 six-disc car CD changer boasts a compact 9½ x 7 x 2½-inch chassis, a wired remote control, and an RF modulator so that it can play through any car system equipped with an FM tuner. Price: $430. Blaupunkt, Dept. SR, 2800 S. 25th Ave., Broadview, IL 60153. *Circle 126 on reader service card

\[\text{SOUNDSTYLE}\]
Soundstyle's X100 equipment stand, featuring a steel frame and tinted glass shelves, is designed to hold large components. It measures 19 x 25 x 15 inches and is available in six decorator colors. Price: $450. Distributed by Audiophile Imports, Dept. SR, 20128 Main St., Cross Plains, WI 53528. *Circle 127 on reader service card
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NEW PRODUCTS

**SIMAUDIO**
SimAudio's Celeste W-4070 power amplifier is rated to deliver 70 watts per channel into 8 ohms or 280 watts in bridged mono mode. It has both RCA-type and XLR balanced inputs, and the output circuitry employs no feedback loops. Price: $1,595. SimAudio, distributed by P. Heath Marketing, Dept. SR, P.O. Box 61, Livonia, NY 14487.

**AUDIO CONTROL**
Audio Control's Phase Coupled Activator Series Three is said to "restore the bass missing on most recorded material." It accepts both speaker-level and line-level inputs and has an infrasonic filter, a programmable crossover with bypass switch, and level controls for the subwoofer output and bass-processing circuit. Price: $299. Audio Control, Dept. SR, 22410 70th Avenue W., Mountlake Terrace, WA 98043-2165.

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

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

**NEWPOINT**
Newpoint's seven-outlet AV100C surge protector (left, $50) and six-outlet AV100 model ($40) are designed to protect audio and video components from electrical surges and spikes. The AV100C is also said to shield cable-TV lines from noise and interference. Newpoint backs the surge protectors with a lifetime warranty and $10,000 in lightning insurance. Newpoint, Div. of Proxima Corp., Dept. SR, 6370 Nancy Ridge Dr., San Diego, CA 92121-3212.
NEW PRODUCTS

PIETSCH
The ASP 100 audio signal processor from Pietsch uses 60-, 120-, and 180-Hz notch filters to reduce hum. Its harmonic enhancer circuit is said to increase the punch, clarity, and dynamic range of music without adding noise or changing timbre. Price: $230. Pietsch Electronics, Dept. SR, 643 E. Baltimore St., Suite B, Greencastle, PA 17225.
* Circle 133 on reader service card

RDL ACOUSTICS
The 38-inch-tall Reference 3a speaker, part of RDL's new RA Labs Black Gold Series, uses a 12-inch woofer to produce bass down to 33 Hz (~3 dB). Power handling is given as 200 watts. Finish is black vinyl. Available factory-direct for $542 a pair (includes shipping in U.S.) from RDL Acoustics, Dept. SR, 26 Pearl St., #15, Bellingham, MA 02019; phone 1-800-227-0390.
* Circle 134 on reader service card

DATAWAVE
Datawave's WS-900ST wireless speaker system includes two battery-powered 9 x 9 x 4-inch speakers, an AC/battery-powered 900-MHz transmitter with a line-level RCA-jack input, and a remote with bass, treble, and volume controls. Operating range is given as 150 feet. Available factory-direct for $270 (plus $7.50 shipping) from Datawave, Dept. SR, P.O. Box 3097, Cary, NC 27519; phone, 1-800-903-0044.
* Circle 136 on reader service card

RAX
The AC-powered illuminated CD carousel from Rax turns on steel ball bearings and holds forty CD's. Available by mail in red or blue for $29.95 (plus shipping) from Rax Creative Holders, Dept. SR, 4410 W. Union Hills Dr., Suite 7-130, Glendale, AZ 85308; phone 1-800-729-1119.
* Circle 135 on reader service card

OPTIMUS
Radio Shack's 10½-inch-tall Optimus Pro LX5 speaker, designed by Linaeum, features a 5-inch woofer and a patented dipole tweeter that is said to provide 360-degree dispersion above 5 kHz. The ported, die-cast-aluminum cabinet has a removable metal grille on top and a fabric front grille. Rated bandwidth is 70 Hz to 25 kHz. Price: $150. Radio Shack, Dept. SR, 1500 One Tandy Center, Fort Worth, TX 76102.
* Circle 137 on reader service card
Before attempting the operation of the Lifestyle® 12 home theater system, the following instructions should be carefully reviewed and memorized.

**Push**

One button. That’s all it takes to experience the dramatic sound of the Bose® Lifestyle® 12 home theater system.

This is the surround sound system that simplifies home theater. Instead of a tower of components, you get a music center with CD player/tuner built in. Five acoustically matched speakers, each small enough to hold in the palm of your hand. And an easily hidden Acoustimass® bass module. (Not shown, because you won’t see it in your home, either.) However, there is one last instruction you should follow. Hold onto your seat—after all, the sound is from Bose.

For more information and names of retailers near you, just push these buttons: 1-800-444-BOSE Ext. 505

Mon.-Fr. 9-9, Sat. 9-5 ET
Cinema DSP blurs the line between what you expect to hear and what you actually hear.

Yamaha Cinema DSP creates phantom speakers that fully replicate the experience you get in multi-speaker movie theaters. It sounds so real, you'll swear you hear sounds from places you don't even have speakers.

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Digital Sound Field Processing is Yamaha's unique technology that electronically recreates some of the finest performance spaces in the world.

While Dolby Pro Logic places sound around the room, matching the dialogue and sound effects with the action on the screen.

Together, these two technologies allow Yamaha to offer a complete line of products that deliver a truly immersive home theater experience.
of home theater components that outperform other comparatively priced products on the market.

After reading this ad, if you get the feeling that watching a movie with Cinema DSP makes a world of difference, you're absolutely right.

But don't just take our word for it. Hear it for yourself. Stop by your local Yamaha dealer for a demonstration today. It's one demo that's bound to change the way you look at movies forever. Or at least for a very, very long time. For the dealer nearest you, call 1-800-4YAMAHA.
**Dust to Dust**

Q I am concerned about the effects of dust. I realize that dust can damage a CD player, as you mentioned. But even receivers, which have few moving parts, can eventually act up if they become clogged. Rotors controls, in particular, become noisy if their contacts are disturbed by dust; when that happens, a shot of contact cleaner in the controls' housing usually cures the problem. But if that means removing the component's cover, you're better off taking over the service facility.

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

**Classic Hi-Fi**

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

A I don't know whether or not it has any future, but it certainly has an interesting past! It represents what would have been an excellent (but hardly exotic) system twenty years ago. The receiver was produced when Marantz was owned by Superscope of California and thus is of the period after the company was purchased by Superscope. The receiver was produced an excellent (but hardly exotic) system twenty years ago. The receiver was produced.

**Setup Laserdiscs**

Q Thanks for informing us about Dolby Laboratories' "Consumer Guide to Home Theater" [October 1994]. I ordered one, and now I would like to order a couple of fine-tuning laserdiscs I've read about in *Stereo Review*: "A Video Standard" and Lucashif's "Wow: Where and how?"

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

**DCC Questions**

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

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

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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CIRCLE NO. 15 ON READER SERVICE CARD
whether the signal manipulation results in audible degradation, but if it does, it's on a very small order indeed (we have not detected any degradation, even in careful A-B comparisons).

**How Many Subwoofers?**

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

AGIM PEROLLI
New York, NY

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

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

**Tuner Specs Demystified**

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

STEVE RENZE
St. Louis, MO

A In general, specifications are a guide to how well a component is designed and built, but particular specs have different relevance to different users. For instance, good capture ratio (under 2 dB) is really important only if you live in an area subject to multipath interference, where hills or buildings cause reflections of radio signals that arrive at slightly varying intervals after the originals, or if you want to listen to a station subject to co-channel interference from another station at exactly the same frequency. Since the latter can't really happen with local signals, it only applies if you listen to distant stations. Ditto for adjacent-channel selectivity, since adjacent channels are never assigned in one area. Alternate-channel selectivity may have more relevance, as you might well encounter fairly strong signals only two channels apart on the dial, but good selectivity between alternate channels is fairly easy to achieve and virtually all tuners are acceptable in this regard.

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

**Cartridge Mismatch?**

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

JOHN A. PANASIUK III
Ridgewood, NY

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

**Closet Speakers**

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

STEVEN A. WILSON
Newark, CA

A Carefully done with good speakers designed for in-wall mounting (regular speakers aren't optimized for flush-mounting, and those with rear-tilting ports must be placed out in the open), what you propose is ideal: It's the classic "infinite baffle" that ordinary speaker cabinets can only simulate. The amount of air behind a speaker is basically irrelevant (unless it's too little). As long as you make sure that the closet is acoustically sealed off from the listening room, it should work admirably. If you decide to recess equipment shelves into the closet space, just make sure there are no air leaks around the enclosure.

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

**Subwoofer Remote**

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

MARIO SOLANO
Brooklyn, NY

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

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

If you have a question about audio, send it to Q&A, Stereo Review, 1633 Broadway, New York, NY 10019. Sorry, only questions chosen for publication can be answered.
Definitive’s
C/L/R 1000 Wins
Center Channel
of the Year Award

Our award-winning center channels and bipolar surround speakers will complete your dream home theater with sonic perfection!

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Optimum home theater reproduction places heavy demands on the center speaker, the most important speaker because it handles 50% or more of the program material. It is no place to settle for second best.

Definitive’s award-winning C/L/R 1000, C1, and C1 jr. are the finest sounding shielded, low profile, high resolution center channel speakers available. (The C/L/R can also be used as a main left and right speaker.) They use superior state-of-the-art components and technology for extraordinary ultra-high definition, articulate clarity, high-power handling, tremendous dynamic range, superior depth retrieval, lifelike presence and wide, full-range frequency response.

BP1’s & 2’s Bipolar Advantage
Experts agree that Definitive’s bipolar provide an incredible, perfectly diffuse sound source which totally immerses you in the action. BP1s and BP2s are unique, ultra-compact, high resolution bipolar (front and rear radiating) systems engineered for superior performance on the rear/side surround channels of the finest home theater systems. The use of BP1s and BP2s results in a much more lifelike, dramatic, all-enveloping listening experience than is possible with conventional speakers. Visit a Definitive dealer and hear the dramatic difference for yourself.

The sonic superiority of our award-winning center channels and bipolar surrounds puts you right into the movie action.

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CIRCLE NO. 15 ON READER SERVICE CARD
The Prisoner’s Dilemma

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

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

I can see that your reaction is one of shock and disbelief. You did not expect such a predicament when you stepped out of bed this morning. But as you can see from this table of gleaming surgical instruments, this is more than a conceptual inquiry. Really, now—my curiosity is unbearable. Which shall it be? Blind or deaf? Your eyes dart frantically about the room, as if anxious to take in every detail before being robbed of your vision. That symphony you enjoy so much—just a memory. Music is something you will never know again. Think of Beethoven. He is known for the tremendous suffering his affliction caused him, but he was not even completely deaf. To be profoundly deaf... hmmmm. I can see that the gravity of the decision is sinking in.

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

Now I can see that you are plainly confused. And my patience wears thin. How can I simplify things? Consider this: We are in this room together chatting amicably. Let me turn off the lights for a moment. You see, the darkness is quite intense. A little unsettling! But you can still hear my voice, the rustling of my clothing as I move about. Your hearing suddenly grows quite keen. You had no idea what power your ears have! Now—lights go back on—but I have lowered this invisible glass shield over you. You see my mouth move, but no sound reaches your ears. You look at my lips. You can see my mustache, and follow my gestures, but it is all plainly unintelligible. Remember the time you traveled overseas and you could not understand a single word? Remember how it felt to be incommunicado? Your isolation will be a thousand times worse after I take away your hearing.

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

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

Who is more isolated from his fellows—the blind man, or the deaf man? Which sense is paramount?
Acurus Family of Amplifiers: The Stereo A250 and A150, The Three Channel 200X3 and 100X3 Featuring Precision Crafted Military-type Construction.

"If you want to be treated like one of the masses, go into a mass market store and buy mass produced product."

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<td>Audio consultants with years of experience.</td>
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</tr>
<tr>
<td>Several serious listening rooms.</td>
<td>A room crammed with look alike product</td>
</tr>
<tr>
<td>Will remove the top cover to show build quality.</td>
<td>Probably won’t even have a screwdriver.</td>
</tr>
<tr>
<td>Will come to your home and install the system.</td>
<td>You’ll be lucky if they load it into your car.</td>
</tr>
</tbody>
</table>

Each Acurus audio component is individually hand-crafted in America.

Acurus stands apart in sound, feel, fit and finish. If you want to be treated as an individual please phone 914-693-8008 for an Acurus dealer near you.

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At Bose, we believe the truest measure of an audio system is how much it increases your enjoyment of music.

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Granted, it's easy for us to believe all of this represents a new standard. But apparently others believe it as well. That's why *Time* magazine selected the Lifestyle® system as one of the Ten...
New Standard

Best Products of 1993, and the only audio product chosen.

And why Stereo Review said it is an "...attractive, easy to use, and thoroughly listenable [system for] households in which a stack of black-finished components and prominent speaker cabinets would not be appreciated."

We could tell you the Lifestyle® system is more than a better sounding stereo. We believe it represents a new era in music enjoyment.

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Better sound through research®
A Trip Down Memory Lane

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

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

I have never forgotten my first impression of AR's room at the 1954 New York Audio Fair, in the New Yorker Hotel. In those days, speakers were either small and anemic-sounding or large, expensive, and too often tubby or boomy. The AR-1, at the 1954 New York Audio Fair, was my first exposure to clean, powerful 30-Hz audio—a rarity in those days and not too common even today.

The AR-1, though not particularly powerful or "pro" (McIntosh comes to mind as one of the more with reasonable product continuity that have survived forty years or more with reasonable product continuity), was able to drive the AR-1 easily, besides being affordable, and soon became the de facto standard for driving AR speakers at shows (and for some time, I believe, at the Grand Central Audio listening room).

There are few brand names in the hi-fi world that have survived forty years or more with reasonable product continuity (McIntosh comes to mind as one of the others). We are not likely to see many birthday parties like this one, and I consider myself fortunate to have been able to attend it.
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68/1995
Technics RS-DC8 DCC Deck
KEN C. POHLMANN • HAMMER LABORATORIES

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

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

The left side of the panel holds a power switch, remote sensor, timer switch, and headphone jack. Three large knobs control headphone level, analog-input recording balance, and analog-input recording level. A push-button selects Dolby B, C, or off in analog playback. Like all DCC decks, the RS-DC8 is autoreverse, so there is a reverse-mode button for selecting single-play or repeated tape playback. Another button selects the Digital 1, Digital 2, or Analog recording input. And there is a button for selecting automatic or manual marking of track-start points.

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

The right side of the front panel holds all of the basic tape transport controls, including play, pause, stop, record, tape-direction, fast-forward,
“First Rate In Every Respect.”

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

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

Our Most Affordable Ensemble System.

Ensemble III is the most affordable member of our Ensemble family of subwoofer/satellite speaker systems, which Audio magazine said may be “the best value in the world.” Like all our speakers, it was designed by Audio Hall of Fame member Henry Kloss (founder of AR, KLH & Advent).

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

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

Ensemble III is affordable because we sell factory-direct, eliminating expensive middlemen. It doesn’t mean we cut corners when we designed it. Its subwoofer cabinet is made of the same low-resonance MDF found in our New Ensemble and New Ensemble II systems. The satellites are housed in high-grade ABS plastic, laminated to a stiff, acoustically dampening inner shell. There are built-in crossovers in both satellites and the subwoofer, so you can connect all three units directly to your receiver, or “daisy chain” the receiver to the subwoofer, then to the satellites.

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

30-Day Risk Free Audition.

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

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TEST REPORTS

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

**TRANSPORT**

<table>
<thead>
<tr>
<th>Fast-wind time (C-90/DCC-90)</th>
<th>70 seconds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speed error</td>
<td>0.29%</td>
</tr>
</tbody>
</table>

**DIGITAL RECORD/PLAYBACK**

<table>
<thead>
<tr>
<th>Frequency response</th>
<th>16 Hz to 20 kHz +0.012 dB</th>
</tr>
</thead>
<tbody>
<tr>
<td>Channel separation</td>
<td>82.0 dB</td>
</tr>
<tr>
<td>1 kHz</td>
<td>81.7 dB</td>
</tr>
<tr>
<td>10 kHz</td>
<td>81.7 dB</td>
</tr>
<tr>
<td>Signal-to-noise ratio</td>
<td>88.8 dB</td>
</tr>
<tr>
<td>(A-wtd.)</td>
<td>0.0074%</td>
</tr>
<tr>
<td>Distortion (THD+N at 1 kHz)</td>
<td>0.0069%</td>
</tr>
<tr>
<td>Linearity error (at -90 dB)</td>
<td>+1.3 dB</td>
</tr>
</tbody>
</table>

**ANALOG PLAYBACK**

<table>
<thead>
<tr>
<th>Frequency response</th>
<th>32 Hz to 18 kHz +3.8, -1.5 dB</th>
</tr>
</thead>
<tbody>
<tr>
<td>Channel separation</td>
<td>55.2 dB</td>
</tr>
<tr>
<td>1 kHz</td>
<td>43.6 dB</td>
</tr>
<tr>
<td>10 kHz</td>
<td>43.6 dB</td>
</tr>
<tr>
<td>Signal-to-noise ratio</td>
<td>56.8 dB</td>
</tr>
<tr>
<td>(A-wtd.)</td>
<td>68.1 dB</td>
</tr>
<tr>
<td>Dolby B</td>
<td>71.8 dB</td>
</tr>
<tr>
<td>Dolby C</td>
<td>71.8 dB</td>
</tr>
<tr>
<td>Distortion (THD+N at 1 kHz)</td>
<td>2.8%</td>
</tr>
</tbody>
</table>

**DIGITAL PLAYBACK**

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

**TEST REPORTS**

- Channel separation: 82.0 dB
- 1 kHz: 81.7 dB
- 10 kHz: 81.7 dB
- Signal-to-noise ratio (A-wtd.): 88.8 dB
- Distortion (THD+N at 1 kHz): 0.0074%
- Linearity error (at -90 dB): -1.1 dB

**ANALOG PLAYBACK**

- Frequency response: 32 Hz to 18 kHz +3.8, -1.5 dB
- Channel separation: 55.2 dB
- 1 kHz: 43.6 dB
- 10 kHz: 43.6 dB
- Signal-to-noise ratio (A-wtd.): 56.8 dB
- Distortion (THD+N at 1 kHz): 2.8%

**DIGITAL PLAYBACK**

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

**TEST REPORTS**

- Channel separation: 82.0 dB
- 1 kHz: 81.7 dB
- 10 kHz: 81.7 dB
- Signal-to-noise ratio (A-wtd.): 88.8 dB
- Distortion (THD+N at 1 kHz): 0.0074%
- Linearity error (at -90 dB): -1.1 dB

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- 10 kHz: 43.6 dB
- Signal-to-noise ratio (A-wtd.): 56.8 dB
- Distortion (THD+N at 1 kHz): 2.8%
How Do You Improve On “...The Best Value In The World”?  

**Cambridge SoundWorks**

**Introduces**

**New Ensemble,**

**New Ensemble II** — and a new member of the family, **Ensemble III.**

---

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

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

**The New Ensemble**

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

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

2. New Ensemble's satellite speakers use the same speaker drivers and crossover as the original, but with new midrange and high-frequency balance controls. The midrange control uses a switch that selects either the old or new range. The high-frequency balance control is a three-position switch that allows you to select the original or new balance.

3. New Ensemble's satellite speakers have relatively less output in the high-frequency range. This results in an "open" sound on large-scale symphonic works. For small-scaled music, the higher output position proves a "warmer" sound.

A high frequency control has three positions:

- A) The same balance as original Ensemble.
- B) A 2 dB high frequency increase.
- C) A 2 dB high frequency decrease.

This results in an "open" sound on large-scale symphonic works. For small-scaled music, the higher output position proves a "warmer" sound. In terms of "real life" performance, we believe our New Ensemble system competes head-on with speakers selling for hundreds more. Available with black-laminate subwoofers for $629 or with vinyl-clad subwoofers for $549.

**The New Ensemble II**

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

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

Stereo Review said the original Ensemble II "performs so far beyond its price and size it can be compared only with much larger speakers at substantially higher prices." New Ensemble II carries on this tradition, outperforming other speakers in its category, including well-known models for about twice the price. Factory-direct price, $459.

**The Ensemble III**

Now you can bring the clear, balanced wide-range sound of Ensemble speakers to a small, crowded room. Our new Ensemble III's satellite speakers are only 4 1/2" x 6 1/2" x 3" and its subwoofer is 8" x 8" x 15".

Compared to New Ensemble II, Ensemble III gives up a little in power handling, low bass range, and efficiency. Unlike the "cube" satellite speakers you'll find in most similarly priced systems, Ensemble III's satellites are two-way speakers. Ensemble III's 6 1/2" woofers use two voice coils in a cabinet with a flared port for smooth air flow.

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

Factory-direct price, including connecting wire, cutter/stripper and Hook-Up Guide, is only $529.

30 Day Home Audition.

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

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

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

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

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

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

I also played with the text-writing feature. The process proved workable, but tedious, because the deck goes through an automatic routine in which the transport engages six times before writing and three times after writing to perform its editing chores across the
In The Mid ‘70s We Created Home Theater. Now We’ve Created A New Way To Buy It.

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

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 “Cambridge SoundWorks manufactures loudspeakers 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 three speakers for use as center channel speakers in Dolby Pro Logic home theater systems. All three are magnetically shielded so they can be placed near a TV or computer monitor. Model Ten-A is a small, affordable two-way speaker. $80. Center Channel is identical to a Cambridge SoundWorks Ensemble satellite (but with magnetic shielding). $149. Center Channel Plus uses an ultra-low, ultra-wide design that is ideal for placement above (or, with optional support stand, below) a TV monitor. $219.

Surround Speakers
Cambridge SoundWorks makes two “dipole radiator” surround sound speakers. Dolby Laboratories recommends dipole radiator speakers for use as surround speakers. The Surround has a very high power handling capacity and is often selected for “high end” surround sound systems. Audio described a system that included The Surround as the “best of the best.” In many ways the surround sensation was every bit as good as far more expensive installations.” $399 pr. The smaller The Surround II is arguably the country’s best value in a dipole radiator speaker. $249 pr.

Powered Subwoofers
The original Powered Subwoofer by Cambridge SoundWorks consists of a heavy-duty 12” woofer housed in an acoustic suspension cabinet with a 140-watt amplifier and a built-in electronic crossover. Stereo Review said it provides “deep, powerful bass…31.5 Hz bass output was obtainable at a room-snaking level…they open the way to having a ‘killer’ system for an affordable price.” $699. Our Slave Subwoofer uses the same woofer driver and cabinet, but does not include the amplifier or crossover. It can only be used in conjunction with the Powered Subwoofer. $299. The new Powered Subwoofer II uses a 120-watt amplifier with an 8” woofer. $399. Our EXO-1 electronic crossover can be used with either of our powered subwoofer systems, or with powered subwoofers made by other companies. Its high pass filters keep strong, low bass signals out of the main stereo speakers, and directs them to the powered subwoofer. $299.

Home Theater Speaker Systems
We have assembled a number of home theater speaker systems that consist of center channel, surround and main stereo speakers. The combination we show here is our best seller. It includes our critically acclaimed Ensemble subwoofer satellite speaker system (with dual subwoofers), our Center Channel Plus and a pair of our best surround speakers, The Surround. You could spend hundreds more than its $1,167 price without improving performance.

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

Thanks.

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CIRCLE NO. 6 ON READER SERVICE CARD

SoundWorks is an amplified speaker system designed by Henry Kloss (founder of AR, KLH & Advent). Never before has so much high quality, wide-range sound come from such a small, affordable system. It's an ideal way to add sound to your computer.

SoundWorks consists of two satellite speakers and a compact subwoofer cabinet that holds a woofer, 3-channel amplifier and control panel. The satellites (available in black and computer beige) are magnetically shielded so they can be used by a computer monitor. The subwoofer cabinet (5 5/8" x 8" x 9 5/8") reproduces non-directional bass so it can be placed in out-of-the-way places. It also has an input for 12 volts, so you can plug SoundWorks into the cigarette lighter in your car or boat.

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

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

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

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

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

In short, the RS-DC8 meets its designer's goals: It is an audio recorder with the convenience of cassettes and the sound quality of CD. It thus succeeds as a worthy replacement for the compact cassette, the only question being, at this point, whether what people want is an improved cassette or something else entirely.
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With a backlit LED indicator, the 3D Space display shows you the current level of SRS processing.

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

**Space** adjusts the width of a sound image.

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

Vivid 3D products employ award-winning SRS technology licensed from SRS Labs. This leading-edge sound technology has earned the following patents:

U.S. Patent No. 4,748,669
U.S. Patent No. 4,841,572

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

\* Quote excerpted from a review of the SRS(C)® technology from the April 1992 issue of Audio Magazine. The Vivid 3D sound enhancement system won the Retail Vision "Best Product" award in May 1994, and the Innovations award from the International Consumer Electronics Show in June 1994. © 1994 NuReality. All rights reserved. SRS is a registered trademark of SRS Labs. All product names are trademarks or registered trademarks of their respective holders.

**NuReality**

CIRCLE NO. 36 ON READER SERVICE CARD
The NSM Model 50, despite its conventional appearance, is not just another conventional column loudspeaker. The goal of its designers was to produce a "compact acoustic suspension system with the bass response of a subwoofer, and the imaging and soundstaging of a minimonitor."

To achieve those goals, they located its single 6 1/2-inch bass driver in a separate sealed subenclosure at the bottom of the cabinet, with heavy bracing to ensure rigidity and damped with open-cell foam and Dacron. At the top of the cabinet they placed another 6 1/2-inch cone driver to handle the midbass and midrange frequencies. NSM does not indicate the effective crossover frequency between these drivers, or to the single 1-inch soft-dome tweeter located midway between the two cone speakers.

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

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

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

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

The Model 50's measured sensitivity was 85 dB, exactly as rated. The room response above a few hundred Hertz was very uniform and smooth, with a variation of only ±2.5 dB from 300 Hz to 20 kHz. When we measured the quasi-anechoic responses of the two cone drivers, with close microphone spacing, we found that the
woofers (lower drivers) output reached its maximum at 100 Hz, falling at 12 dB per octave below about 70 Hz and at 6 dB per octave from 100 Hz to 300 Hz. The upper driver (midrange) had a similar response below 100 Hz (about 3 dB lower in level than the lower one), but did not drop off as rapidly at higher frequencies and delivered several times as much power above 500 Hz as did the lower driver. Both drivers appeared to cut off above 3 kHz.

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

Quasi-anechoic MLS frequency-response measurements at several different distances from the speaker shared a number of common characteristics. All showed a maximum output at 1.5 to 2 kHz, dropping to a minimum at about 5 kHz, and returning to the 300-Hz level (the low-frequency limit of this measurement) at several frequencies between 7 and 20 kHz. Despite these minor variations, typical of most speakers in this sort of measurement, the overall response varied a mere ±3 dB from 300 Hz to 20 kHz, confirming the room-response measurements.

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

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

We measured the woofer distortion with a 5-volt input (corresponding to our 90-dB reference level) for this measurement. From 60 to 220 Hz, it was between 0.55 and 1 percent, rising at lower frequencies to 7.5 percent at 40 Hz and 13 percent at 30 Hz. In the upper part of the woofer's range, the distortion rose to 1.5 percent at 400 Hz and somewhat more at higher frequencies. But it was the upper cone driver, whose output was comparable to that of the lower driver up to about 300 Hz, that dominated the system output above 400 Hz, with a roughly constant distortion level of 1 percent from 300 Hz to 1 kHz and less than 2 percent up to 2.5 kHz, where our measurement stopped.

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

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

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

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

"You did have somebody here while I was away. Ginger—you never play the stereo, and I always play it with the grilles on!"
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It's hard to believe at this late date, but the AV-716 is NAD's first A/V receiver. It is a distinctive entry into the field, however: NAD has distilled down what is absolutely necessary in a basic A/V receiver and has delivered that essence in a high-performance product.

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

Compared with some other A/V receivers tested here recently, the AV-716 also seems comparatively lightly powered, at least as rated. In two-channel stereo, it is specified to deliver 80 watts per channel continuously into 8 ohms (115 watts into 4 ohms). In surround mode, the rating drops to 55 watts per channel into the three front speakers and 20 watts each to the two surround speakers. The circuit design, however, is capable of higher outputs than these ratings suggest, as we found in our tests. Connections and switching are provided for one stereo pair of main speakers (which serve as the front left and right speakers in a surround system) as well as a stereo pair of remotely located speakers.

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

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

Compared with many other A/V receivers, the AV-716's rear-panel layout...
There are two AC convenience outlets. A line-level subwoofer output next to the center-speaker subwoofer output delivers a mono mix of the two input channels and so requires an external crossover system such as is normally included in powered subwoofers.

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

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

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

<table>
<thead>
<tr>
<th>MEASUREMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TUNER SECTION</strong></td>
</tr>
<tr>
<td>Frequency response</td>
</tr>
<tr>
<td>FM</td>
</tr>
<tr>
<td>AM</td>
</tr>
<tr>
<td><strong>DOLBY PRO LOGIC PERFORMANCE</strong></td>
</tr>
<tr>
<td>Frequency response</td>
</tr>
<tr>
<td>left, right</td>
</tr>
<tr>
<td>center</td>
</tr>
<tr>
<td>surround</td>
</tr>
<tr>
<td>Output at clipping (8 ohms, 1 kHz)</td>
</tr>
<tr>
<td>Front left or right</td>
</tr>
<tr>
<td>Center</td>
</tr>
<tr>
<td>Surround left, right</td>
</tr>
<tr>
<td>Noise (A-wtd.)</td>
</tr>
<tr>
<td>left, right</td>
</tr>
<tr>
<td>center</td>
</tr>
<tr>
<td>surround</td>
</tr>
<tr>
<td>Distortion (THD+N, 1 kHz)</td>
</tr>
<tr>
<td>left, right</td>
</tr>
<tr>
<td>center</td>
</tr>
<tr>
<td>surround</td>
</tr>
<tr>
<td>Surround decoder input-overload margins (at 1 kHz)</td>
</tr>
<tr>
<td>left, right (re 2-volt input)</td>
</tr>
<tr>
<td>center (re 1.414-volt input)</td>
</tr>
<tr>
<td>surround (re 1.414-volt input)</td>
</tr>
<tr>
<td>Channel separation (100 Hz to 7 kHz)</td>
</tr>
<tr>
<td>left output, right driven</td>
</tr>
<tr>
<td>left output, center driven</td>
</tr>
<tr>
<td>left output, surround driven</td>
</tr>
<tr>
<td>center output, left driven</td>
</tr>
<tr>
<td>center output, surround driven</td>
</tr>
<tr>
<td>surround output, left driven</td>
</tr>
<tr>
<td>surround output, center driven</td>
</tr>
</tbody>
</table>
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High Frequency Drive Units:
- TTL™ treated textile convex domes
- Damping chambers
- Oversized magnets
- Ferrofluid cooling

Quiet Enclosures
- Critical full perimeter locked-in braces
- High velocity, low turbulence ports

THE TEST REPORTS

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

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

Measured Dolby Pro Logic perfor-
mance was outstanding for an analog
circuit, with very good separation
figures, fine frequency responses, and
elegant noise and distortion figures,
especially for the often contaminated
surround channel. The surround chan-
nel’s noise-reduction calibration was
right on the Dolby standard, and its
frequency response tracked the refer-
ence responses extremely well, within
$1 dB down to 30 dB below the Dol-
by reference level and to better than
0.5 dB from there down to -40 dB.

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

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

I was less satisfied at first with the
Hall mode—until I discovered that its
sound could be varied widely via ap-
propriate changes in both the delay-
time setting and the surround-speaker level (the manual only recommends adjusting the delay time). With enough experimentation, which took only a few seconds, I was able to find a combination of settings that provided a markedly improved sense of spaciousness over regular stereo without obscuring vocal clarity or imposing an artificial color on the sound.

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

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

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

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The Critics Agree: Paradigm sets the standard in performance and value! So don't spend more and get less. Listen to these incredible speakers today!
The Spica TC-60 is a simple but distinctively styled two-way loudspeaker system that replaces the company's long-lived and highly regarded TC-50. Although similarly styled, the TC-60 is said by the manufacturer to deliver more extended bass and much superior consistency of response versus drive level (a characteristic Spica calls dynamic linearity). Its front panel pitches backward to a depth of only 2½ inches at the top. That slope, together with the crossover design, is said to correct for delays between drivers and through the crossover so as to achieve a seamless, time-coherent output.

The TC-60 has a 6½-inch polypropylene-cone woofer operating in a vented enclosure. The port opening is on the back panel. The tweeter, a 1-inch soft-dome radiator, is above the woofer. Both drivers are offset about an inch to one side of the front panel's midline. The TC-60 is sold in mirror-image pairs, and, while Spica prefers the offset toward the midpoint between the two speakers, the manual suggests that the user experiment with the opposite arrangement as well (this presumably can affect the system's imaging characteristics).

The front panel is covered over most of its surface with a thick (½-inch) absorbent fiber pad that minimizes diffraction at the driver rims and the edges of the cabinet. The cutout over the tweeter area is specially shaped, apparently to control the tweeter's directional pattern.

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

The TC-60 specifications include a response (at the -3-dB points) of 48 Hz to 20 kHz, a nominal 8-ohm impedance (minimum 5.6 ohms at 10 kHz), and a sensitivity of 87 dB sound-pressure level (SPL) at 1 meter with a 1-watt input. The speakers are rated to handle 60 watts of continuous program, 120 watt peaks.

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

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

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

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

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

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

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Honest
Meal"

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CIRCLE NO. 42 ON READER SERVICE CARD
Ah, it's February once again, with all that entails—sending valentines to sweethearts, commemorating the removal of Beatle George Harrison's tonsils (2/7/65), and, most important,

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

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

—Robert Ripps and Steve Simels
CASSANDRA WILSON
Blue Light Till Dawn
BLUE NOTE. "She can take a song and mold it sensuously into pure poetry."

SHOSTAKOVICH
Symphony No. 13 ("Babi Yar")
Sergei Leiferkus, Yevgeny Yevtushenko; New York Choral Artists; New York Philharmonic, Kurt Masur conducting. TELDEC. "Magnificent from first to last."

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

HEINICHEN
Dresden Concertos
Musica Antiqua Köln, Reinhard Goebel conducting. "The epitome of Baroque brilliance ... impressive in every way."

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

MENDELSSOHN
Piano Sonatas Nos. 1-3; Rondo Capriccioso
Frederic Chiu. HARMONIA MUNDI. "Absolutely wonderful playing, charged with exhilarating vitality."

BILL LLOYD
Set to Pop
ESD. "More jangly guitar hooks than you'll find in a Byrds boxed set."

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

FREEDY JOHNSTON
This Perfect World
ELEKTRA. "A writerly quality rare in this post-literate age."
BRITTEN
Peter Grimes
Anthony Rolfe Johnson, Felicity Lott, Thomas Allen. Others; Chorus and Orchestra
of the Royal Opera House, Covent Garden, Bernard Haitink conducting. EMI.
"Superb...vividly alive."

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

BEAT THE RETREAT
Songs by Richard Thompson.
CAPITOL.

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

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

BRAZIL
Revelation. ATLANTIC.

COUNTING CROWS
August and Everything After. DGC.

CRACKER
Kerosene Hat. VIRGIN.

DELIBES
Copélia. Lyons Opera Orchestra,
Kent Nagano cond. ERATO.

JIMMIE DALE GILMORE
Spinning Around the Sun. ELEKTRA.

ANTONIO HART
For Cannonball and Woody. NOVUS.

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

MENDELSSOHN
Songs Without Words.
Kyoko Tate (piano). DENON.

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

MUSSORGSKY
Pictures at an Exhibition.
STRAVINSKY
The Rite of Spring.
MET Orchestra, James Levine cond.
DEUTSCHE GRAMMOPHON.

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

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

KEVIN SALERM
Soma City. ROADRUNNER.

SEAL
What a Little Moonlight Can Do.
CONCORD JAZZ.

TOBY TWINING MUSIC
Shaman. BMG CATALYST.

THE TRACTORS.
ARISTA.

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

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

**THE BEAVIS AND BUTT-HEAD EXPERIENCE**
Geffen. "They . . . heh-heh-heh . . . more than anyone else . . . heh-heh-heh . . . would say, ‘It sucks.’" —R.G.

**DAVID GATES**
Love is Always Seventeen
Discovery. "Yeah, and middle age is often soft and flabby." —A.N.

**MARILYN HORNE**
The Men in My Life
RCA. "The scuzzpit of the year’s crossover albums by otherwise honorable classical artists." —R.N.

**MIKI HOWARD**
Sings Billie Holiday
Giant. "A mistake." —PG.

**NINE INCH NAILS**
The Downward Spiral
Interscope. "What am I hearing here that my own garbage disposal can’t tell me?" —PP.

**PINK FLOYD**
The Division Bell
Columbia. "Aimless cosmic mush from a band whose alienation has curdled into autism. Please go away!" —PP.

**PUBLIC ENEMY**
Muse Sick-N-Hour Mess Age

**B.B. KING AND DIANE SCHUUR**
Heart to Heart
GRP. "A mean-spirited producer’s mismatch—B.B. barely survives this holocaust." —C.A.

**FRANK SINATRA**
Duets
Capitol. "It may force AT&T to rethink its ‘Reach Out and Touch Someone’ slogan." —C.A.

**ANDREW LLOYD WEBER’S SUNSET BOULEVARD**
Polydor. "The main sunset in evidence here involves Sir Andrew’s singsong creativity." —R.H.
“One System. Movies and Music.”

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

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

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

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

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

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

by Peter W. Mitchell

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

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

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

An audio system includes three types of components: signal sources, such as a CD player or tape deck, the electronic products that receive, control, and amplify the audio signal, and the loudspeakers or headphones, electromechanical transducers that convert the electronic signal into sound. The basic electronics of a stereo system were substantially perfected about fif-
teen years ago. Although there have been many refinements in circuit design since then, resulting changes in basic sound quality have tended to be, at most, rather subtle. More often the benefits have been in respect to improved performance under adverse operating conditions (driving difficult loudspeaker loads, for example) or reduced cost. As a general rule, then, you should, when possible, buy any new electronic component “on approval,” meaning that you can try it at home for a few days and return it for a full refund if you find that it really doesn’t sound any better than your old gear.

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

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

Tuners

With few exceptions, today’s FM tuners are no more sensitive than those of a decade ago—often the opposite, in fact. In most other respects, including selectivity, frequency response, distortion, noise, and overall sound quality, they have evolved only slightly. But any improvement, no matter how modest in absolute terms, may be significant if it deals with a problem that bothers you. For example, many FM stations now broadcast stock-market quotations and other digital data via an SCA subcarrier. Intermodulation between the stereo subcarrier and the SCA signal can add high-pitched whistles and burbles to the received sound. A new tuner may be a good investment if it minimizes such SCA interference.

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

There’s also the signal itself to consider. At its best, FM radio can deliver very good sound, but its basic quality has not advanced since stereo was added thirty years ago. FM is plagued by dynamic compression, birdies (SCA and digital subcarriers), hiss, multipath, and commercials. Fortu-
The B&K Components EX4420 ($998) is a dual-mono stereo power amplifier with separate power supplies for each channel. It is rated at 200 watts per channel into 8 ohms and has balanced as well as standard unbalanced inputs.

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

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

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

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

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

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

Amplifiers and Receivers

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

But the best new amplifiers have greater dynamic headroom for short-term peaks than older models did, and they can also deliver greater power into “difficult” speaker impedances—an improvement that may be perceived as more authoritative bass. Even if a new amplifier has the same power rating as your old amp, it may sound more powerful if it can deliver higher current into low or highly reactive impedances. If you decide to upgrade to a larger amplifier because you want more powerful sound, remember that you will need at least a 3-dB increase (double the wattage) to make a readily audible difference.
For many people the best reason to invest in a new amplifier or receiver is to acquire the marvelous convenience of remote control. Most new products have it; most old ones don't. If you don't have remote control now, be happy as long as you can. Convenience is addictive: Once you become accustomed to it, you'll never want to go back to living without it.

**CD Players**

During the last ten years the most dramatic change in CD players has been a steep decline in prices. If you are a member of the large minority that still listen mainly to cassettes or LP's and have not yet invested in a CD player, there may never be better time to convert than now. If the clarity of the sound doesn't persuade you, the convenience of CD's probably will—with more than an hour of playing time on most discs, instant start, quick access to all selections in any order, and easy repeat. A CD changer holding from three to a couple of hundred discs provides even more convenience. And if your musical interests extend beyond the newest recordings, record companies have been doing a marvelous job of reissuing much of the history of recorded music in low-price compilations.

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

Ultimately, you have to sort such questions out for yourself. The best approach is to listen to the same disc over and over again. The Onkyo Integra DX-C909 six-disc carousel CD changer ($659) allows as many as three discs to be changed while another is still playing. It uses the company's AccuPulse Quartz D/A conversion system for low distortion.

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

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

If you haven't already made the jump to CD, this is a good time to do it.
The Sansui AV9000DSP A/V amplifier ($900) provides both Dolby Pro Logic surround decoding and DSP-based ambience enhancement for music recordings. It is rated at 80 watts per channel across the front, 20 watts each to the surrounds.

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

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

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

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

Recording

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

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

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

With digital recording systems (DAT, DCC, MiniDisc), accurate response is designed in and is unaffected by the choice of tape or disc. There’s never a need to worry about setting bias, equalization, or calibration levels to match the medium. Digital record-
ers provide more accurate reproduction than analog cassettes, are virtually noise-free, and are totally free of wow and flutter. If you are active in recording, the best news is that prices of all three types of digital recorder have dropped to the affordable $500 range.

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

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

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

**Transducers**

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

Speakers of different brands, and even from different nations, are becoming more similar in sonic character as they all approach greater accuracy. Plastics and new manufacturing processes have led to the mass-production of smoother-sounding woofers and tweeters, while computerized measuring systems have made it much easier for designers to select good drivers and to identify their reso-
nances. Modern speakers also have more precisely tailored crossover networks (thanks to computer-aided design), much better power handling (thanks to magnetic-fluid cooling and other refinements), and less distortion on high-volume peaks.

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

Getting Down

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

In the Ear

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

The Biggest Upgrade

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

If you are happy with the sound of your stereo speakers, simply add small center and surround speakers whose timbre is similar to that of your main speakers. If you’re ready to start over, the most cost-effective surround system will consist of five identical mini-speakers plus a subwoofer or two.

What About Cables?

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

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

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

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

CUTTING-EDGE BASS: APERIODIC SYSTEMS
CAR STEREO REVIEW

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Get Monster Bass With
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It used to be simple. You had a car. It came with a radio. You listened. Period.

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We know, you've heard our name before. You may know us as a manufacturer of quality loudspeakers. Or perhaps you're familiar with our acoustically matched loudspeaker and electronics packages.

Well, Audiofile has become much more than you remember. We've decided to take our concept of complete home theater a step further. We're introducing a new line of finely crafted home theater furniture - fully-functional cabinets made specifically to house all video and audio equipment with enhanced speaker placement.

And now you can integrate our furniture with one of our surround sound systems, such as the MTS-6 complete home theater system (pictured above). With the MTS-6, you'll be purchasing 290 watts of power which drive five channels of Dolby® ProLogic processing. In short, all the audio equipment you'll need to turn your TV into an exciting home theater system.

So we invite you to visit your local dealer, and ask for a demonstration of the new product line from Audiofile. A name you'll always remember, a sound you'll never forget.

Special Introductory offer: Purchase one MTS-6 system and receive a 27AV audio/video cabinet FREE (a $500 value!)
So you're in the market for some new audio gear? Or audio/video gear, for the home theater you're working on? Either way, you're in the right place. On the following pages you'll find descriptions of well over 1,000 components—receivers, amplifiers (power amps, preamps, and integrated amps), CD players (including multdisc changers and CD/laserdisc combi-players), tuners, speakers, and, for the first time, surround-sound processors. (Look for home recording equipment and blank media next month.) While we don't have the space to list every component from every manufacturer, we do offer a broad sampling of products from more than 150 well-known companies. Please note that the absence of a particular model or brand is in no way intended to reflect on its quality.

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

—Bob Ankosko
**RECEIVERS**

**AUDIOPHILE ACCESS**

**MRX Multizone Receiver**
12-channel multizone receiver featuring six separate zone controllers, six 40 W x 2 power amps, AM/FM tuner with six presets, and an infrared interface for controlling other brand source components. Four RCA stereo audio inputs: six RCA preamp outputs; six stereo amp outputs; one RCA tape output. Volume, bass, and treble can be set independently for each zone.

17 x 5 1/4 x 15 1/2 in; 35 lb..................$5,400

**BANG & OLUFSEN**

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

**CARVER**

**HR-895 365-W A/V Receiver**
5 channels: Dolby Pro Logic and 3 other surround modes. 110 W x 2 (front) with 0.09% THD + 75 (center) + 35 (rear), all into 8 ohms. 7 audio inputs including phono; 4 composite-video inputs; 3 S-video inputs; subwoofer output; pre-out/main-in loop for each channel. Features Sonic Holography image-enhancing circuitry: ACCD anti-multipath tuner circuitry. Infrared receiver for 2-zone operation: 30 tuner presets, programmable 2-zone remote control. Amps: FR 20-20,000 Hz ±0.5 dB FM; 50-150 kHz quieting ±39.2 dB stereo. AM rej 55 dB; cap ratio 1.5 dB; all-ch sel 60 dB narrow; SN/6 dB stereo: THD 0.5% stereo at 1,000 Hz. 19 x 6 1/4 x 17 1/2 in; 34 lb..................$3,500

**HR-742 50-W A/V Receiver**
2 channels, 80 W x 2 into 8 ohms with 0.1% THD or 130 x 2 into 4 ohms. 5 line-level inputs; 5 line-level composite-video inputs. Features ACCD anti-multipath tuner circuitry: Sonic Holography image-enhancing circuitry: motor-driven volume control; 30 tuner presets; remote control. Amp: FR 20-20,000 Hz ±0.5 dB FM; 50-150 kHz quieting ±39.2 dB stereo. AM rej 55 dB; cap ratio 1.5 dB; all-ch sel 70 dB narrow; SN/6 dB stereo: THD 0.5% stereo at 1,000 Hz. 19 x 6 1/4 x 17 1/2 in; 40 lb..................$1,250

**DENON**

**AVR-2500 200-W A/V Receiver**
5 channels: Dolby Pro Logic, Dolby 3 Stereo, Wide Screen, Live, Mono-Movie, Classic, Rock, and Stadium modes; DSP. 70 W x 3 (front, center) + 20 x 2 (rear). 6 audio inputs; 2 audio outputs; mono and center-channel line-level outputs; 3 video inputs; 2 video outputs. Features RDS radio data reception. Normal, wide, and phonet channel modes: Wide Screen and Live DSP Dolby Pro Logic modes: 32 AM/FM presets. Programmable remote control or basic remote control only..........................$750

**AVR-1000 250-W A/V Receiver**
5 channels: Dolby Pro Logic, Dolby 3 Stereo, Wide Screen, Live, Mono-Movie, Classic, Rock, and Stadium modes; DSP. 70 W x 3 (front, center) + 20 x 2 (rear) into 8 ohms. 5 audio inputs; 2 audio outputs; 2 composite-video inputs; 2 composite-video outputs; mono subwoofer output. Normal, wide, and phantom channel modes; auto input balance; memory for source, surround mode, level/balance settings for center and rear speakers; delay time, and DSP parameters accessible via remote control. 16 AM/FM presets. System remote control..........................$650

**DUAL**

**CR596CR 85-W A/V Receiver**
2 channels, 85 W x 2 into 8 ohms. Features Class A amplification; digital quartz synthesis tuning: remote control. FR 10-70,000 Hz ±0.02%..................$620

**CJR106CR 80-W A/V Receiver**
2 channels, 80 W x 2 into 8 ohms. Features Class A amplification; digital quartz synthesis tuning; remote control. FR 10-60,000 Hz THD 0.02%..................$480

**FISHER**

**RS-737 200-W A/V Receiver**
5 channels: Dolby Pro Logic mode. 80 W x 3 (front, center) + 20 x 2 (rear) into 8 ohms at 1,000 Hz with 0.9% THD or 120 x 2 into 8 ohms with 0.05% THD. 4 audio and 2 A/V inputs: front and rear-panel A/V inputs. Features quartz-PLL tuning. Selectable digital delay: 40 AM/FM presets; 7-band EQ; A/V switch. A/V remote including controls for Fisher 24-disc changer..................$450

**RS-727 240-W A/V Receiver**
5 channels: Dolby Pro Logic mode. 100 W x 2 (front) with 0.0% THD + 20 (center) at 1,000 Hz with 0.9% THD + 10 x 2 (rear) at 1,000 Hz with 0.9% THD. All 4 A/V inputs and 8 audio and 2 A/V inputs. Features quartz-P LL tuning. Selectable digital delay: 40 AM/FM presets; A/V switch. A/V remote with controls for Fisher 24-disc CD changer.................$350

**RS-717 80-W A/V Receiver**
2 channels, 80 W x 2 into 8 ohms with 0.3% THD. 4 audio and video inputs, 2 tape and 2 VCR monitors. Audio-direct mode: 4 room-size and 5 effect-level DSP settings; memory for source, surround, and rear speakers; delay time, and DSP parameters accessible via remote control. 16 AM/FM presets; 8 audio inputs. Features quartz-PLL tuning. Remote with controls for Fisher 24-disc CD changer.................$270

**HARMAN KARDON**

**AVR30 190-W A/V Receiver**
5 channels: Dolby Pro Logic. DSP. 50 W x 3 (front) + 25 x 2 (rear) into 8 ohms with 0.09% THD. 5 audio inputs; 2 composite-video inputs; 2 A/V inputs. 2 composite-video outputs; 2 A/V outputs. 2 A/V inputs. Normal, wide, and phantom-channel modes; auto input balance; memory for source, surround mode, level/balance settings for center and rear speakers; delay time, and DSP parameters accessible via remote control. 16 AM/FM presets. Denon IS-system remote control; basic remote control only..........................$1,149

**AVR25 245-W A/V Receiver**
5 channels: Dolby Pro Logic, Theater, Stadium, and Dolby 3 Stereo modes. 65 W x 2 (front) (with 0.09% THD + 20 x 2 into 4 ohms) and 35 x 2 into 8 ohms. 4 audio inputs. Features quartz-PLL tuning. Motor-driven volume control; 50-150 kHz quieting ±39.2 dB stereo. AM rej 55 dB; cap ratio 1.5 dB; all-ch sel 60 dB narrow; SN/6 dB stereo: THD 0.05% stereo at 1,000 Hz. 19 x 6 1/4 x 17 1/2 in; 40 lb...................$769

**AVR20 170-W A/V Receiver**
5 channels: Dolby Pro Logic, Hall, and Dolby 3 Stereo modes. 50 W x 3 (front, center) into 8 ohms with 0.09% THD + 10 x 2 (rear) with 0.9% THD and 60 x 2 into 8 ohms with 0.09% THD. 5 audio inputs and tape monitor. 5 video inputs; line-level outputs for each channel. Adjustable digital delay: 30 AM/FM presets........$369

**HR-3550 50-W A/V Receiver**
2 channels, 50 W x 2 into 8 ohms with 0.09% THD + 55 x 2 into 4 ohms with 0.3% THD. Phono input: 2 tape monitors; outputs for 2 speaker pairs. 30 AM/FM presets; 4-way dubbing matrix; video switching; simulcast listening and recording: 16 AM/FM presets; on-screen displays. System remote control and separate home-theater controller..................$1,229

**HR-3550 50-W A/V Receiver**
2 channels, 50 W x 2 into 8 ohms with 0.09% THD + 55 x 2 into 4 ohms with 0.3% THD. Phono input: 2 tape monitors; outputs for 2 speaker pairs. 30 AM/FM presets; 4-way dubbing matrix; video switching; simulcast listening and recording: 16 AM/FM presets; on-screen displays. System remote control and separate home-theater controller..................$1,229

**HR-3550 50-W A/V Receiver**
2 channels, 50 W x 2 into 8 ohms with 0.09% THD + 55 x 2 into 4 ohms with 0.3% THD. Phono input: 2 tape monitors; outputs for 2 speaker pairs. 30 AM/FM presets; 4-way dubbing matrix; video switching; simulcast listening and recording: 16 AM/FM presets; on-screen displays. System remote control and separate home-theater controller..................$1,229

**HVW**

**RX715VFTN 25W A/V Receiver**
5 channels: Dolby Pro Logic, Hall, and Stadium surround modes. 70 W x 3 (front, center) + 20 x 2 (rear) into 8 ohms at 1,000 Hz with 0.7% THD or 120 x 2 into 8 ohms with 0.06% THD. Features ACCD anti-multipath tuner circuitry. Infrared receiver for 2-zone operation: 30 tuner presets; programmable 2-zone remote control. Amp: FR 20-20,000 Hz ±0.5 dB FM; 50-150 kHz quieting ±39.2 dB stereo. AM rej 55 dB; cap ratio 1.5 dB; all-ch sel 60 dB narrow; SN/6 dB stereo: THD 0.5% stereo at 1,000 Hz. 19 x 6 1/4 x 17 1/2 in; 26 lb..................$1,250

**STereo RReview FEBruary 1995**
RECEIVERS

Line-level subwoofer and rear outputs; 2 video inputs; outputs for 2 speaker pairs; headphone jack. Adjustable digital delay; 40 AM/FM presets; station-name display; spectrum peak indicator; fluorescent display. A/V remote control with power switch.

RX155VTN. As above, with DSP, digital Dolby Pro Logic, 7-band graphic EQ with 5 user presets, and front-panel A/V input. A/V remote control with illuminated keys.$630

RX550VTN 230-W A/V Receiver
5 channels: Dolby Pro Logic and Dolby 3 Stereo modes. 70 x W 3 (front, center) + 20 x 2 (rear). 4 audio inputs: video input; 2 video outputs; outputs for 2 front-speaker pairs; headphone jack. Adjustable digital display; station-name displays; fluorescent display. A/V remote control with power switch.$500

RX315TN 105-Wch Receiver
2 channels. 105 W x 2 into 8 ohms with 0.8% THD. Outputs for 2 speaker pairs; headphone jack. Features motor-driven volume control; 4 speaker surround mode; 40 AM/FM presets; fluorescent display. A/V remote control with power switch.$260

KR-V6060 350-W A/V Receiver
5 channels; Dolby Pro Logic. 43 W x 3 (front, center) + 25 x 2 (rear). 4 audio inputs: video input; 6 line-level outputs; 2 video outputs; outputs for 2 front-speaker pairs; headphone jack; 2 switched AC outlets. Features fan cooling; motor-driven volume control; quartz-synthesis tuner. Test-tone generator; auto input balance; digital delay; center- and rear-channel level controls. 20 AM/FM presets; direct station access; universal remote control with mute.$549

KR-V7060 350-W A/V Receiver
5 channels; Dolby Pro Logic. 43 W x 3 (front, center) + 25 x 2 (rear). 4 audio inputs: video input; 6 line-level outputs; 2 video outputs; outputs for 2 front-speaker pairs; headphone jack; 2 switched AC outlets. Features fan cooling; motor-driven volume control; quartz-synthesis tuner. Test-tone generator; auto input balance; digital delay; center- and rear-channel level controls. 20 AM/FM presets; direct station access; universal remote control with mute.$549

KR-V6060 250-W A/V Receiver
5 channels; Dolby Pro Logic. 43 W x 3 (front, center) + 20 x 2 (rear) or 100 x 2. 4 audio inputs: video input; 2 video outputs; outputs for 2 front-speaker pairs; headphone jack. 2 switched AC outlets. Features motor-driven volume control; quartz-synthesis tuner. Test-tone generator; auto input balance; digital delay; center- and rear-channel level controls; 20 AM/FM presets; direct station access; fluorescent display; remote control with mute.$399

KR-V5560 250-W A/V Receiver
5 channels: Dolby Pro Logic and Dolby 3 Stereo modes. 70 W x 3 (front, center) + 20 x 2 (rear). 4 audio inputs: video input; 2 video outputs; outputs for 2 front-speaker pairs; headphone jack. 2 switched AC outlets. Features motor-driven volume control; quartz-synthesis tuner. Test-tone generator; auto input balance; digital delay; center- and rear-channel level controls. 20 AM/FM presets; direct station access; remote control with mute.$399

KR-A5060 100-Wch Receiver
2 channels. 100 W x 2 into 8 ohms; 4 audio inputs; 2 audio outputs; 2 speaker pairs; headphone jack. 2 switched AC outlets. Features motor-driven volume control; quartz-synthesis tuner. 10 AM/FM presets; direct station access: auto/manual tuning; bass, treble, and balance controls; loudness; remote control.$299

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

LUXMAN
RV-371 315-W A/V Receiver
5 channels; Dolby Pro Logic, Simulat-ed-Stereo, and 2 Hall modes. 75 W x 2 (front) + 55 x 3 (center, rear). 12 audio inputs: switchable phone/line-level input; S-video terminals; composite video on-screen-display output; front-panel A/V input; system bus connection. Multiroom capability; variable rear-channel time delay; A/V record selector; FM tuning in 25-kHz steps; 20 AM/FM presets; deataeble bass and treble controls; sleep timer; on-screen displays. Black. Remote control.$2,000

MARANTZ
SR-K2 MIJ 365-W A/V Receiver
5 channels: Dolby Pro Logic mode. 110 W x 2 (front) into 8 ohms with 0.09% THD + 75 W + 1 (center) into 8 ohms + 35 x 2 (rear) into 8 ohms. Compatibility: 5 channels; Dolby Pro Logic mode. 25 W x 2 (front). 60 AM/FM presets; 2 remote control options; FM; cap ratio 1 dB; alt-ch sel 70 dB narrow; S/N 58 dB stereo; THD 0.08%. Remote control.$349

SR-82 MIJ 295-W A/V Receiver
5 channels: Dolby Pro Logic mode. 75 W x 2 (front) (rms) with 0.09% THD + 75 x 1 (center) + 35 x 2 (rear) into 8 ohms. Phono input: pre-out/main-in loop for each channel; front-panel A/V input; outputs for 2 front-speaker pairs; line-level subwoofer output. 2-zone multiroom mode; test-tone generator; 30 AM/FM presets; 2-line multiroom kit optional. FM; cap ratio 1 dB; alt-ch sel 70 dB narrow; S/N 68 dB stereo; THD 0.05%. Remote control.$1,149

SR-73 295-W A/V Receiver
5 channels. Dolby Pro Logic mode. 75 x 2 (front) (rms) with 0.09% THD + 75 x 1 (center) + 35 x 2 (rear) into 8 ohms. 4 audio and 3 video inputs; line-level outputs for each channel. Features motor-driven master volume control. Adjustable digital delay; auto input balance; test-tone generator. 5 user signal-processing presets; bass, treble, and bass-EQ controls. Programmable memory control with center- and rear level controls. FM: cap ratio 1 dB; alt-ch sel 70 dB; S/N 72 dB stereo; THD 0.5%. Remote control.$399

SR-63 70-Wch Receiver
2 channels. 70 W x 2 into 8 ohms with 0.05% THD or 170 x 2 into 2 ohms. Phono input. RC-5 system remote-control jack; AC outlets. Features motor-driven volume control. Video switching: 30 AM/FM presets with battery-free memory backup; bass, treble, and bass-EQ controls. FM: cap ratio 1 dB; alt-ch sel 65 dB; S/N 75 dB stereo; THD 0.5%. Remote control with controls for other Marantz components.$399

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

N A D
Model 716 205-W A/V Receiver
5 channels. Dolby Pro Logic, Hall modes. 55 W x 3 (main and center) + 20 W x 2 (rear) surround; 80 W x 2 coni avg into 8 ohms or 115 W x 2 coni avg into 4 ohms at 1,000 Hz stereo; 4 audio inputs; line-level subwoofer output; 3 video inputs; 2 video outputs. Features built-in pink-noise generator. Record-out selector; multiroom source control; display gives average information of relative volume settings; direct entry of desired FM frequency access; 40 AM/FM presets without storage banks to program according to station type; adjustable delay time in Dolby Pro Logic and Hall modes. Amp: FR 20-30,000 Hz ±1 dB; THD 0.08% at rated power; S/N 110 dB line. FM: S/N 73 dB; 104 dB; THD 0.5%. Remote control.$749

Model 795 25-Wch Receiver
2 channels. 40 W x 2 coni avg into 8 ohms with 0.03% THD. 7 line-level inputs; 2 tape-monitor loops; buffered multiroom output; 5-way binding posts. Features independent listener/recording capability; 39 AM/FM presets; remote control. Amp: SN 76 dB; phono, 90 dB line. FM: S/N 76dB line. Remote control.$499

Model 701 25-Wch Receiver
2 channels. 25 W x 2. Infrared-repeater input for multiroom applications; switchable phono/line input. 20 AM/FM presets; remote control.$349

N A K A M I C H I
AV-1 310-W A/V Receiver
5 channels: Dolby Pro Logic: 100 W x 2 (front) + 50 (center) + 30 x 2 (rear) into 8 ohms with 0.1% THD. A/V inputs and outputs; video com- munication including S-video pre-out/main-in loop; mono line-level output. Features motor-driven volume control. Spatial-mode, delay-time, balance, center-level, rear-level, and tone controls; direct station access. 65 AM/FM presets. Remote control.$1,200

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

**RE-1 80-W/Channel Receiver**
- 2 channels, 80 W x 2 into 8 ohms. Pre-out/main-in loops: 3 video inputs; 2 video outputs: speaker terminals: A/V inputs and outputs; AC outlet. Features Harmonic Time Alignment amplifier circuitry. Multiroom capability: 10 AM/FM presets; defeatable gain control; muting; monitor/rec(ord-out) selectors; fluorescent display. Amp: FR 20,000/100 Hz -0.5 dB; THD 0.07%; S/N 85 dB. FM: 50 dB quieting sens 37.5 dBF stereo; cap ratio 2 dB. 2 x 3 x 14 in; 26 lb. Remote control.

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

**RE-3 7-W/Channel Receiver**
- 2 channels. 37 W into 8 ohms. Pre-out/main-in loops. 10 AM/FM station presets; fluorescent display; volume control. Amp: FR 20,000/100 Hz -0.5 dB; THD 0.07%; S/N 98 dB. FM: 50 dB quieting sens 38.5 dBF stereo; cap ratio 2 dB. 16 x 3 x 10 in; 13 lb. Remote control.

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

**TX-SV919THX 420-W A/V Receiver**
- 5 channels, digital Dolby Pro Logic, THX, and 8 surround modes. 100 W x 3 (front, center) + 60 x 2 (rear) or 110 x 2, all rms into 8 ohms. 10 audio and 6 video inputs including 6 S-video inputs; line-level outputs for each channel and multiple sources; mono subwoofer output; fiber-optic digital input; front-panel A/V input. Features hyppasubwoofer crossover; 8-mode digital sound-field processing; separate front and center tone controls; auto input balance; adjustable digital delay; 40 AM/FM presets; 6 preset groups with scan; direct station access; FM mute switch; loudness control; sleep timer. RI-system remote control.

**Integra TX-SV909PRO 450-W A/V Receiver**
- 7 channels; digital Dolby Pro Logic. Ambisonic, and 8 surround modes. 110 W x 3 (front, center) + 30 x 2 (rear) + 30 x 2 (front endrance) or 110 x 2 rms into 8 ohms. 5 audio inputs; 6 S-video inputs; fiber-optic digital input; 5 audio outputs; 3 S-video outputs; 8 line-level outputs. 40 AM/FM presets; 6 preset groups with scan; A/V remote control; WTA; direct switch; Onkyo RI-system compatibility; on-screen displays; timer. Amp: THD 0.05%. FM: THD 0.1% mono. 18 x 7 3/4 x 16 3/4 in; 49 lb. Programmable remote control.

**TX-SV717PRO 315-W A/V Receiver**
- 5 channels; Dolby Pro Logic, Hall, and Matrix modes. 85 W x 3 rms (front, center) + 30 x 2 (rear) or 110 x 2 rms. 6 audio and 4 video inputs: line-level front, rear, center-channel, and subwoofer outputs; headphone jack. Adjustable digital delay; 40 AM/FM presets; 6 preset groups; FM-tune and tuning-level switches; timer. Onkyo RI-system compatibility; on-screen displays. Amp: THD 0.08%. 18 x 6 5/8 x 15% in; 31 lb. Programmable remote control.

**TX-SV515PRO 205-W A/V Receiver**
- 5 channels; Dolby Pro Logic. 55 W x 3 rms (front, center) + 20 x 2 (rear) or 80 x 2 rms. 7 audio and 3 video inputs: line-level center-channel output; 5-way binding posts; headphone jack. Hall surround mode; adjustable digital delay; 40 AM/FM presets; 6 preset groups; mute and tuning-level switches; sleep timer. Onkyo RI-system compatibility: programmable remote control. Amp: THD 0.08%. 18 x 6 5/8 x 15% in; 30 lb.

**TX-SV414PRO 150-W A/V Receiver**
- 5 channels; Dolby Pro Logic. 50 W x 3 (front, center) + 15 x 2 (rear) rms into 8 ohms. 6 audio and 2 video inputs; line-level subwoofer output. Adjustable digital delay; 40 AM/FM presets; direct station access; 6 preset groups with scan; record-out selector; sleep timer. Onkyo RI-system remote control.

**TX-VX940 100-W/Channel Receiver**
- 2 channels. 100 W x 2 into 8 ohms. 6 audio and 2 video inputs. A/V switching; 40 AM/FM presets; 6 preset groups with scan; direct station access. FM mute switch; loudness control; sleep timer. RI-system remote control.

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

**VSX-D2S 300-W A/V Receiver**
- 5 channels; Dolby Pro Logic. Dolby 3 Stereo. Onkyo, 17 Movie, 15 Sports. And Simulated Surround modes. 70 W x 3 (front, center) with 0.005% THD + 45 x 2 (rear) with 0.8% THD, 6 audio and 8 video inputs; 4 audio outputs; A/V remote control. 165/8 x 63/8 x 163/4 in. Programmable A/V remote control.

**VSX-D903S 400-W A/V Receiver**
- 4 channels; Dolby Pro Logic, Dolby 3 Stereo. Jazz, Dance, Hall, and Simulated Surround modes. 100 W x 3 (front, center) + 80 x 2 (rear) or 300 x 2 (center) into 8 ohms. 0.005% THD + 45 x 2 (rear) with 0.8% THD. 6 audio and 8 video inputs; 4 auxiliary inputs; 4 auxiliary outputs; motor-driven volume control; center/subwoofer output. 2 center-channel outputs; 5 video inputs; 4 audio inputs. 3 S-video inputs; 3 S-video outputs; pre-out/main-in loops for each channel: front-panel A/V input. On-screen icon-based graphic interface; A/V mixing and fade controls; sound-field parameter control with 9 user surround modes and 6 variable parameters; digital graphic and parametric EQ's; dynamic range compressor/expanders; tuner presets with labeling. 16% x 6% x 18% in. Programmable A/V remote control.

**VSX-D703S 400-W A/V Receiver**
- 4 channels; Dolby Pro Logic, Dolby 3 Stereo. Jazz, Dance, Hall, and Simulated Surround modes. 100 W x 3 (front, center) + 80 x 2 (rear) or 300 x 2 (center) into 8 ohms. 0.005% THD + 45 x 2 (rear) with 0.8% THD. 6 audio and 8 video inputs; 4 auxiliary inputs; 4 auxiliary outputs; motor-driven volume control; center/subwoofer output. 2 center-channel outputs; 5 video inputs; 4 audio inputs. 3 S-video inputs; 3 S-video outputs; pre-out/main-in loops for each channel: front-panel A/V input. On-screen icon-based graphic interface including control of PD-F100 100-disc CD changer; sound-field parameter control; tuner presets with labeling. 16% x 6% x 18% in. Programmable A/V remote control.

**VSX-D603S 400-W A/V Receiver**
- 4 channels; Dolby Pro Logic, Dolby 3 Stereo. Jazz, Dance, Hall, and Simulated Surround modes. 100 W x 3 (front, center) + 80 x 2 (rear) or 300 x 2 (center) into 8 ohms. 0.005% THD + 45 x 2 (rear) with 0.8% THD. 6 audio and 8 video inputs; 4 auxiliary inputs; 4 auxiliary outputs; motor-driven volume control; center/subwoofer output. 2 center-channel outputs; 5 video inputs; 4 audio inputs. 3 S-video inputs; 3 S-video outputs; pre-out/main-in loops for each channel: front-panel A/V input. On-screen icon-based graphic interface; A/V mixing and fade controls; sound-field parameter control with 9 user surround modes and 6 variable parameters; digital graphic and parametric EQ's; dynamic range compressor/expanders; tuner presets with labeling. 16% x 6% x 18% in. Programmable A/V remote control.

**PHILIPS**
- The following feature a bus system that enables all 900 Series components to communicate with one another. 30 AM/FM presets with labeling, direct station access, a 6-position sleep timer, and an alphanumeric display.
<table>
<thead>
<tr>
<th>RECEIVERS</th>
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<tbody>
<tr>
<td>VSX-D503S 265-W A/V Receiver</td>
<td>4 channels, Dolby Pro Logic, Dolby 3 Stereo. Jazz, Dance, and Hall modes. 75 W x 3 (front, center) into 8 ohms + 40 x 1 (rear) into 4 ohms. all at 1,000 Hz with 0.8% THD or 110 x 2 cont avg into 8 ohms with 0.9% THD. Features motor-driven volume control. 2 video inputs; 4 audio inputs; line-level center-channel output. Tone controls. 16% x 5% x 13% in. Programmable A/V remote control. $500</td>
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<tr>
<td>VSX-453 220-W A/V Receiver</td>
<td>4 channels; Dolby Pro Logic. Studio Surround, and Simulated Surround modes. 60 W x 3 (front, center) into 8 ohms + 40 x 1 (rear) into 4 ohms. all with 0.8% THD at 1,000 Hz or 100 x 2 into 8 ohms. Features motor-driven volume control. 4 audio and 2 video inputs; line-level center-channel output. 16% x 5% x 13% in. A/V system remote control. $375</td>
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<tr>
<td>Elite Series</td>
<td>VSX-97 A/V Receiver</td>
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<tr>
<td>VSX-53 500-W A/V Receiver</td>
<td>5 channels. 125 W x 2 (front) + 100 x 2 (center) + 100 x 1 (rear) x 4 audio inputs; 5 video inputs; 2 S-video inputs; S-video output, line-level center-channel output. Uses on-screen bias control. 16% x 5% x 13% in. A/V remote control. $2,250</td>
</tr>
<tr>
<td>VSX-31 100-W A/V Receiver</td>
<td>2 channels. 100 W x 2 x 2 into 8 ohms with 0.03% THD 40 x 3 (center, rear) at 1,000 Hz with 0.8% THD. all into 8 ohms. MM-phone and line-level inputs. Bass, treble, and loudness controls. 300 Hz ± 1 dB, 20 kHz ± 0.5 dB. S/N 100 dB phono, S/N 87 dB line. FM: 50 -dB quieting sens 36.2 dB stereo; cap ratio 1.25 dB, all into 8 ohms. $900</td>
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<tr>
<td>SX-31 100-W Web Receiver</td>
<td>2 channels. 100 W x 2 cont avg into 8 ohms with 0.03% THD. MM phono and line-level inputs. Bass and treble controls. FR 20,000 Hz ± 0.5 dB, 10 kHz ± 0.05 dB. S/N 82 dB line. 16% x 5% x 13 1/2 in. $450</td>
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<tr>
<td>RCA</td>
<td>RV-3791F 280-W A/V Receiver</td>
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<td>SHERWOOD</td>
<td>RV-6030R</td>
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<tr>
<td>SONY</td>
<td>RX-950AX 50-W Web Receiver</td>
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<tr>
<td>SANSUI</td>
<td>RZ-2900 50-W Web Receiver</td>
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<tr>
<td>SANSUI</td>
<td>RZ-1900 30-W Web Receiver</td>
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<tr>
<td>SANSUI</td>
<td>VSX-530 60W A/V Receiver</td>
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<td>SANSUI</td>
<td>RX-530 65-W Web Receiver</td>
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<td>SANSUI</td>
<td>RX-530R 75-W A/V Receiver</td>
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<tr>
<td>SANSUI</td>
<td>EQ-500ES 360-W A/V Receiver</td>
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<tr>
<td>SONY</td>
<td>STR-D915 350-W A/V Receiver</td>
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<tr>
<td>SONY</td>
<td>STR-D715 290-W A/V Receiver</td>
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<tr>
<td>SONY</td>
<td>STR-D615 250-W A/V Receiver</td>
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<tr>
<td>STEREO REVIEW FEBRUARY 1995</td>
<td>RV-630IF 210-W A/V Receiver</td>
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<tr>
<td>STEREO REVIEW FEBRUARY 1995</td>
<td>RV-430R 65-W Web Receiver</td>
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<tr>
<td>STEREO REVIEW FEBRUARY 1995</td>
<td>RX-5030R 275-W A/V Receiver</td>
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STEREO REVIEW  FEBRUARY 1995

**RECEIVERS**

**STR-D515 200-W A/V Receiver**
- 5-channel: Dolby Pro Logic, 70 W x 2 (front) + 20 W x 3 (center and rear) into 8 ohms. 6 A/V inputs and outputs; headphone jack.
- Auto-input balance; hall mode with 20 ms delay; 30 AM/FM presets; loudness and mute controls. Amp: FR 10-50,000 Hz ± 3 dB; SN 94 dB line. FM: 50 dB quieting 38.3 dB stereo. Remote control: 5% x 17 x 1 11/16 in; 16 lb. ....$300

**STR-D131 100-Wch Receiver**
- 2-channel: 100 W x 2 into 8 ohms. 5 audio inputs; 1 video output; headphone jack. Auto-input balance; 30 AM/FM presets. Amp: FR 10-50,000 Hz ± 3 dB; SN 75 dB line. 82 dB line. FM: 50 dB quieting 38.3 dB stereo. Remote control: 5% x 17 x 1 11/16 in; 14 lb. ....$250

**TEAC**
- TR-SV7000 277-W A/V Receiver
  - 6 audio inputs including phono, 2 tape, and 2 A/V inputs; 2 video inputs; video-monitor output. Features motor-driven volume control. Normal, Wide, and Phantom center-channel modes; adjustable digital delay; center and rear level controls. 30 AM/FM presets; sleep timer; fluorescent display. Amp: FR 10-60,000 Hz ±3 dB line; S/N 76 dB line. FM: 50 dB quieting 38 dB stereo; AM rej 60 dB; cap ratio 1.5 dB. Remote control with center and rear level controls. ..$499

**AG-V3050 258-W A/V Receiver**
- 5 channels: Dolby Pro Logic, Dolby Stereo, and Hall modes. 70 W x 2 (front) + 85 x 1 (center) + 24 x 2 (rear) at 1,000 Hz with 0.07% THD. 2 audio inputs including phone, 2 tape, and 2 A/V inputs; 2 video inputs; video-monitor output. Features motor-driven volume control. Normal, Wide, and Phantom center-channel modes; adjustable digital delay. Amp: 30 AM/FM presets; sleep timer; fluorescent display. Amp: FR 10-60,000 Hz ±3 dB line; SN 76 dB line. FM: 50 dB quieting 38 dB stereo; AM rej 60 dB; cap ratio 1.5 dB. Remote control with center and rear level controls. ..$290

**AG-V250 230-W A/V Receiver**
- 4 channels: Dolby Surround. 100 W x 2 (front) + 80 x 2 (rear) at 1,000 Hz with 0.07% THD. 2 audio inputs including phone, 2 tape, and 2 A/V inputs; 2 video inputs; video-monitor output. Features motor-driven volume control. 20 ms digital delay; 30 AM/FM presets. Amp: FR 10-60,000 Hz ±3 dB line; SN 76 dB line. FM: 50 dB quieting 38 dB stereo; cap ratio 2 dB; 17% x 5 1/4 x 13/4 in. Remote control. ..$392

**AG-V1050 100-Wch Receiver**
- 2 channels. 100 W x 2 into 8 ohms with 0.08% THD. Features motor-driven master-volume controls. 6 audio inputs; 2 video inputs; video-monitor output; headphone jack. 30 AM/FM presets with scan; direct station access; loudness switch; mute; dot-matrix fluorescent display. Amp: FR 10-70,000 Hz ± 3 dB line; SN 94 dB line. FM: 50 dB quieting 38 dB stereo; cap ratio 1.5 dB; 17% x 5 1/4 x 13/4 in. Remote control. ..$391

**Yamaha RX-V670**
- TECNICS
  - Class H+ refers to Technic's proprietary system of providing two power supplies for each amplifier channel; one for low-level signals and one for high-level signals, to reduce heat and improve dynamic headroom.

- SA-TX1000 470-W A/V Receiver
  - 5 channels: Dolby Pro Logic and TiX Cinema modes. 120 W x 3 (front, center) + 55 x 2 (rear) into 6 ohms at 1,000 Hz with 0.05% THD or 125 x 2 into 6 ohms with 0.05% THD. 4 video inputs including 2 S-video; 2 audio inputs; subwoofer output; front-panel A/V input. Features TiX certification; Class H+ amplifier circuitry; time-correlation and time-matching circuitry; motor-driven volume control. Help/instruction displays; 30 AM/FM presets; adjustable display brightness. A/V remote with volume control. .........$1,300

- SA-GX770 400-W A/V Receiver
  - 4 channels. Dolby Pro Logic mode. 100 W x 4 (front, center, rear) into 8 ohms at 1,000 Hz with 0.05% THD or 125 x 2 into 6 ohms with 0.05% THD. 2 video and 4 audio inputs; subwoofer output; front-panel A/V input. Features Class H+ amplifier circuitry; motor-driven volume control. Help/instruction displays; 30 AM/FM presets. A/V remote control. ..$530

- SA-GX760 320-W A/V Receiver
  - 4 channels. Dolby Pro Logic mode. 80 W x 4 (front, center, rear) into 8 ohms at 1,000 Hz with 0.05% THD or 120 x 2 into 8 ohms with 0.05% THD. 2 video and 4 audio inputs; Class H+ amp circuitry; motor-driven volume control. Help/instruction displays; 30 AM/FM presets. A/V remote control with volume control. ..$430

- SA-GX470 195-W A/V Receiver
  - 4 channels. Dolby Pro Logic mode. 55 W x 3 (front, center) + 30 x 1 (rear), both into 8 ohms at 1,000 Hz with 0.05% THD or 100 x 2 into 8 ohms with 0.05% THD. 2 video and 4 audio inputs. Features Class H+ amplifier circuitry; motor-driven volume control. 30 AM/FM presets. A/V remote with volume control. ..$330

- SA-GX170 100-Wch Receiver
  - 2 channels. 100 W x 2 into 8 ohms with 0.08% THD. 5 audio inputs. Class H+ amp circuitry; motor-driven volume control. 30 AM/FM presets. A/V remote with volume control. ..$230

**YAMAHA**
- RX-V1070 390-W A/V Receiver
  - 5 channels; digital Dolby Pro Logic; enhanced 35mm, 70mm, and TV Cinema DSP modes. Rock Concert, Jazz Club, Church, and Concert Hall music DSP modes. 80 W x 3 (front, center) with 0.015% THD + 25 x 2 (rear) with 0.08% THD, all into 8 ohms. 4 audio and 3 A/V inputs; line-level outputs for all channels; center-channel outputs for 2 speakers; subwoofer output; 3 S-video inputs; 3 S-video outputs; headphone jack. Features motor-driven volume control; Normal, Wide, and Phantom center-channel modes; 40 AM/FM presets; bass boost; record-out selector; tone-control-bypass switch; sleep timer; on-screen displays. Programmable remote with volume control. .........$949

- RX-V670 260-W A/V Receiver
  - 5 channels. Dolby Pro Logic: 35mm Theater Cinema, Rock Concert, Concert; Cinema, Hall, Stereo, Bookshelf, Novel, and Panorama center-channel modes; motor-driven input selector and volume control; Wide and Phantom center-channel modes; auto input balance: 40 AM/FM presets. Programmable remote control with master-volume control. ..$749

- RX-770 85-Wch Receiver
  - 2 channels. 85 W x 2 into 8 ohms with 0.019% THD or 220 x 2 into 8 ohms. 4 audio and 2 video inputs; 3-way binding posts; pre-out/main-in loops; line-level rear outputs; headphone jack. Features motor-driven volume control. Wide and Phantom center-channel modes; auto input balance: 40 AM/FM presets; variable loudness control. 22 lb. Remote control. ..$549

- RX-V-480 210-W A/V Receiver
  - 5 channels; digital Dolby Pro Logic with enhanced 35mm Theater. Concert Video. Mono Movie. Rock Concert, and Concert Hall DSP modes. 60 W x 3 (front, center) + 40 W x 2 (rear) with 0.05% THD + 15 x 2 (rear), all into 8 ohms. 4 audio and 2 A/V inputs: 2 tape monitors; headphone jack. Features motor-driven volume control. Digital delay. Normal, Wide, and Phantom center-channel modes; 40 AM/FM presets; auto FM preset setting; center and rear level controls; sleep timer. System remote with master-volume control. .........$939

- RX-570 70-Wch Receiver
  - 2 channels. 70 W x 2 into 8 ohms with 0.019% THD or 160 x 2 into 2 ohms. 6 audio inputs. Features motor-driven input selector and volume control; source-direct mode. 40 AM/FM presets; auto FM preset setting; center and rear level controls; sleep timer. System remote with master-volume control. .........$939

- RX-485 65-Wch Receiver
  - 2 channels. 65 W x 2 into 8 ohms with 0.04% THD or 150 x 2 into 2 ohms. 6 audio inputs. Features motor-driven volume control; source-direct mode. 40 AM/FM presets; signal-strength meter; record-out selector; sleep timer, variable loudness control. Remote control. ..$939

- RX-480 65-Wch Receiver
  - 2 channels. 65 W x 2 into 8 ohms with 0.04% THD or 150 x 2 into 2 ohms. 6 audio inputs including 2 tape monitors. Features motor-driven volume control; source-direct mode. 40 AM/FM presets; variable loudness control; fluorescent display. 17 1/2 x 5 x 11 1/4 in. Yamaha system remote with volume control. .........$299
**AMPLIFIERS**

### ACURUS
Model 200X3 600-W Amplifier
3 channels. Designed for home-theater use. 200 W x 3 cont avg into 8 ohms with 0.06% THD or 250 x 3 into 4 ohms. Symmetrical circuit topology; glass-epoxy circuit boards; 1% metal-film resistors; metalized polypropylene capacitors. S/N 110 dB, 19-in front panel optional. 17 x 7 x 15 in; 45 lb..................$1,299
Model 100X3. As above, 100 W x 3 cont. $899

### ACDCOM
GPA-5800 250-W Amplifier
2 channels. 250 W x 2 cont avg into 8 ohms with 0.06% THD or 200 x 2 into 4 ohms. Glass-epoxy circuit board; bipolar output transistors; toroidal output transformer; 1% metal-film resistors. S/N 110 dB, 19-in front panel optional. 17 x 5 x 10 in; 32 lb..............................................$699

### AUDIO ACCESS
PX-612 30-W/ch Multiroom Amplifier
12 channels. Designed for multiroom and home theater applications. 30 W x 12 cont into 8 ohms or 40 x 12 into 4 ohms. Features wire harness and external termination board for speaker hook-up; clipping capability. Hybrid design with discrete driver and output stages; RF filtering; input-signal monitoring; input-signal monitoring; and thermal protection. RCA inputs: pass-through inputs for daisy-chaining additional channels. PX-612's. FR 20-20,000 Hz ±0.25 dB; THD 0.04%; S/N 110 dB...........................$1,850

### AUDIO DESIGN
Parlando 100-W Amplifier
1 channel. Designed for multiroom or home theater applications. 100 W x 1 cont into 8 ohms or 200 x 2 into 4 ohms. Active feedback design. THD 0.05%; slew rate 150 V/µs, 17 x 7 x 13 in; 38 lb..................$1,095
Omega III 240 220-W Amplifier
2 channels. 220 W x 2 into 8 ohms. Active feedback design. THD 0.05%; slew rate 150 V/µs, 17 x 7 x 13 in; 38 lb..................$1,095
Omega III 260. As above. 130 W x 2 into 8 ohms. 30 lb..................$795

### AUDIO DESIGN ASSOCIATES
The following are designed for multiroom or home theater applications.

### MPA-500 2,000-W Amplifier
5 channels. 400 W x 5. THX certification; separate power supply. Each chassis 5 1/4 x 19 x 16 1/2 in;..........................$5,999

### BPA-500 500-W Mono Amplifier
1 channel. W x 1. THX certification. 19 x 16 1/2 in..........................$2,199

### MPA-6 700-W Amplifier
6 channels. 90 W x 5 + 250 x 1. Variable 20-200 Hz crossover with dedicated output and level control; 5-way binding posts. Variable input sens each channel. 5 1/4 x 19 x 16 1/2 in; 32 lb..........................$1,699

### AUDIO INNOVATIONS
S1000 80-W Tube Mono Amplifier
1 channel. 50 W x 1. Class A operations; ground isolation switch. 4- and 8-ohm output inputs. $2,700/pr
S800. As above. 25 W x 2. $1,400

### AUDIO RESEARCH
Parlando 100-W Amplifier
1 channel. Designed for multiroom or home theater systems. Level controls for each channel. FR 10-20,000 Hz +0, -0.25 dB; THD 0.09%; S/N 102 dB. 17 x 5 1/2 x 14 in; 32 lb.........................................................$850

### AUDIO SOURCE
AMP One 80-W Amplifier
2 channels. 80 W x 2 into 8 ohms or 200 x 1 into 4 ohms. Soft-clipping circuitry; toroidal power supply. Separate high- and medium-level inputs. A/B speaker selector. FR 20-20,000 Hz ±0.25 dB; THD 0.04%; dynamic headroom 2 dB; 16% x 2%/11% in; $300
D300. As above. 110 W x 2 into 8 ohms or 200 x 2 into 4 ohms. 19 x 5 1/4 x 11 3/4 in; 33 lb..........................$5,995

### AUDIRE
Parlando 100-W Amplifier
2 channels. 100 W x 2 into 8 ohms. 200 x 2 into 4 ohms, or 300 x 2 into 2 ohms, all with 0.02% THD. Dual-mono Class A design; 32 output transistors and 8 drivers; 1-ohm capability. RCA and balanced-XLR inputs. 2 power switches. FR 20-20,000 Hz ±0.25 dB; THD 0.04% in; 16 1/2 x 23 1/2 x 11 5/8 in; 76 lb..........................$3,995
**AMPLIFIERS**

2-100,000 Hz -1 dB; slew rate 50 V/µs; damping factor 800 at 1 kHz. 3-yr warranty. 19 x 8 ¾ x 18 ¾ in; 85 lb

$3,741

**O veto 250-W/ch Amplifier**

2 channels, 250 W x 2 into 8 ohms, 500 x 2 into 4 ohms, 800 x 2 into 2 ohms, or 1,000 x 1 into 8 ohms. Dual-mono Class AB design. One fuse for every 2 output transistors; protection circuitry outside signal path; 2 combination circuit-breaker/power switches. RCA and balanced-XLR inputs. FR 2-100,000 Hz -1 dB; slew rate 50 V/µs; damping factor 800 at 1 kHz. 3-yr warranty. 19 x 8 ¾ x 18 ¾ in; 85 lb

$3,569

**Tenentro 200-W/ch Amplifier**

2 channels, 200 W x 2 into 8 ohms or 400 x 2 into 4 ohms, both with 0.05% THD. Dual-mono Class AB design; 8 bipolar output devices per channel; 2 combination circuit-breaker/power switches; protection circuitry outside signal path; RCA and balanced-XLR inputs. FR 2-100,000 Hz -1 dB; slew rate 50 V/µs; damping factor 800 at 1 kHz. 3-yr warranty. 19 x 7 x 10 in; 45 lb

$2,154

**B & K Components**

All 8-ohm power ratings are at 1 kHz with 0.09% THD.

**AV-6000 630-W Amplifier**

6 channels, 105 W x 6 into 8 ohms. Designed for home-theater or multroom applications. Features 6 discrete amplifiers. Gold-plated connectors. Level control for each channel. FR 5-45,000 Hz; S/N 90 dB; slew rate 20 V/µs; dynamic headroom 0.9 dB. 17 x 5 ¼ x 16 in; 40 lb

$1,298

AV654. As above, 60 W x 6 into 8 ohms. Configurable for 5, 4, or 3 channels. Slew rate 14 V/µs. dynamic headroom 1.4 dB. 17 x 5 ¼ x 11 in

$998

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

1 channel. 200 W x 1 into 8 ohms or 400 x 1 into 4 ohms. Class A/B; DC-coupled pre-driver circuitry. MOSFET output stage; toroidal transformer. Balanced inputs. FR 1-45,000 Hz; S/N 95 dB; slew rate 14 V/µs; dynamic headroom 1.4 dB. 17 x 5 ¼ x 16 in; 40 lb

$1,098

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

**ST4100/BAL 105-W/ch Amplifier**

2 channels, 105 W x 2 into 8 ohms. Class A pre-driver stage: MOSFET output stage. Balanced inputs. FR 5-45,000 Hz; S/N 95 dB; slew rate 14 V/µs; dynamic headroom 1.4 dB. 17 x 5 ¼ x 15 ½ in; 25 lb

$2,598

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

$998

**BERING**

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

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

**BIC AMERICA**

**SWA-1100 70-W Mono Amplifier**

1 channel. 70 W x 1 cont into 8 ohms from 40 Hz with 0.7% THD. 100 W x 1 cont into 4 ohms. Designed for subwoofers. Class AB operation. Dynamic headroom 2 dB. 15 lb

$399

**BOULDER**

**OETF 150-W/ch Amplifier**

2 channel. 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 monobalanced-output and stereo operation: 120/240-V operation. FR 20-20,000 Hz -0.004 dB; slew rate 35 V/µs; dynamic headroom 800 at 1 kHz. 17 x 7 ¾ x 16 ¼ in; 58 lb

$5,890

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

**Model 250A.E. As Model 500A.E. 75 W x 2 cont into 8 ohms with 0.0015% THD. 125 x 2 cont into 4 ohms, or 250 x 1 cont into 8 ohms. 120/240-V operation. Slew rate 25 V/µs. 17 x 6 ¼ x 16 ½ in; 35 lb**

$3,125

**Model 102A.E. As Model 500A.E. 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 4 ½ x 16 ½ in**

$2,875

**BRYSTON**

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

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

2 channels. 250 W x 2 into 8 ohms with 0.01% THD. Dual power supplies with multiple filter capacitors; 2,496-square-inch heat sink; soft-start circuitry; input buffer. Gold-plated connectors: balanced-XLR and RCA inputs. LED indicators: mono/stereo switch. Slew rate 60 V/µs; dynamic headroom 350 at 20 Hz into 8 ohms. 19 x 5 ¼ x 15 ¼ in; 42 lb

$2,295

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

2 channels. 100 W x 2 into 8 ohms with 0.01% THD. Dual power supplies: quad-complementarity output section; 1,248-square-inch heat sink. Gold-plated RCA and XLR inputs. Mono/stereo switch; ground-shot switch to separate system and audio grounds. Slew rate 60 V/µs; damping factor 500 at 20 Hz into 8 ohms. 19 x 5 ¼ x 9 in; 28 lb

$1,395

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

2 channels. 50 W x 2 into 8 ohms with 0.01% THD. Dual power supplies; 615-square-inch heat sink; 1% metal-film resistors; polysilicone capacitors: discrete circuitry. Gold-plated 5-way binding posts and RCA connectors. Mono/stereo switch; ground-shot switch to separate system and audio grounds. Slew rate 60 V/µs. 19 x 1 ¼ x 10 in; 48.3 lb

$750

**CARVER**

**TFM-55x 380-W Amplifier**

2 channels, 380 W x 2 into 8 ohms with 0.5% THD. 500 W x 2 into 4 ohms, or 1,000 W x 1. Transfer function modified to emulate reference tube amplifier; protection circuitry. 2 analog level meters; removable rack handles. S/N 100 dB; dynamic headroom 1.2 Hz. 19 x 4 ½ x 14 ½ in; 55 lb

$2,200

**Carver Research Lightstar Reference 300-W/ch Amplifier**

2 channels. 300 W x 2 into 8 ohms with 0.2% THD. 600 W x 2 into 4 ohms, or 1,200 W x 2. Features high-current reactive load-independent amplifier topology designed to provide consistent high-signal performance independent of reactive speaker loads; digital transformer; discrete dual-mono design including 2 AC cords; built-in line conditioning; servo-controlled touch-pad for standby power; solid ¼-in. thick anodized aluminum chassis. Balanced-XLR and unbalanced inputs with switchable standard/high gain. Power meters for each channel. S/N 107 dB low gain, 98 dB high gain; slew rate 50 V/µs. 19 x 7 x 17 ¾ in; 75 lb

$3,500

**Celulo**

**Performance HI 280-W Mono Amplifier**

1 channel. 200 W x 1 into 8 ohms or 400 x 1 into 4 ohms. Features Class AB1 design with noninverting polarity; separate dual-choke power supply; 40 output devices per channel. Balanced-XLR and unbalanced inputs. $2,250
Enticed by the sweetness of separates for your home theater system?
But a nightmare image of a bazillion boxes and unruly wires has given you the heebie jeebies?
Relax.

Now you can obtain a powerful home theater command center, combining the musical brilliance of separates with the ease of a receiver, all in one versatile package: Carver’s CT-27v Dolby Pro Logic™ A/V Preamplifier/Tuner.

The CT-27v pairs flawless sound with exceptional Dolby processing, including a generous selection of DSP effects (wait ‘til you experience an old movie like Casablanca on our “Matrix” mode), yet without the extraneous gimmicks that undermine aural integrity.

When matched with a Carver amplifier (models from basic stereo to multi-channel), the CT-27v lets you direct power to any array of speaker combinations – a task for which a mere receiver is woefully undermanned. So you’ll achieve wider frequency response and have the dynamic headroom necessary for those explosive moments in great movie soundtracks.

In sum: the CT-27v is the heart (and soul) of the most uncompromising home theater system. For more of the story, contact Carver today for a feature length brochure.
Duet 350 350-W/ch Amplifier
2 channels. 350 W x 2 into 8 ohms or 600 W x 2 into 4 ohms. Features bridgeable Class AB design with parallelinar output transistors. Gold-plated connectors. Discrete output transistors. 3-way speaker outputs. Remote turn-on/off from Denon preamp. $3,850

Model 20 200-W/ch Amplifier
2 channels. 200 W x 2 into 8 ohms or 400 W x 2 into 4 ohms. Class A operation; toroidal transformer; no global feedback. Balanced inputs. Distortion 0.01% from 10-100 kHz; THD 0.05%; S/N 125 dB; ch sep 75 dB at 1 kHz; slew rate 20 V/µs. 3-yr warranty. $1,790

Model 4125 300-W Amplifier
2 channels. 50 W x 4 into 8 ohms with 0.025 THD; THD 0.03%; S/N 125 dB; ch sep 75 dB at 1 kHz; slew rate 20 V/µs. 3-yr warranty. $1,999

Model 200 400-W Amplifier
2 channels. 200 W x 2 into 8 ohms or 400 W x 2 into 4 ohms. Class AB operation; toroidal transformer; discrete direct-coupled circuitry; 8 individually matched IGBT output devices per channel; no global feedback. Balanced inputs. $1,790

Model 4200 500-W Amplifier
4 channels. 200 W x 2 into 8 ohms or 600 W x 2 into 4 ohms. Class AB operation; toroidal transformer; discrete direct-coupled circuitry; 8 individually matched IGBT output devices per channel; no global feedback. Balanced inputs. $1,790

Foundation Audio
Model 4200 500-W Amplifier
4 channels. 200 W x 2 into 8 ohms or 600 W x 2 into 4 ohms. Class AB operation; toroidal transformer; discrete direct-coupled circuitry; 8 individually matched IGBT output devices per channel; no global feedback. Balanced inputs. $1,999

Model 4125 300-W Amplifier
4 channels. 75 W x 4 into 8 ohms with 0.2% THD, 125 x 4 into 4 ohms with 0.2% THD, or 225 x 2 into 8 ohms with 0.3% THD. Fully bridged output. $1,999

MF2100. As above, 100 W x 2. 19 x 167/8 x 43A in. 45 lb. $1,750

MF2200. As above, 200 W x 2. 19 x 167/8 x 43A in. 45 lb. $2,195

M2300 240-W/ch Amplifier
2 channels. 240 W x 2 into 8 ohms with 1% THD. Features MOSFET output stage: FET input stage; low-feedback design: polypropylene and polystyrene capacitors. 19 x 18 3/4 x 6 in. 55 lb. $2,795

Owens input. THD 0.1%; S/N 105 dB; damping factor 200; dynamic headroom 2.7 dB. Amplifier and power supply each 17 1/2 x 8 1/2 x 18 1/2 in. 45 lb. $22,000/

POA-300R. As above, 200 W x 2 into 8 ohms with 0.03 THD. Class A, mono-dual mode design; discrete output transistors; 3 independent power supplies. Remote turn-on/off from Denon preamp. $3,500

POA-800 50-W/ch Amplifier
2 channels. 50 W x 2 into 8 ohms with 0.08% THD; 120 x 1 into 8 ohms. Discrete output transistors; 3-way speaker outputs. Remote turn-on/off from Denon preamps; peak signal indicator. $3,500

POA-3200R. As above, 200 W x 2 into 8 ohms with 0.01% THD. Class A, dual-dual mode design; discrete output transistors per channel; 3 independent power supplies. Remote turn-on/off from Denon preamp. $5,100

POA-500R. As above, 100 W x 2 into 8 ohms with 0.03% THD. Class A, dual-monaural design; discrete output transistors; 3 independent power supplies. Remote turn-on/off from Denon preamp. $5,850

POA-1000R. As above, 50 W x 2 into 8 ohms with 0.025 THD. Class A, monaural design; discrete output transistors; 3 independent power supplies. Remote turn-on/off from Denon preamp. $5,100

POA-2500R. As above, 100 W x 2 into 8 ohms with 0.05% THD. Class A, dual-monaural design; discrete output transistors; 3 independent power supplies. Remote turn-on/off from Denon preamp. $5,850

Stereo 40-40. As above, 200 W x 2 into 8 ohms; 400 W 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

Stereo 400 11 205-W/ch Amplifier
2 channels. 205 W x 2 into 8 ohms, 200 x 2 into 4 ohms, or 600 x 1. Bipolar design; toroidal transformer. Gold RCA connectors. Bias trim control. FR 2-75,000 Hz ±3 dB; THD 1%; S/N 90 dB; ch sep 75 dB at 1 kHz; slew rate 30 V/µs. 3-yr warranty with 1 yr on tubes. Black. 17 1/2 x 14 1/4 x 11 in. 35 lb. $1,790

Stereo 100 11 Class A mono amplifier. $850

Stereo 400 11 205-W/ch Amplifier
2 channels. 205 W x 2 into 8 ohms, 200 x 2 into 4 ohms, or 600 x 1. Bipolar design; toroidal transformer. Gold RCA connectors. Bias trim control. FR 2-75,000 Hz ±3 dB; THD 1%; S/N 90 dB; ch sep 75 dB at 1 kHz; slew rate 30 V/µs. 3-yr warranty with 1 yr on tubes. Black. 17 1/2 x 14 1/4 x 11 in. 35 lb. $1,790

Stereo 100 11 Class A mono amplifier. $850
complementary direct-coupled circuitry: toroidal transformer, input and output protection: 2-ohm stability. FR 5-70,000 Hz ±3 dB; damping factor 200, 3-yr limited warranty. 17½ x 7 x 12 in; 36 lb...........$1,099

Model 560 225-W Amplifier
5 channels. 45 W x 5 into 8 ohms or 60 x 5 into 4 ohms. Glass epoxy circuit board. FR 20-20,000 Hz ±1 dB. THD 0.15% damping factor 1.5 dB. 3-yr limited warranty. 17 x 3½ x 12 in; 22 lb...........$699

HARMAN KARDON
PA2400 170-W Amplifier
2 channels. 170 W x 2 into 4 or 8 ohms with 0.08% THD. Discrete circuit design: bridged-mono capability. Auto standby mode.............$1,199
PA2200. As above. 100 W x 2 into 4 or 8 ohms from 20-20,000 Hz with 0.09% THD.............$629
PA2110. As PA2400. 65 W x 2 into 8 ohms with 0.09% THD or into 4 ohms with 0.3% THD, both from 20-20,000 Hz.............$479

JRM
Power Tower 540-W Amplifier
4 channels. 200 W x 2 x 70 x 2 into 8 ohms. 250 x 2 x 175 x 2 into 8 ohms or 500 x 2 x 250 x 2 into 2 ohms. Complementary all-cascade Class AB design; polypropylene capacitors; thermal, DC/cap, and power-supply failures. Bi-modal LED readout, all four sections simultaneously display peak AVG power: FR 0.6-75,000 Hz; THD 0.02%; S/N 102 dB; slew rate 100 V/µs: 24½ x 16 x 14½ in; 65 lb.............$4,140

KENWOOD
KM-X1 600-W Amplifier
6 channels. 100 W x 6 or 130 x 2. THX certified: balanced current-source circuitry: cooling fan or AC power feeding inputs, LED indicators..............................................$899

KINERGETICS
KHA-280 140-W Amplifier
2 channels. 140 W x 2 into 8 ohms or 380 x 2 into 2 ohms. Class A operation; dual mono design: 22 output transistors. servo-controlled DC output. Slew rate 65 V/µs: 17½ x 5½ x 15½ in; 64 lb.............$2,795
KHA-380 420-W Amplifier
3 channels. 140 W x 2 into 8 ohms. Class AB operation; separate power supplies. 6 output transistors per channel: servo-controlled DC output; 1794 x 5½ x 15½ in; 62 lb.............$1,995

KINERGETICS KBA-280
clip-control circuitry: bipolar gain stages; active differential input circuit, THD 0.3%; 19 x 8½ x 18 in; 105 lb.............................................$7,495
No. 27.5 100-W Amplifier
2 channels. 100 W x 2 into 8 ohms or 350 W x 2 into 2 ohms. Class AB output stage; dual mono design: raw AC current filtered by 2 separate circuits: power-surge limiter: 729-VA toroidal transformer for each channel; separate power supplies; audio signals processed through 2 Class A voltage gain stages and 3 current gain stages; cascaded differential input stage. Balanced Concan or XLR input. 19 x 8½ x 18 in 85 lb..........................$5,495
No. 29. As above. 50 W x 2 into 8 ohms or 175 W x 2 into 2 ohms. 17½ x 6½ x 14½ in; 60 lb.............................................$3,495

KINERGETICS KBA-280
L1NN
Knton 80-W Amplifier
2 channels. 80 W x 2 into 8 ohms or 160 x 2 into 4 ohms. Dual mono design with separate regulated isolated power supply for each channel; overload, overcurrent, short-circuit, thermal, overload/under-voltage, and DC protection circuitry. 3 output pairs; line level-daisy-chain connectors for multiple amplifiers. Remote turn-on; LED indicators.............................................$3,695
LK-100 50-W Amplifier
2 channels. 50 W x 2 into 8 ohms or 90 x 2 into 4 ohms. Overcurrent and thermal protection; semi-regulated power supply. Outputs for 4 speaker pairs. line level daisy-chain connectors.............................................$1,095

LEXUS
M-06 55-W Amplifier
2 channels. 55 W x 2 cont into 8 ohms. Class A operation: dual mono construction: 2-ohm capability; toroidal power transformers. liquid output-stage cooling: PC-OC connected: leads in signal path. Gold-plated connectors. BRIDGE-MONO mode: FR 5-300,000 Hz. THD 0.006% into 8 ohms; S/N 110 dB; damping factor 100 into 8 ohms at 50 Hz.............$7,000

MA-588 45-W Tube Monaural Amplifier
1 channel. 45 W x 1 into 6 ohms. KT88 Super output tube in pentode configuration via Williams circuit; 60Ω7 tube for driver stage: 12BH17A tube for first stage: Y1-Y2 output transformer with copper shielding plates. FR 5-30,000 Hz; THD 0.1% at 1,000 Hz; S/N 90 dB..................$6,000
M-338 200-W Amplifier
2 channels. 200 W x 2 into 8 ohms or 700 x 1 into 8 ohms. Bridgeable: toroidal transformer; all-stage symmetrical push-pull circuit; line-phase sensor. Gold-plated inputs: outputs for 2 speaker pairs. A/B speaker selection: remote turn-on/off: independent L/R volume controls: clipping indicator. Black or champagne finish. MA-363. As above. 110 W x 2 into 8 ohms; not bridgeable. No toroidal transformer or volume controls..........................$1,200

MARANTZ
MA-24 30-W Mono Amplifier
1 channel. 30 W x 1 into 8 ohms from 20-20,000 Hz with 0.004% THD and 1% into 2 ohms. Class A amplifier via differential mode FET's: toroidal transformer mounted with resonance-reducing hand-tuned boli: all-alloy case and chassis. protection circuitry. FR 20-20,000 Hz ±0.2 dB; S/N 115 dB; damping factor 200 into 8 ohms at 1,000 Hz. Gold finish. 8½ x 5½ x 14½ in; 22 lb..........................$1,499

MM-500 280-W Amplifier
5 channels. Designed for home theater systems. 70 W x 3 (front, center) into 8 ohms + 35 x 2 (rear) or 90 x 1 with 0.3% THD (center only) or 45 x 2 with 0.3% THD (rear only). all mgs into 8 ohms. RC-5 system remote-control jack: banana-plug outputs. Peak level indicators. S/N 112 dB; slew rate 20 V/µs: 16½ x 5½ x 13½ in; 19 lb.............................................$4,449

MM-500 85-W Amplifier
2 channels. 85 W x 2 into 8 ohms with 0.09% THD or 105 x 2 into 4 ohms with 0.1% THD. RC-5 system remote-control jack: banana-plug outputs. Peak level indicators. S/N 112 dB; slew rate 20 V/µs: 16½ x 5½ x 13½ in; 19 lb.............................................$4,449

MC AR C O M M A R K
DNA-1 185-W Amplifier
2 channels. 185 W x 2 into 8 ohms or 370 x 2 into 4 ohms. Features 16 output devices with power distributed and stored near each device. Unbalanced input: binding-post and barrier-strip outputs.............................................$1,995

Micro Power Drive 50-W Amplifier
2 channels. 50 W x 2 into 8 ohms or 90 x 2 into 4 ohms. Unbalanced input: binding-post output.............................................$299

MICINTOSH
MC703 300-W Amplifier
2 channels. 300 W x 2 or 600 x 1. Balanced and unbalanced inputs: outputs for 2, 4, or 8 ohms. 2 power meters. 17½ x 7½ x 18½ in; 79 lb.............................................$3,400

STEREO REVIEW FEBRUARY 1995
**AMPLIFIERS**

**MC7106 960-W Amplifier**
- 6 channels. 160 W x 6 into 4 ohms. Features THX certification; protection circuitry. 17½ x 7¾ x 20 in; 53 lb. $3,150

**MC7150 150-W/ch Amplifier**
- 2 channels. 150 W x 2. Outputs for 2, 4, or 8 ohms. 2 power meters. 17½ x 5¾ x 17½ in; 59 lb. $2,400

**MC7108 320-W Amplifier**
- 8 channels. 40 W x 8 into 4 ohms; each channel pair bridgeable to 100 x 1 into 4 ohms. 17½ x 7¼ x 20 in; 40 lb. $2,200

**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. $1,150

**MELOS**
- Triode 402 400-W Tube Mono Amplifier
  - 1 channel. 400 W x 1. Pure triode operation from 1 to 8 ohms; fully balanced input and circuitry; proprietary zero-gain circuitry for increased FR and damping factor. $6,995/pr

**MERIDIAN**
- Model 552 65-W/ch Amplifier
  - 2 channels. 65 W x 2 into 8 ohms. Thermal and DC protection. Dynamic power supply. 0.05%, noise 90 dB, 12½% x 3½% x 12½ in. $1,095

**MTX SOUND CRAFTSMEN**
- A400 205-W/ch Amplifier
  - 2 channels. 205 W x 2 into 8 ohms or 300 x 2 into 4 ohms, both with 0.05% THD. Phase control regulation. MOSFET output transistors. Peak-clip indicators. 17¼ x 5¼ x 10¼ in. $800

**NAI M**
- NAP 250 70-W/ch Amplifier
  - 2 channels. 70 W x 2 into 8 ohms. Toroidal transformer; 4 smoothing capacitors; thermal protection; fan cooling. FR 3-40,000 Hz ±3 dB. $3,000

**OCM TECHNOLOGY**
- Model 270THX 150-W/ch Amplifier
  - 2 channels. 150 W x 2 cont avg into 8 ohms with 0.03% THD or 400 x 1 into 4 or 8 ohms. THX certification. Power Envelope and Soft Clipping circuits; infrasonic and ultrasonic filters. Impedance selector; overload indicators. S/N 100 dB; damping factor 120 x 50 Hz; dynamic headroom 4 dB, 17½ x 5 x 15¼ in; 29 lb. $829

**ONKYO**
- Model 906 180-W Amplifier
  - 6 channels. Designed for multichannel and home theater systems. 30 W x 6 cont avg into 8 ohms with 0.05% THD, 30 x 4 x 90 x 1, 30 x 2 x 90 x 2, or 90 x 3 into 8 ohms. 3 discrete power supplies. Soft Clipping circuitry; 2-ohm drive capability. 3 buffered line-level outputs. S/N 85 dB, damping factor 100 at 50 Hz; dynamic headroom 2 dB, 16½ x 4¼ x 14½ in. $6,995

**PARASOUND**
- HCA-2200I 250-W/ch Amplifier
  - 2 channels. 250 W x 2 into 8 ohms or 400 W x 2 into 4 ohms stereo or 800 W x 1 into 8 ohms balanced. One stereo gold-plated RCA and one balanced XLR input; one stereo 5-way binding post and one stereo WBT gold binding post output. Options: 17-in wide chassis, rack handles. FR 0.2-100,000 Hz ±3 dB. THD 0.25%; slew rate 200 V/µs. All aluminum-constructed class A. 5-yr warranty. 19 x 9¼ x 5 in; 66 lb. $2,695

**McIntosh**
- Model MC7108
  - 2 channels. 100 W x 2 into 8 ohms. Dual mono design; discrete outputs; linear switching. 4-way speaker selector. Peak power. THD 0.003%; S/N 120 dB; damping factor 140. 18¾ x 7¼ x 16¼ in; 65 lb. $2,099

**McIntosh**
- Model MC7108
  - 2 channels. 100 W x 2 into 8 ohms or 530 x 2 max into 2 ohms. Dual mono design; discrete outputs; linear switching. 4-way speaker selector. Peak power. THD 0.003%; S/N 120 dB; damping factor 140. 18¾ x 7¼ x 16¼ in; 65 lb. $2,099

**NAD**
- MA-1A 80-W Mono Amplifier
  - 1 channel. 80 W x 1 into 8 ohms or 120 x 1 into 4 ohms. Features bypassable crossover variable from 35-150 Hz. Line- and speaker-level inputs. Defeatable auto standby. Slew rate 12 V/µs; dynamic headroom 2 dB, 3¾ x 16½ x 11¼ in; 12 lb. $1,199

**NHT**
- Model 208THX 250-W/ch Amplifier
  - 2 channels. 250 W x 2 cont avg into 8 ohms or 500 x 1 into 8 ohms. THX certification; N-channel MOSFET design. Symmetrical balanced inputs. Fan and rack-mount kit optional. $1,499

**PARASOUND**
- HCA-1206 720-W Amplifier
  - 6, 5, or 4 channels. Designed for multifloor and home theater applications. 120 W x 6 into 8 ohms. 180 W x 6 into 4 ohms. THX certification. Matched FET input stages with MOSFET drivers and bipolar output stages; DC servo coupling. Gold-plated input jacks and 5-way speaker terminals. FR 20-120,000 Hz -3 dB. S/N 118 dB. $1,850
Chances are, a perfect evening consists of unplugging the phone, centering yourself in front of your audio system and getting lost in your favorite recordings. And we bet when you’re not listening to music, you’re working so you can buy more music. Admit it, you’re obsessed.

But take heart, you’re not alone. There are lots of people like you. We know because here at Parasound, music happens to be our passion.

This approach to music has attracted its share of fanatics. People like our principal audio designer, John Curl. (Talk about passion — he was so possessed with making music come alive that he practically invented high-end audio in the ’70s.)

It’s also attracted high-end audio reviewers — who not only praise our products, but often purchase them for their own listening pleasure.

This dedication to music also goes a long way toward explaining all the products we’ve been developing, including five high end/home theater amplifiers, our third D/A converter, CD player/transport, a remote-controlled tuner and line-drive preamp. Each design is guided by a philosophy which dictates that you get the best possible products anywhere for a price nearly everyone can afford.

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We’re Not Sure Why, But They All Come With An Off Switch.

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P/LD-1100 and T/DQ-1600
The P/LD-1100 is a remote controlled line drive preamp designed by John Curl. The T/DQ-1600 is a remote controlled broadcast reference tuner. Did we mention they can be controlled with the same handset?

HCA-1000 and HCA-600
The HCA-1000 is our latest THX-certified amplifier. The HCA-600 incorporates advanced circuitry like our more powerful units, but is bridgeable for high-powered monoblock performance.

HCA-1206
With a total of 720 watts on six channels, our HCA-1206 is the most powerful THX-certified home cinema amp made. Sensitive enough to move your soul, but powerful enough to move your foundation.

D/AC 1500 and C/DP 1000
The D/AC-1500 is our premier digital to analog converter. The C/DP-1000 is our high resolution CD player. With the simple addition of our Advanced Digital Adaptor Module (via ST optical link), it’s transformed into a high performance CD transport.

MCA-1206
Our HCA-606 is the slightly smaller kid brother of the HCA-1206. Both make wonderful multi-zone stereo amps for custom installations. And both can be bridged to four or five channels.
HCA-1200i 205-W conserving Amplifier
2 channels. 205 W x 2 into 8 ohms or 400 W x 2 into 4 ohms. Mono output 630 W into 8 ohms. THD 0.01%; slew rate 150 V/µs. 17 x 6 x 17 in. $1,995

PS 100 Delta 120-W conserving Amplifier
2 channels. 120 W x 2 into 8 ohms or 200 W 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. $1,950

PS 250 Delta 250-W Mono Amplifier
1 channel. 250 W x 1 into 8 ohms or 400 W x 1 into 4 ohms. EMI/RFI filtering; direct coupling; glass-epoxy circuit board. THD 0.1%; slew rate 150 V/µs. 17 x 6 x 17 in. $1,248

PERREAX
E-220 200-W/ch Amplifier
2 channels. 200 W x 2 into 8 ohms or 300 W x 2 into 4 ohms with 0.003% THD. Class A/B design: toroidal power transformer. MOSFET output drivers: gold-plated inputs; 3-way binding posts. Low profile design: Black anodized finish. 17 x 3/4 x 17 in.; 27 lb. ...$1,495

E-110. As above. 100 W x 2 into 8 ohms or 160 W x 2 into 4 ohms with 0.003% THD. 17 x 3/4 x 13 in.; 17 lb. ...$1,095

PIONEER
Elite M-91 200-W/ch Amplifier
2 channels. 200 W x 2 into 8 ohms with 0.003% THD. Outputs for 2 speaker pairs; headphone jack. FR 20-20,000 Hz ±0.1 dB; S/N 125 dB: 18 x 6/2 x 17 in. ...$1,400

Elite M-72 200-W/ch Amplifier
4 channels. 50 W x 2 into 8 ohms with 0.02% THD or 100 W x 2 into 8 ohms from 20-20,000 Hz with 0.009% THD. Outputs for 4 speaker pairs; headphone jack. FR 5-150,000 Hz ±3 dB; S/N 120 dB: 18 3/4 x 6 1/2 x 16 1/2 in. ...$1,000

PROCEED
AMP 3 150-W/ch Amplifier
3 channels. 150 W x 1 into 8 ohms or 250 W x 1 into 4 ohms. THD certification. Dedicated power supply for each channel; toroidal transformer. 2 sets of 5-way binding posts; balanced and unbalanced inputs. Remote turn-on capability. $2,995 AMP 2. As above. 2 channels. ...$1,995

PROTON
AA-1660 360-W Amplifier
6 channels. 60 W x 6 into 8 ohms with 0.05% THD. Protection circuitry, bridgeable output. FR 20-20,000 Hz ±0.5 dB; S/N 113 dB; damping factor 100 dB. 16 1/4 x 4 3/4 x 15 1/2 in. ...$700

AA-2120 120-W Amplifier
2 channels. 120 W x 2 into 8 ohms or 180 W x 2 into 4 ohms. Dual-mono design. Gold-plated output and RCA inputs. 2 peak meters. FR 20-20,000 Hz ±0.3 dB; THD 0.01%; S/N 100 dB; slew rate 50 V/µs; damping factor 100 dB; dynamic headroom 2.5 dB; 16 1/4 x 4 3/4 x 15 1/2 in. ...$700

AA-2080. As above. 80 W x 2 into 8 ohms or 180 W x 2 into 4 ohms. ...$600

PS AUDIO
PS 200 Delta 200-W/ch Amplifier
2 channels. 200 W x 2 into 8 ohms or 375 W x 2 into 4 ohms. Class A/B operation; toroidal trans-former: EMI/RFI filtering; fuse protection; direct coupling; glass-epoxy circuit board. THD 0.1%; slew rate 150 V/µs. 17 x 6 x 17 in. $1,995

PS 300 80-W Mono Amplifier
1 channel. 80 W x 1 into 4/8 ohms. Hand-wired: 5AR4, 12BH7, 12FQ7, and four matched EL34 tubes. 14 1/4 x 9 1/4 x 5 1/4 in.; 34 lb. ...$1,498

Jeff Rowland Model 1
QUICKSILVER
Model 135 135-W Tube Mono Amplifier
1 channel. 135 W x 1 into 4-8 ohms. Features hand-wiring: 12AU7, 12FQ7, and six EL34 tubes. Meter: bias controls. 13 x 17 x 8 in. 70 lb. ...$3,250

Model 160-W Tube Mono Amplifier
1 channel. 80 W x 1 into 4/8 ohms. Hand-wired: 5AR4, 12BH7, 12FQ7, and four matched EL34 tubes. 14 1/4 x 9 1/4 x 5 1/4 in.; 34 lb. ...$1,498

Silver 90-W Tube Mono Tube Amplifier
1 channel. 90 W x 1 into 4/8 ohms. Hand-wired: 12AX7, 12B17L, 5V4, and matched pair KT88 tubes. 9 3/4 x 6 1/2 x 5 1/4 in. 37 lb. ...$1,225

RCA
PA4500M 175-W Amplifier
5 channels. Designed for use home theater applications. 50 W x 3 (main, center) + 12.5 W x 2 (surround) all rms into 8 ohms. Auto turn-on: studio cables included. FR 20,000 Hz ±0.5%; S/N 8 x 1/2 x 13 in. ...$249

ROTEL
RMB-100 100-W Mono Amplifier
1 channel. 100 W into 8 ohms with 0.03% THD. Features MOSFET output transistors; auto-on sensing circuit. FR 10,000 Hz ±0.4 dB; S/N 100 dB; damping factor 500; 6 1/2 x 6 1/4 x 7 1/2 in. ...$700

RB-980BX 120-W conserving Amplifier
2 channels. 120 W x 2 or 360 W x 1 into 8 ohms with 0.03% THD. FR 4,000,000 Hz ±0.5; -3 dB; S/N 120 dB; damping factor 1,000. 17 1/4 x 4 1/4 x 12 1/4 in. ...$600

RB-956AX 240-W Amplifier
6 channels. 40 W x 6 or 40 x 4 into 100 or 40 x 2 + 100 x 2 into 8 ohms with 0.03% THD. FR 15,000,000 Hz ±1; S/N 105 dB; damping factor 180. 17 1/4 x 4 1/4 x 11 1/4 in. ...$500

RB-970BX 60-W Amplifier
6 channels. 60 W x 2 or 180 W into 8 ohms with 0.03% THD. FR 15,000,000 Hz ±0.4 dB; S/N 116 dB; damping factor 280. 17 1/2 x 3 3/8 x 13 3/4 in. ...$380

RB-930A 80-W Amplifier
5 channels. 50 W x 2 or 90 x 1 into 8 ohms with 0.03% THD. FR 15,000,000 Hz ±0.3 dB; S/N 116 dB; damping factor 180. 17 3/4 x 3 3/8 x 13 1/2 in. ...$250

JEFF ROWLAND
Model 6 150-W Mono Amplifier
1 channel. 150 W x 1 into 8 ohms, 250 W x 1 into 4 ohms, or 375 W x 1 into 2 ohms. Full differential trans-impedance circuitry from input to output; solid-aluminum chassis components. Adjustable gain and input imp. BIPS-6 DC power supply optional ($5,200). 17 1/4 x 17 1/4 x 5 1/4 in; 45 lb. ...$9,800/pr

Model 2 75-W Amplifier
2 channels. 75 W x 2 into 8 ohms or 125 W x 2 into 4 ohms. Full differential trans-impedance circuitry from input to output; solid-aluminum chassis components. Adjustable gain and input impedance. BIPS-2 DC power supply optional. ($2,600). 17 1/4 x 17 1/4 x 5 1/4 in; 48 lb. ...$5,600

Model 1 60-W Amplifier
2 channels. 60 W x 2 into 8 ohms or 120 W x 2 into 4 ohms. Differential FET circuitry: RCA and XLR inputs. Selectable input impedance: 15 x 5 1/4 in; 48 lb. ...$3,100

SONANCE
Sonamp 2120 120-W Amplifier
2 channels. 120 W x 2 into 8 ohms or 160 W x 2 into 4 ohms with 0.05% THD. Class A/B out-
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<table>
<thead>
<tr>
<th><strong>AMPLIFIERS</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SONOGRAFHE</strong></td>
<td>SA250 125-W/ch Amplifier</td>
</tr>
<tr>
<td><strong>SONY</strong></td>
<td>TA-N90ES 100-W/ch Amplifier</td>
</tr>
<tr>
<td></td>
<td>TA-N55ES 150-W/ch Amplifier</td>
</tr>
<tr>
<td></td>
<td>TA-N220 100-W/ch Amplifier</td>
</tr>
<tr>
<td><strong>THRESHOLD</strong></td>
<td>T400 150-W/ch Amplifier</td>
</tr>
<tr>
<td><strong>TYAHA</strong></td>
<td>MX-1 200-W/ch Amplifier</td>
</tr>
<tr>
<td><strong>AMC</strong></td>
<td>AV811THX AV Preamp</td>
</tr>
</tbody>
</table>
AudioSource PRE One

ARAGON

Aurum Preamplifier
6 inputs; 2 tape outputs; 2 balanced RCA outputs; 1 gold-plated balanced-XLR output. Dual-mono design with Class A circuitry; separate power supply; Penny & Giles volume control; 5 gold-plated wipers for each channel. FR 20-20,000 Hz ±0.1 dB; THD 0.03%; S/N 100 dB. 19 x 3 1/2 x 11 in; 24 lb $2,650

Model 18K Preamplifier
6 inputs; 2 preamp outputs; 2 tape outputs; gold-plated connectors. Discrete Class A design; separate power supply; dual-mono DC supply rails; no capacitors in gain stage; silver switch contacts; laser-trimmed volume and balance controls. Separate listen and record switches. FR 20-20,000 Hz ±0.1 dB; THD 0.04%; S/N 100 dB. 19 x 3 1/2 x 11 in; 24 lb $1,750

ARCAM

Delta 110 Digital Preamplifier
2 digital inputs; switchable MM/MC phono input; 4 line-level inputs including two tape inputs; coaxial digital output; 2 tape and 2 master outputs; headphone jack; gold-plated connectors. Features Burr-Brown hybrid multibit/1-bit D/A converter; motor-driven volume control. Separate listening and recording selectors; mono, phase-reverse, and balance controls; remote with mute and level controls. FR 10-20,000 Hz ±0.5 dB line; THD 0.01% at 1,000 Hz; S/N 75 dB MM, 65 dB MC, 97 dB line. 5 line-level inputs $1,500 Delta 110S. As above, without D/A converter. 5 line-level inputs $1,100

AUDIACCESS

PX-600 Preamplifier/Multizoom Controller/6 zones. Designed for multizoom applications. Combines a learning IR-based controller with six independent stereo preamps; provides access and control over 5 music sources in 6 zones simultaneously. Controlled via front panel and hard-wired wall-mount keypads, each with source and volume buttons and built-in IR receiver for remote control. Features non-volatile memory; external termination board for keypad hookup. 17" x 4 x 15 in; 13 lb $2,650

AUDIO BY VAN ALSTINE

FET-Valve EC Tube Preamplifier
7 line-level inputs; phono inputs; 2 tape-monitor loops; signal-processor loop; headphone jack. Hybrid vacuum-tube/MOSFET design; voltage and current overload protection; toroidal transformer; regulated power supplies; Bass, treble, and balance controls. Black anodized faceplate. 12 3/4 x 12 1/2 in $2,125

Super Pas 4 Tube Preamplifier
5 line-level inputs; phono inputs; 2 tape loops; headphone jack. Straight-line vacuum-tube voltage gain circuits followed by solid-state current drivers; toroidal transformer; regulated power supplies; ceramic selector switch. Balance control. Black anodized faceplate. 12 3/4 x 9 in $795

L2 Tube Preamplifier
4 line-level inputs; 2 tape loop; 2 main outputs; buffered tape output. Features ground-isolation switch. Switchable output level $1,100 L1. As above, without tape loop. Single main output $550

AUDIO DESIGN ASSOCIATES

ADP-8 Preamplifier
5 inputs; 3 tape loops; signal-processor loop; 2 outputs; switched AC outlet: Balance, bass, midrange, and treble controls. FR 20-20,000 Hz ±0.25 dB; THD 0.05%; S/N 85 dB. 3 1/2 x 19 x 11 1/2 in; 8 lb $1,133

LSS Mk II Tube Preamplifier
6 sets of XLR inputs; 3 sets of XLR outputs; no unbalanced inputs/outputs. Features ten 6DJ8/6922 vacuum tubes; regulated power supply; fully differential cross-coupled topology; electronic switching; toroidal transformer; coaxial capacitors; proprietary decoupling capacitor circuits. Switchable gain settings. FR 1-100,000 Hz ±0.5 dB. 3-yr warranty. 19 x 5 1/4 x 11 1/4 in; 19 lb $4,995

LSSBI Preamplifier
2 unbalanced output pairs; balanced-XLR outputs. DC-coupled inputs; regulated power supply; aircraft-grade toggle switches. Design with Class A circuitry; external power supply. Loading pins for varying phono-input resistance/capacitance; separate record selector; balance control. FR 1-100,000 Hz ±1 dB; THD 0.02%; S/N 82 dB MM, 70 dB MC, 89 dB line. 17 3/4 x 10 1/4 in; 16 lb $798

CS-117/BAL Preamplifier
5 line-level inputs including one switchable MM-phono/line-level; tape loop; 2 line-level stereo outputs; balanced outputs; headphone jack. Discrete DC-coupled design with Class A circuitry; external power supply; buffered tape outputs. Features electronic switching circuitry; selectable passive mode. Tone controls. FR 5-100,000 Hz ±1 dB; THD 0.02%; S/N 82 dB MM, 89 dB line. 17 3/4 x 10 1/4 in; 8 lb $398 CS-115/BAL. As above, no tone controls $348

AUDIOWORKS

Pro-10MC/BAL Preamplifier
5 line-level inputs; selectable MM/MC input; 2 tape loop; 2 line-level output pairs; balanced outputs; headphone jack. Discrete DC-coupled design with Class A circuitry; external power supply. Loading pins for varying phono-input resistance/capacitance; separate record selector; balance control. FR 1-100,000 Hz ±1 dB; THD 0.02%; S/N 82 dB MM, 89 dB line. 17 3/4 x 10 1/4 in; 16 lb $798

AudioSource PRE One

LPAF Preamplifier
Two balanced and 6 unbalanced inputs; balanced and unbalanced outputs. Features ten gain stages, each hand built from 69 discrete components. 120/240-V operation. FR 20-20,000 Hz ±0.05 dB; THD 0.005%; 17 x 3 1/4 x 15 3/4 in; 12 lb $3,575

L5M. As above, metal finish $4,000

BAK COMPONENTS

Super Pas 4i Tube Preamplifier
5 line-level inputs; MM phono input; 2 tape loops; 2 line-level stereo outputs. Polypropylene and polystyrene capacitors; metal-film resistors; regulated power supply; DC-coupled stages; no capacitors in signal path; no internal wiring. FR 5-100,000 Hz ±0.25 dB line; S/N 75 dB phono, 94 dB line. 19 x 2 1/4 x 7 1/2 in $1,147 Without MC phono stage $1,000

B&K COMPONENTS

AVP 2000 A/V Preamplifier
4 composite-video and 3 S-video inputs; 8 line-level inputs; 4 composite-video and 3 S-video outputs; 5 line-level outputs; balanced outputs. Provides independent audio and video control in 2-zone multizoom system. 8 system presets per zone; programmable remote control. FR 20-150,000 Hz ±3 dB; THD 0.02%; S/N 89 dB. 17 x 3 1/2 x 11 3/4 in; 8 lb $798

BRISTON

BP-5 Preamplifier
Phono input; 2 line-level inputs; balanced output; tape and processor loops. Features 2-stage phono section; no internal wiring with components plugged directly into boards; volume control laser-trimmed to ±0.25 dB accuracy. FR 22-20,000 Hz; S/N 80 dB phono, 95 dB line. 20-yr warranty. 19 x 1 1/4 x 8 in $895
**AMPLIFIERS**

**CARVER**

CT-29v A/V Preamplifier/Tuner
- 7 audio inputs; 3 composite/S-video inputs and outputs; subwoofer output; signal-processor loop; CATV coaxial FM input. Features DSP surround modes; surround-command center for each video source; 30 tuner presets; on-screen displays; auto input balance; removable rack handles; programmable remote control. Multikit room optional. FR 20-20,000 Hz ±0.5 dB. FM: 50-kHz quieting sens 39.2 dB at 1 kHz. AM: 40 kHz ±50 dB, cap ratio 1.5 dB; all-ch sel 60 dB. $1,200.

C-27v A/V Preamplifier
- 9 audio inputs including 2 tape loops; 5 composite/S-video inputs; 2 video inputs; 3 video outputs. Features DSP surround modes. Dolby Pro Logic, Hall, Matrix and Dolby Stereo modes; continuously variable rear-channel delay; I/O separate AR/AV/1 channel/capacity; on-screen displays: remote control. FR 20-20,000 Hz ±0.5 dB, S/N 80 dB. $1,000.

C15v A/V Preamplifier
- 8 audio inputs including phono; 3 composite/S-video inputs and outputs; 1 S-video input and output; subwoofer output; signal-processor loop. Features DSP surround modes, Vocal Zoom; adjustable surround circuitry; motor-driven master volume control. Dolby Pro Logic modes: adjustable delay times; multichannel balance; removable rack handles. Multikit room optional. FR 20-20,000 Hz ±0.5 dB; S/N 78 dB. $800.

**CELLO**

Encore Line Preamplifier
- 4 RCA inputs; 1 balanced-Fischer and 4 RCA outputs; 2 RCA outputs; 4 RCA record outputs. Features internal power supply and AC power cord. $800.

**CREEK**

C泡泡 2.5v Preamplifier
- 2 audio outputs; 1 S-video output; 1 composite/S-video output; 2 video outputs; 3 video inputs; 2 audio inputs; 2 tape loops; 3 outputs. Features cascode amplifiers; diode input protection; direct coupling. FR 1-120,000 Hz; THD <0.1%. $1,200.

**CODA**

FET 01 Preamplifier
- Phono and line-level inputs; balanced and unbalanced amplifiers. Features all-FET voltage gain; bipolar current gain; no overall feedback. DC-coupled design; regulated power supply; EMI and RFI filters; toroidal transformer; double-sided gold-plated circuit boards; adjustable gain. FR 20-20,000 Hz ±0.5 dB. S/N 80 dB, $1,995.

**CONRAD-JOHNSON**

PA12 Tube Preamplifier
- Phono and line-level inputs; 2 tape loops. Features cathode-follower outputs and solid-state voltage regulator designed for minimal AC impedance, regulated power supplies; cascode amplifiers; diode input protection; direct coupling. FR 0-50,000 Hz; THD <0.1%. $1,795.

**CONTINuum**

Audio Window Preamplifier
- Balanced and unbalanced inputs and outputs; separate tape monitor and processor outputs. Features remote control. FET input with bipolar current gain; no overall feedback. FR 5 kHz ±2; THD <0.1%. $1,195.

**DENNESEN**

JC30 Mid/I Mono Preamplifier
- MM/MMC line-level input. External power supply; polarity inversion with input-imp adjustment. Balanced output optional. $6,500.

**SA-5000a Hybrid Preamplifier**
- Utilizes tubes (power supply), FET's, and bipolar transistors; MM and MC phono inputs. FR 2-300,000 Hz; distortion 0.5%; S/N 90 dB (phono). $2,900.

**SA-3000a Hybrid Preamplifier**
- As above, distortion 0.01% $1,995

**SA-3000a Hybrid Preamplifier**
- As above, one extra line-level input but no phono inputs. Distortion 0.5%; S/N 92 dB, $1,995.

**STEREO REVIEW FEBRUARY 1995**

**COUNTERPOINT**

A $250 balanced-output option is available for all of the following models except the SA-100a.

- **SA-5000a Hybrid Preamplifier**
- Utilizes tubes (power supply), FET's, and bipolar transistors; MM and MC phono inputs. FR 2-300,000 Hz; distortion 0.5%; S/N 90 dB (phono). $2,900.
- **SA-3000a Hybrid Preamplifier**
- As above, one extra line-level input but no phono inputs. Distortion 0.5%; S/N 92 dB, $1,995.
- **SA-100a Hybrid Preamplifier**
- As above, $1,995.
**DENON**

AV-P9000BK Digital A/V Preamplifier
11 audio inputs; 8 audio outputs; line-level outputs for front, center, and rear channels; mono subwoofer output; 4 fiber-optic and 2 coaxial digital inputs; 1 fiber-optic digital output; 6 composite- and 6 S-video inputs; 3 composite- and 3 S-video outputs; 2 composite-video and 2 S-video video-monitor outputs; Hi-Vision input for 4-channel HDTV sound; gold-plated RCA connectors. Dolby Pro Logic; EQ; Adjustable Theater and Live room simulations; switchable video/circuitry-decay feature; on-screen displays; programmable remote control with LCD. $2,500

**PRA-S10 Preamplicator**
Balanced and unbalanced connectors; remote turn-on/off output for amplifier; headphone jack. Features aluminum sand-cast frame; inverting Sigma balance circuit for 6.5-dB gain in single amplifier stage; UHCD MOS transistors for power supply. Includes IS-system remote control. $1,100

**PRA-1500 Preamplicator**
MM/MC phono input; video inputs and outputs; balanced-XLR outputs; mono, wideband, and Super Bass outputs for subwoofers. Source-direct mode; variable loudness; remote turn-off of Denon power amps; IS-system remote control. $500

**DYNACO**

DDP-1 Digital Preamplifier
Fiber-optic and coaxial digital inputs and outputs; 3 analog inputs; tape-monitor loop. Features DSP and D/A converter; phase and amplitude correction when used with DGX speakers. Available with coefficients for other brands of speakers. FR 20-20,000 Hz ±0.1 dB; THD 0.01%; S/N 86 dB analog, 92 dB digital. 16 x 3 x 10 1/2 in; 10 lb. $995

**DYNACO**

PS-4 Tube Preamplicator
7 line-level inputs including 2 tape loops and signal-processor loop, phone input. Features four 6DJ8 and two 12AX7 tubes. Tape-dubbing and tape-monitor controls; mono/stereo switch, balance control. FR 2,250,000 Hz ±1 dB; THD 0.025%; S/N 90 dB. 3-yr parts-and-labor warranty with 1 yr on tubes. Black. 17 x 3 3/4 x 12 in; 18 lb. Chrome finish. $1,099

**PAT-6 Preamplicator Tuner**
4 line-level inputs; phone input; headphone jack. 8 AM/FM presets; seek tuning; mono/stereo switch; bass, treble, balance, and loudness controls; remote control. FR 20-20,000 Hz ±0.5 dB phonofine; THD 0.02% line; S/N 100 db line. FM: AM adj 63 dB; cap ratio 1.5 dB. S/N 72 dB stereo. 3-yr parts-and-labor warranty. 17 3/4 x 3 1/2 x 13 in. $500

**FORTÉ**

Forty Four Preamplicator
6 line-level inputs; 2 tape loops; balanced inputs and outputs; gold-plated connectors. Class A circuitry; direct coupling from input to output; multi-speck glass-epoxy circuit board: discrete circuitry throughout. Remote control with volume, source-select, and mute controls. FR 0-100,000 Hz -1 dB; S/N 100 dB.....$1,350

**FOGATE AUDIONICS**

Model Three A A/V Preamplicator
6 A/V inputs including 4 composite- and 2 S-video inputs; left, center, right, rear-left, and rear-right outputs; stereo I/R front, mono front, and mono rear subwoofer outputs; composite- and S-video video-monitor outputs. Features proprietary Digital Servo Logic steering circuitry; defeatable 12-dB/oct crossover at 80 Hz. Dolby tape Logic mode, S-video mode; 70 mm Wide Motion Picture and 70 mm Motion Picture modes; passive-matrix surround mode. Rock. Popular. Jazz. Chamber, and Orchestra music mode; sibilant filter for dialog; A/V record-out selector; output-level controls for each channel; remote control. THD 0.05%; S/N 90 dba, 3-yr limited warranty. 17 3/4 x 3 3/4 x 14 1/4 in; 14 lb. $2,799

**KINERGETICS**

KSP-3 Digital A/V Preamplicator
3 audio and 6 video inputs; 2 RCA-type inputs and one Toslink optical digital input. Features passive switching; four 20-bit D/A converters. Remote control. As above without D/A conversion or digital switching. $1,995

**KPA-3 Preamplicator**
7 line-level inputs; tape and processor loops; balanced and unbalanced outputs. Features Class A hybrid circuitry, PET/bipolar design. 17 1/4 x 2 x 13 1/3 in..................$1,795

**MARK LEVINSON**

No. 38S Preamplicator
Two balanced and four single-ended inputs: balanced and single-ended outputs. Fully balanced circuitry from input to output: surround- sound processor module integrates with home theater systems. Full feature remote; volume control with 1 part per 1,000 precision; easy to read display; communicates with other Mark Levinson components. $6,495

**LEONARDO**

Kairn Preamplicator
7 inputs including MM and MC. 3 audio outputs. Software upgradeability; auto volume-level adjustment at which tones are as loud as music. Source-direct control jack for switching of other Linn products or multiroom use. $2,795

**LUXMAN**

C-383 A/V Preamplicator
3 video inputs; switchable MM/MC phono input; remote turn-on/off output for Luxman amplifiers; system bus connection, gold-plated connectors. Features separate printed circuit boards for analog, digital, and other sections; separate analog and digital power supplies: motor-driven volume control; buffer amplifiers for each video input. Multichannel capability; record-out selector; bass. treble. and balance controls; loudness compensation; remote control. FR 10-100,000 Hz ±0.2-0.8 dB line; THD 0.003%; S/N 91 dB MM, 76 dB AAC. 106 dba line. Black or champagne finish...................$1,200

**MARANTZ**

SC-22 Preamplicator
4 line-level inputs; tape loop; normal and phase-inverted outputs. Straight-line circuit topology; quartz-synthesis tuner with 40 AM/FM presets. Monaural subwoofer switch, subwoofer crossover; auto input balance; digital delay variable in 1-ms increments; presence-level control; test-tone generator; 6 level controls; on-screen displays; programmable remote control..............$999

**MARANTZ**

DDP-1 Digital Preamplifier
Fiber-optic and coaxial digital inputs and outputs; 3 analog inputs; tape-monitor loop. Features DSP and D/A converter; phase and amplitude correction when used with DGX speakers. Available with coefficients for other brands of speakers. FR 20-20,000 Hz ±0.1 dB; THD 0.01%; S/N 86 dB analog, 92 dB digital. 16 x 3 x 10 1/2 in; 10 lb. $995

**HARMA KARDON**

PT2300 Preamplicator/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 timing. 7-way dubbing; 16 AM/FM presets: subwoofer-level control; system remote control. $629

**AP2500 Preamplicator**
MM/MM phono input: 5 audio inputs: 2 tape monitors: gold-plated connectors. Features all-discrete circuitry. $999

**JRM**

JRM Preamplicator
MM and MC phono inputs: 4 line-level inputs. Features polypropylene capacitors; gold-plated electromechanical devices: 2-stage RIAA EQ with ±0.1 dB conformity; 18 dB subsonic filter; 10 W x 2 headphone amp. Separate input selectors for main, record, and output. FR 0-50,000 Hz ±0.1 dB. THD 0.001%; S/N 76 dB MC. 87 dB MM. 19 x 2 3/4 x 8 1/2 in. $1,170

**KENWOOD**

KC-X1 A/V Preamplicator/Tuner
4 video inputs: line-level outputs for left, right, center, rear-right, rear-left, and subwoofer channels. Tape-monitor loop; S-video connectors; gold-plated headphone jack; 3 switched AC outlets. Digital Dolby Pro Logic and digital Dolby 3 Stereo modes; TH1X Cinema mode; $1,795

**LUXMAN**

C-383 A/V Preamplicator
3 video inputs; switchable MM/MC phono input; remote turn-on/off output for Luxman amplifiers; system bus connection, gold-plated connectors. Features separate printed circuit boards for analog, digital, and other sections; separate analog and digital power supplies: motor-driven volume control; buffer amplifiers for each video input. Multichannel capability; record-out selector; bass. treble. and balance controls; loudness compensation; remote control. FR 10-100,000 Hz ±0.2-0.8 dB line; THD 0.003%; S/N 91 dB MM, 76 dB AAC. 106 dba line. Black or champagne finish...................$1,200

**MARANTZ**

SC-22 Preamplicator
4 line-level inputs; tape loop; normal and phase-inverted outputs. Straight-line circuit topology; quartz-synthesis tuner with 40 AM/FM presets. Monaural subwoofer switch, subwoofer crossover; auto input balance; digital delay variable in 1-ms increments; presence-level control; test-tone generator; 6 level controls; on-screen displays; programmable remote control..............$999

**KINERGETICS**

KSP-3 Digital A/V Preamplicator
3 audio and 6 video inputs; 2 RCA-type inputs and one Toslink optical digital input. Features passive switching; four 20-bit D/A converters. Remote control. As above without D/A conversion or digital switching. $1,995

**KPA-3 Preamplicator**
7 line-level inputs; tape and processor loops; balanced and unbalanced outputs. Features Class A hybrid circuitry, PET/bipolar design. 17 1/4 x 2 x 13 1/3 in..................$1,795

**LENNIOX**

No. 38S Preamplicator
Two balanced and four single-ended inputs: balanced and single-ended outputs. Fully balanced circuitry from input to output: surround-sound processor module integrates with home theater systems. Full feature remote; volume control with 1 part per 1,000 precision; easy to read display; communicates with other Mark Levinson components. $6,495

**KINERGETICS**

KSP-3 Digital A/V Preamplicator
3 audio and 6 video inputs; 2 RCA-type inputs and one Toslink optical digital input. Features passive switching; four 20-bit D/A converters. Remote control. As above without D/A conversion or digital switching. $1,995

**KPA-3 Preamplicator**
7 line-level inputs; tape and processor loops; balanced and unbalanced outputs. Features Class A hybrid circuitry, PET/bipolar design. 17 1/4 x 2 x 13 1/3 in..................$1,795
discrete Class A signal routing; low-pass filter in input stage to remove digital noise; Perma-loy balanced output transformers, toroidal pow- er supply; shielded OFC wiring; double-plated glass-epoxy circuit boards. FR 20-20,000 Hz –0.5 dB; THD 0.03%, S/N 105 dB; Gold finish. 9.4 x 3.3 x 8.5 in; 9 lb.............$999

AV-880 A/V Preamplifier
8 RCA audio inputs; 4 RCA video inputs; 4 S- video inputs; 3- panel composite 3-S-video A/V input; 4 RCA audio outputs; 3 RCA video outputs, 3 S-video outputs; 3 RCA line-level outputs for front, center, and surround; 1 unswitched and 2 switched AC outlets. Features Dolly Pro Logic decoder; matrix, movie-surround, 3-d logic, and 2 concert-hall surround modes; movable digital color PIP for 2 video sources; audio and video dubbing capabilities; switchable 3-, 5-, or 7-DB bass boost at 70 Hz; motor-driven volume control; on-screen displays; gold-plated RCA jacks; remote control. 17.6 x 3.3 x 13.5 in..........$699

SC-80 Preamplifier
MM/MC phono input; 4 line-level inputs; 2 tape loops, normal and phase-inverted outputs; signal-processor loop. Class A design; all-discrete primary signal path; balanced output coupling via impedance-matching transformers; 12 microprocessor-controlled gold-plated relays for source switching; source-direct mode; mo- tor-driven volume control. Defeatable narrow-Q bass and treble controls; record-out select; re- mote control. FR 10-40,000 Hz ±0.1 dB line; S/N 75 dB MC, 91 dB MM, 95 dB line; THD 0.015% line. Gold finish with die-cast alloy side panels. 17.6 x 4.5 x 14.5 in..............$599

McCORMACK
ALD-I Preamplifier
5 buffered inputs; balanced output; normal and inverted unbalanced outputs; 2 tape loops. Tape-dubbing capability; Phono stage or external power supply optional..................$1,745

TLC-1 Preamplifier
5 buffered inputs; 2 buffered tape loops; buffer- ed output......................................................$995

Micro Line Drive Preamplifier
3 inputs; tape loop; one active and one passive outputs. Adjustable gain........................................$595

MCINTOSH
C39 A/V Preamplifier
S-video input. Dolly Pro Logic decoder; ability to control one remote zone; interfaces with CR10 remote-control system to add up to 4 ad- ditional zones; A/V switching; remote control. FR 20-20,000 Hz –0.5 dB; 17½ x 7½ x 17½ in; 30 lb..............................................$3,000

MX130 A/V Preamplifier/Tuner. As above, with AM/FM Tuner.................................$3,800

THX M. THX processing card for C-39 and MX130.........................................................$425

C38 Preamp
Ability to control one remote zone; interfaces with CR10 remote-control system to add up to 4 ad- ditional zones; receives infrared signals from wall-mount sensor or WK-2 wall-mount key- pad; remote control. FR 20-20,000 Hz –0.5 dB. 17½ x 5½ x 17½ in; 20 lb..............................................$2,250

C712 Preamp
8 audio inputs; signal-processor loop. Logic- driven electromagnetic switching. Tape-monitor switches; remote control. FR 20-20,000 Hz –0.5 dB. 17½ x 3½ x 17½ in; 15 lb.............$1,350

MELOS
MA-333B Gold Tube Preamplifier
6 balanced inputs, including MM and MC phono, balanced and unbalanced outputs. Dual- mono design; all balanced circuitry; separate phono and power-supply chassis..............$5,795

MA-333B Gold Line. As above, no phono stage.................................................$3,695

MA-220 Tube Preamplifier
Balanced or unbalanced outputs. 2-chassis de- sign; fully balanced circuitry. Phase-reverse switch..............................................$2,095

SHA-Line B Tube Preamplifier
6 inputs; standard and passive outputs; balanced output; tape-monitor loop; headphone jack. Fea- tures copper-clad high-density steel covers; 36 in machined faceplate; fully balanced tube cir- cuitry; separate regulated power supplies; mil- spec components throughout; Tiffany connec- tors; proprietary Teltron-insulated wiring; remote control..............................................$1,995

SHA-Line. As above, but without balanced output......................................................$1,795

MERIDIAN
Model 562V Digital A/V Preamplifier
7 analog inputs: 6 composite- and 2 S-video inputs; 5 coaxial digital inputs; 2 fiber-optic digital inputs; 2 analog tape outputs; 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. 12½ x 3½ x 13½ 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 cap- ability; mute; 4-character alphanumeric display. 12½ x 3½ x 13½ in.......................$1,450

Model 501. As above, no video section......................$995

Model 562 Digital Preamplifier
7 analog inputs: 5 coaxial digital inputs; 2 an- alog tape outputs; 2 coaxial digital outputs; RS-232 control interface. Adjustable input sens for each analog source; tape-dubbing cap- ability; mute; 4-character alphanumeric display. Card for one variable main analog output and 2 fixed tape outputs optional. 12½ x 3½ x 13½ in..............$1,195

METAXAS AUDIO SYSTEMS
Charisma Preamp
1 phono and 3 high-level inputs. Features separate power supply with filtering to minimize power-line hum; internal DIP switches to adjust phono resistance; tape/record and mute switch- es. Preamp 13 34 x 2½ x 9¼ in. Power supply 4 x 2 x 9½ in......................$1,700

With phono stage..............................................$1,850

MTX SOUNDCRAFTSMEN
P100 Preamp
5 line-level RCA inputs; switched and un- switched AC outlets. Digital C-MOS switch-
MUSEATEX
AVC-1 A/V Preamp/Power Amplifier
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 Preamp/Tuner
7 line-level inputs, including 3 video; 10 line-level, low-impedance inputs to center, rear, subwoofer, multichannel; all video inputs and outputs RCA composite/S-video. Features Dolby Pro-Logic decoder, Hall, and Club surround-sound modes: tuner with 40 AM/FM presets; treble, bass, EQ, and tone controls; on-screen display; 3-position subwoofer output switch. FR 20-20,000 Hz ±0.3 dB; THD 0.01%: S/N 88 dB. FM: S/N 75 dB stereo. 17⅞ x 4⅝ x 14 in...
$799

Model 1600 Preamp/Tuner
5 line-level inputs: MM/MC phono input; gold-plated phone and CD inputs; signal-processo loop. Features FM blend: in-frasonic filter: 14 AM/FM presets; bass EQ: 2-way tape dubbing; defecable tone controls: rack mounting; remote control. FR 20-20,000 Hz ±0.3 dB; THD 0.01%: S/N 75 dB phono, 100 dB line. FM: cap ratio 1.6 dB; all-1-ch sel 68 dB...
$449

Model 1000 Preamp
5 line-level inputs: MM/MC phono input; signal processor loop; balanced output; headphone jack. Features switchable in-frasonic filter; bass EQ; tape-dubbing capability; defeatable tone controls; headphone amp; rack mounting. Remote control. FR 20-20,000 Hz ±0.2 dB; THD 0.01%: S/N 76 dB phono. 96 dB line. 17⅞ x 3⅛ x 10⅝ in; 8 lb...
$349

NAIM
NAC 72 Preamp/Power Amplifier
4 line-level inputs. Matched time-aligned filter. Mute monitor switch. 1⅛ x 3 x 8 in...
$1,300

NAC 92 Preamp
1 line-level RCA input; 4 line-level DIN inputs. Tape monitor controls: balance control. Phone stage optional. 1⅛ x 2⅜ x 12 in;...
$800 MM or MC phono stage for above...

OCM TECHNOLOGY
Model 55 Preamp
5 line-level RCA inputs; 2 RCA main outputs, balanced XLR main output, RCA tape out-
puts. Front panel controls for listen, record, volume, balance; gold-plated RCA jacks. Options: 1 balanced main output, 17-in wide chassis. FR 20-20,000 Hz ±0.1 dB. 5-yr warranty. 10 lb...
$2,300

PROTON
AP-2000 Preamp
6 inputs; MC phono input; subwoofer output; gold-plated RCA inputs. Features selectable 75/150-Hz subwoofer crossover. Separate listen and record selectors; bass and treble controls; remote control. FR 20-20,000 Hz ±5 dB; THD 0.02%; S/N 95 dB. 16⅛ x 3½ x 14½ in...

PS AUDIO
Reference Link Digital Preamp/Power Amplifier
Coaxial, AES/EBU, AT&T ST, and Toslink digital inputs; 5 line-level analog inputs; two tape-monitor loops, digital tape-monitor loop; 2 RCA output pairs; balanced-output pairs; gold-plated connectors. Features UltraAnalog-based 20-bit D/A converter and 18-bit A/D converter. Remote control with volume, balance, source-select, phase-reverse, and mute controls. FR 20-20,000 Hz ±0.3 dB. THD 0.01%: S/N 98 dB. 17 x 3½ x 16½ in...
$4,795

QuickSilver
Tube Preamp
6 inputs; 4 RCA inputs. Features active/passive operation. Defeatable balance and tape-monitor circuits. FR 20-20,000 Hz ±0.1 dB. THD 0.1%. 17 x 2½ x 9 in; 14 lb...
$995

QuickSilver
Tube Amplifier
One balanced and five unbalanced inputs; balanced and unbalanced outputs. Dual-monaural tube stage; multiple power supplies; one-contact audio path; balanced output independent of main audio path. Flexible audio control. 17 x 3½ in; 17 lb...
$1,350

Quad
AP-2000 Preamplifier
6 inputs; switchable MM/MC phono input; balanced and unbalanced outputs. Separate Class A/FET design; separate regulated power supplies for phono and line stages; aluminum chassis. Selectable phono-input imp; remote-control switch; phase-reverse control; volume control. Rack mount optional. 18 x 1¾ x 8½ in; 6 lb...
$850

QUAD
The following feature a tilt control that adjusts FR slope in seven 1-dB steps.

Quad 66 Preamp
7 inputs. High-frequency filter with 7,000- or 5,000-Hz rolloff; bass control with rolloffs at 50 and 200 Hz. Remote. FR 30-20,000 Hz ±0.5 dB phono. 15-20,000 Hz ±2 dB line. THD 0.05%; S/N 75 dB. 12½ x 3¾ x 10 in; 8 lb...

Quad 34 Preamp
4 inputs. 3 pushbutton filters; bass control...

QUICKSILVER
Tube Preamp
6 audio inputs; output imp 12.5 ohms; bandwidth 1-650,000 Hz. THD 0.001%. 17 x 11 x 5¼ in; 21 lb...
$1,995
PART TWO – TRUE OR FALSE

T or F 1."...the Majik-I is one cone kicker of an amplifier...give it a listen...I’ll guarantee you’ll be impressed." Hi-Fi World

T or F 2."...our use of the Linn Majik-I was an unalloyed pleasure. The smoothness and silence with which it's controls operated were striking...We could not resist opening up the Majik-I. Its interior can only be described as gem-like." Stereo Review

T or F 3."...the Linn Majik can serve as the heart of a robust and uncompromising home audiophile system." The Common-Sense Audiophile

Everything you've heard is true.

LINN MAJK

See Part I of the exam on page 85 and Part III on page 89.

For additional information call 1-800-LINN HI-FI

STEREO REVIEW FEBRUARY 1995 87
put selector and volume control; source-direct mode. Record-out selector; variable loudness control; center-defeat tone controls; switchable subsonic filter; programmable remote control. 17% x 3¾ x 12½ in; 12 lb $799

CX-630 A/V Preamplifier
6 audio and 2 video gold-plated inputs; 4 audio and 2 video outputs: 2 AC outlets. Features source-direct mode; record-out selector; 2-VCR simultaneous-record capability; variable loudness control; switchable subsonic filter; center-defeat bass and treble controls with frequency turnover controls. Includes remote control. 11 lb $449

AMPLIFIERS

AUDIO DESIGN ASSOCIATES
CR-8A 25-W/ch Integrated Amplifier
2 channels. 25 W x 2 cont avg into 8 ohms with 0.02% THD or 40 x 2 into 4 ohms. Signal-processor loop; toroidal power transformer. Gain control; balance switch; LED volume, bars, and treble indicators. Infrared receiver optional. S/N 104 dB, 19 x 3½ x 11 in; 13 lb $1,899

AUDIO INNOVATIONS
S700 25-W/ch Integrated Tube Amplifier
2 channels. 25 W x 2. 4 line-level inputs; tape loop; gold-plated connectors; 4- and 8-ohm speaker outputs. Class A operation; ground-isolation switch. $1,500

AUDIRE
Adagio 60-W/ch Integrated Amplifier
2 channels. 60 W x 2 into 8 ohms or 100 W x 2 into 4 ohms. 6 line-level inputs; 2 tape loops; pre-out/main-in loops; two gold-plated 5-way binding post pairs. 1 ft each channel in preamp stage: MOSFET output stage; toroidal transformer. Balance control. FR 5-100,000 Hz ±0.25 dB line. 2-100,000 Hz –2 dB amp; S/N 90 dB, slew rate 45 V/us; damping factor 230. 3-yr warranty. 19 x 5½ x 9 in; 22 lb $950

ACCURUS
DIA100 100-W/ch Integrated Amplifier
2 channels. 100 W x 2 into 8 ohms with 0.09% THD or 150 x 2 into 4 ohms. 2 tape outputs; 6 source inputs; gold-plated connectors. Features laser-trimmed potentiometers for volume and balance controls; silver-to-silver contacts for listen and record switches; inputs mounted directly to circuits; bipolar transistors; toroidal transformer. FR 20-20,000 Hz ±0.25 dB. S/N 100 dBA; damping factor 300. 17 x 5 x 14 in; 35 lb $1,095

AMC
CCTV CVT3030 30-W/ch Integrated Tube Amplifier
2 channels. 30 W x 2. One phono and six line-level inputs; headphone jack. Features Class A input stage; direct mode. Bass and treble tone controls $899

ARCAM
Delta 290 75-W/ch Integrated Amplifier
2 channels. 75 W x 2 into 8 ohms. 6 line-level inputs including two tape loops; pre-out/main-in loops; outputs for 2 speaker pairs; headphone jack; motor-driven volume control. Separate listen and record selectors; mono switch; tone and balance controls with bypass; remote with local control. MM/MC phono board optional. FR 20-20,000 Hz ±0.5 dB line; THD 0.02%; S/N 79 dB MM. 73 dB MC. 99 dB line $899

Alpha 6-50-W/ch Integrated Amplifier
2 channels. 50 W x 2 into 8 ohms. 6 gold-plated inputs including one switchable MM phono/line-level input; 2 tape outputs; outputs for 2 speaker pairs: headphone jack. Features MOSFET output stages; toroidal transformer. Tone controls with switchable bypass: remote control with level control. FR 10-20,000 Hz ±0.5 dB line; THD 0.02% at 1 kHz; S/N 74 dB phono, 94 dB line $649

Alpha 5-40-W/ch Integrated Amplifier
2 channels. 40 W x 2 cont avg into 8 ohms or 80 x 2 into 4 ohms. 6 inputs including MM phono: 2 tape outputs; outputs for 2 speaker pairs; headphone jack. Toroidal transformer. Tone controls with switchable bypass. FR 10-20,000 Hz ±0.5 dB line level; total harmonic distortion 0.02% at 1 kHz; S/N 73 dB phono, 93 dB line level $399

CREEK
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. MOSFET circuitry. FR 3-35,000 Hz; –1 dB; S/N 105 dB; ch sq 80 dB at 1,000 Hz $595

Creek Model 4240
5 channels. 40 W x 2 into 8 ohms or 200 x 2 into 2 ohms. Features 6 channels; 6 line-level inputs; 2-channel digital delay: VCR-dubbing capability $4,500

CR-8A 25-W/ch Integrated Amplifier
5 channels. 80 W x 2 into 8 ohms or 140 x 2 into 4 ohms. coaxial and optical digital inputs. Features DSP and D/A converter; dual-mono design; phase and amplitude correction for DDX speakers. THD 0.025%; S/N 86 dB analog, 92 dB digital, damping factor 150. 16½ x 4½ x 14¼ in; 29 lb $1,959

DUAL
CV5670 120-W/ch Integrated Amplifier
2 channels. 120 W x 2 into 8 ohms. Class A amplifier. FR 6-95,000 Hz; total harmonic distortion 0.01% $525

HARMAN KARDON
AVI200 245-W A/V Integrated Amplifier
5 channels. Dolby Pro Logic, Classic Concert, Rock, Jazz Club, Super Stadium, Movie Movie, and Matrix modes; DSP. 85 W x 3 (front center) + 25 x 2 (rear). 8 audio inputs; 4 audio outputs; 2 speaker-level outputs; front, center and mono line-level outputs: 4 S-video inputs; 3 S-video outputs, 4 composite-video inputs, 4 composite-video outputs. Wide-screen and Live DSP Dolby Pro Logic modes; video input selector; icon-based on-screen displays; fluorescent display. Programmable remote control $900

HK1400 40-W/ch Integrated Amplifier
2 channels. 40 W x 2 into 8 ohms or 60 x 2 into 4 ohms...
AMPLIFIERS

4 ohms, 2 tape loops. Switchable gain at 0 and -10 dB $499

HK620 40-W/ch Integrated Amplifier
2 channels, 40 W x 2 into 8 ohms or 60 x 2 into 4 ohms. Outputs for 2 speaker pairs. System remote control $599

JVC
AXZ9118K 100-W/ch Digital Integrated Amplifier
2 channels. 100 W x 2 into 8 ohms with 0.003% THD. Class A operation. Features D/A converter with 4x oversampling; separate analog and digital circuitry; motor-driven volume control. Fiber-optic and coaxial digital inputs; MM/MC phono input; direct input for output D/A converter; digital tape loop for DAT recorder; gold-plated connectors. Includes remote control $1,100

LINN
Majik-IP 33-W/ch Integrated Amplifier
2 channels. 33 W x 2 into 8 ohms with 0.03% THD. Features D/A converter with 4x oversampling; separate analog and digital circuitry; motor-driven volume control. Fiber-optic and coaxial digital inputs; MM/MC phono input; direct input for output D/A converter; digital tape loop for DAT recorder; gold-plated connectors. Includes remote control $999

LUXMAN
A-383 100-W/ch Integrated Amplifier
2 channels. 100 W x 2 into 8 ohms from 20-20,000 Hz with 0.04% THD or 330 x 2 into 8 ohms. 3 line-level inputs; switchable MM/MC phono input; gold-plated CD and phono inputs; system bus connection: outputs for 2 speaker pairs. Features symmetrical push-pull circuit layout in all stages; video-input buffer amplifier; line-phase sensor. Multichannel capability, line-straight switch; record-out selector; bass, treble, and balance controls; loudness switch; A/B speaker selector; remote control. FR 20-20,000 Hz ±0.5 dB phono, 10-70,000 Hz ±0.5, -1.5 dB line; S/N 77 dB MM, 56 dB MC, 100 dB A-line. Black or champagne finish $1,500

A-373 80-W/ch Integrated Amplifier
2 channels. 80 W x 2 into 8 ohms with 0.05% THD or 170 x 2 into 4 ohms. 3 video inputs; phono input; system bus connection; gold-plated CD and phono inputs. Features video-input buffer amplifier; motor-driven volume control; record-out selector; line-straight switch; bass, treble, and balance controls; loudness switch; remote control. FR 10-70,000 Hz ±0.5, -1.5 dB line; S/N 82 dB MM, 62 dB A-line, 100 dB A-line. Black or champagne finish $1,000

A-353 60-W/ch Integrated Amplifier
2 channels. 60 W x 2 into 8 ohms with 0.05% THD or 125 x 2 into 4 ohms. Switchable MM/MC phono input; system bus connection; outputs for 2 speaker pairs; gold-plated CD and phono inputs. Features motor-driven volume control; line-straight switch; record-out selector; bass, treble, and balance controls; loudness switch; remote control. FR 10-70,000 Hz ±0.5, -1.5 dB line; S/N 82 dB MM, 62 dB A-line, 100 dB A-line (A-weighted). Black or champagne finish $750

MARANTZ
PM-7000AV 200-W A/V Integrated Amplifier
5 channels; Dolby Pro Logic mode. 50 W x 2 (from) + 50 (center) + 25 x 2 rear), all rms into 8 ohms. 4 audio inputs; front-panel A.V. input; 4 A/V inputs including 2 S-video; composite and 5 S-video outputs; RC-5 system remote-control jacks. Dolby test-tone generator; switchable bass boost; preprogrammed remote control. S/N 85 dB line. Gold finish with matching side panels. 17¾ x 6 x 13¼ in; 29 lb. $6,999

MERIDIAN
Model 551 50-W/ch Integrated Amplifier
2 channels. 50 W x 2 into 8 ohms. 6 analog inputs; line-level output. Features thermal and DC overload protection. Adjustable input sens for each source; tape-dubbing capability; mute. 4 channel alphanumeric display. 12¾ x 3½ x 12¼ in; 11 lb $1,995

NAD
Model 304 35-W/ch Integrated Amplifier
2 channels. 35 W x 2 cont avg into 8 ohms with 0.03% THD. Two sets of 5-way binding posts; gold-plated phono and CD inputs; pre-out/main-in loops. Features discrete 4-transistor phono preamp. S/N 77 dB MM phono, 91 dB line; damping factor 100 at 50 Hz; dynamic headroom 5.5 dB. 16½ x 4¾ x 14¼ in; 19 lb $379

Model 302 25-W/ch Integrated Amplifier
2 channels. 25 W x 2 cont avg into 8 ohms with 0.03% THD. 5-way binding posts; gold-plated phono input; pre-out/main-in loops. Features discrete 4-transistor phono preamp. S/N 77 dB MM phono, 90 dB line; damping factor 60 at 50 Hz; dynamic headroom 6 dB. 16½ x 4¼ x 12¼ in $269

NAIM
NAIT 3 30-W/ch Integrated Amplifier
2 channels. 30 x 2 into 8 ohms; MM/MC phono input; 5 line-level inputs. Features electronic switching. 17¼ x 2¼ x 12 in $1,050

ONYKO
Integra A-SV100PRO1 325-W A/V Integrated Amplifier
5 channels; Dolby Pro Logic mode; DSP. 85 W x 3 (front, center) + 35 x 2 (rear) into 8 ohms or 180 x 2 max into 3 ohms; 6 video inputs including 5 S-video inputs; 10 audio inputs; 5 video outputs including 3 S-video outputs; 5 audio outputs; line-level subwoofer output. Features 8-mode digital sound-field processor; motor-driven volume control; 10 sound-field presets; adjustable digital delay; record-out selector; mute switch; on-screen displays; programmable cursor key; fluorescent display; remote control. Total harmonic distortion 0.06%; S/N 105 dB; damping factor 90. 18 x 6½ x 16¼ in; 39 lb $1,100

Integra A-809 105-W/ch Integrated Amplifier
2 channels. 105 W x 2 into 8 ohms or 303 x 2 max into 2 ohms. 5-way binding posts. Features discrete outputs, power supplies, and transformers; direct signal paths; dual-shielded-block construction with 2-panel chassis base; motor-driven volume control. Remote control. THD 0.008%; S/N 107 dB; damping factor 150. 18 x 6½ x 16¼ in; 37 lb $669

Integra A-807. As above. 80 W x 2 into 8 ohms or 210 x 2 max into 2 ohms. 34 lb $569

STEREOR REVIEW FEBRUARY 1995 89

If you can correctly answer the following three questions we will send you a LINN Majik information packet, the name of your local LINN dealer, and a gift certificate redeemable for a free LINN CD when you audition the LINN Majik control amplifier.

1. Who are you?
2. Where are you?
3. What's your phone number?

Call us with your answers at 1-800-546-6443, fax to 317-841-4107, or mail to:
Final Exam
c/o LINN Hi-Fi
8709 Castle Park Drive
Indianapolis, Indiana 46256

1-800-LINN HI-FI
music for life™

LINN MAJIK

See Part I of the exam on page 85 and Part II on page 87.
Integra A-SV6100PRO 250-W
AV Integrated Amplifier
5 channels; Dolby Pro Logic mode. 70 W x 3 (front, center) + 20 x 2 (rear) into 8 ohms, 125 x 2 into 8 ohms, or 240 x 2 into 4 ohms. 8 audio and 3 video inputs. Dual zone capability; proprietary Class AB circuitry; remote control; THD 0.08%; S/N 100 dB; damping factor 60. 18 x 6 3/16 in.; $639

A-HY410 110-Wc Integrated Amplifier
2 channels. 110 W x 2 into 8 ohms or 200 x 2 into 4 ohms. 7 audio and 2 video inputs; front-panel video input. Features motor-driven volume control; direct-switch mode. Dual zone capability; remote control; THD 0.03%; S/N 97 dB; damping factor 400. 17 1/4 x 5 1/16 in.; $390

SANSUI
A-9900DSP 280-W AV Integrated Amp
5 channels; digital Dolby Pro Logic. DSP. 80 W x 3 (front, center) + 20 x 2 (rear) into 8 ohms at 1,000 Hz with 0.5% THD. 6 audio and 4 video inputs; line-level output for each channel. 2 discrete variable loudness contours; source-direct circuitry; programmable remote control. FR 20-20,000 Hz; -3 dB front and center, 20-6,000 Hz -3 dB rear. 17 x 6 x 17 in.; $900

SONY
The following feature a source-direct mode.
Class A MOSFET voltage stage, MOSFET output stage, and remote control.

TA-F800ES 100-Wc Integrated Amplifier
2 channels. 100 W x 2 into 8 ohms with 0.004% THD or 130 x 2 into 4 ohms. 7 inputs; MM/MC phono input. FR 2-200,000 Hz; -3 dB; S/N 93 dB MM, 79 dB MC. 105 dB line; damping factor 100 into 8 ohms. 18 3/8 x 6 1/16 in.; $1,700

TA-F707ES 90-Wc Integrated Amplifier
2 channels. 90 W x 2 into 8 ohms with 0.004% THD or 120 x 2 into 4 ohms. 7 inputs; MM/MC phono input; line-level outputs. FR 2-200,000 Hz; -3 dB; S/N 93 dB MM, 77 dB MC. 105 dB line; damping factor 100 into 8 ohms. 18 3/8 x 6 1/16 in.; $1,200

TA-F605ES. As before, but 80 W x 2 into 8 ohms with 0.004% THD or 110 x 2 into 4 ohms. No line-level outputs. S/N 94 dB MM; 76 dB MC. 17 5/8 x 14 1/4 in.; $1,700

TEAC
A-X5030 75-Wc Integrated Amplifier
2 channels. 75 W x 2 into 8 ohms with 0.009% THD or 100 x 2 into 4 ohms with 0.025% THD. 6 audio inputs including switchable MM/MC phono and 2 tape; binding posts. Source-direct switch; by-passable infrasonic filter; separate listen and record selectors; bass; treble, and balance controls; loudness switch; variable power output. FR 5-100,000 Hz; -3 dB line; S/N 93 dB MM. 77 dB MC. 105 dB line; damping factor 100 into 8 ohms. 18 3/8 x 6 1/16 in.; $450

A-X1380 40-Wc Integrated Amplifier
2 channels. 40 W x 2 into 8 ohms with 0.02% or 50 x 2 into 4 ohms with 0.04% THD. 6 audio inputs including phono and 2 tape; mic input with level control; binding posts. Source-direct switch; independent listen and record selectors; bass, treble, and balance controls; loudness switch; mic mixing. FR 5-100,000 Hz; -3 dB line; S/N 93 dB MM. 77 dB MC. 105 dB line; damping factor 100 into 8 ohms. 18 3/8 x 6 1/16 in.; $590

Yamaha DSP-A780

ROTEL
RA-985BX 100-Wc Integrated Amplifier
2 channels. 100 W x 2 cont avg into 8 ohms with 0.03% THD. Features toroidal transformer; soft foil capacitors; dual zone capabilities. Remote control; THD 0.005%; S/N 97 dB; 1000 Hz -3 dB; S/N 97 dB line; damping factor 400. 17 3/4 x 4 3/16 in.; $750

RA-939AX II 30-Wc Integrated Amplifier
2 channels. 30 W x 2 cont avg into 8 ohms with 0.03% THD. 5 inputs including phono and tape loop; headphone jack. Tone-control defeat. S/N 100 dB line; 17 3/4 x 3 1/2 x 12 in.; $300

TECHNICS
SU-V680 90-Wc Integrated Amplifier
2 channels. 90 W x 2 cont avg into 8 ohms with 0.07% THD. 6 audio inputs; power-amp direct input; MM/MC phono inputs. Features negative-feedback design; proprietary Class A/C circuitry. Tone controls with defeat; infrasonic filter; loudness contour. $930

SU-V460 50-Wc Integrated Amplifier
2 channels. 50 W x 2 cont avg into 8 ohms with 0.07% THD. 6 audio inputs; power-amp direct input. Features negative-feedback design; proprietary Class A/C circuitry. Tone controls with defeat; infrasonic filter; loudness contour. $730

YAMAHA
DSP-A2070 340-W AV Integrated Amplifier
7 channels; digital Dolby Pro Logic; 12 cinema and 4 music DSP modes; Animation, Video Game, Karaoke, TV Sports, TV Theater, and Classic Film entertainment modes. 65 W x 3 (left, right, center) into 8 ohms with 0.03% THD and +22 x 4 (effects) with 0.03% THD. 5 audio and 5 A/V inputs; S-video and analog speakers; front-panel S-video A/V input; center-channel outputs for 2 speakers; subwoofer output: 2-way binding posts for front and center channels. Features motor-driven volume control. Surround parameter controls including adjustable delay, 5-band center-channel graphic EQ; input level control: record-out selector; front, center, and rear level controls; on-screen menus and displays; programmable remote control. 31 lb; $1,299

DSP-A780 245-W AV Integrated Amplifier
5 channels; digital Dolby Pro Logic with one 35mm and two 70mm enhancement modes. 12 cinema and 4 music DSP modes; Animation, Video Game, Karaoke, TV Sports, TV Theater, and Classic Film Entertainment, Karaoke, Fantasy, and Classic Film. 65 W x 3 (left, right, center) into 8 ohms with 0.02% THD and +22 x 4 (effects) with 0.03% THD. 5 audio and 5 A/V inputs; S-video and analog speakers; front-panel S-video A/V input; center-channel outputs for 2 speakers; subwoofer output: 2-way binding posts for front and center channels. Features motor-driven volume control. Surround parameter controls; center and rear level controls: A/V record-out selector; mute; on-screen menus and displays; remote with volume control. 17 3/4 x 5 1/4 x 16 1/4 in.; $899

AX-570 100-Wc Integrated Amplifier
2 channels. 100 W x 2 into 8 ohms with 0.015% THD or 200 x 2 into 2 ohms. 6 audio inputs with 2 tape loops; MM/MC phono input; pre-out/main-in loops; 3-way binding posts; 3 switched AC outlets; gold-plated CD input terminal. Features motor-driven input selector and volume control. Variable loudness control; D/A converters; motor-driven input selector and volume control. Remote-control selector: switchable subsonic filter. S/N 110 dB, damping factor 320. 17 1/2 x 5 1/4 x 15 in.; $249

AX-470 65-Wc Integrated Amplifier
2 channels. 65 W x 2 into 8 ohms with 0.015% THD or 160 x 2 into 2 ohms. 6 audio inputs with 2 tape loops; 3 switched AC outlets; 3-way binding posts. Features motor-driven input selector and volume control. Remote-control selector: variable loudness control. S/N 110 dB; damping factor 240. 17 3/4 x 5 1/4 x 15 in.; $239
## Surround-Sound Processors

### Acurus
- **Act 1 Surround Processor**
  - Dolby Pro Logic, 3 audio and 3 video inputs.
  - On-screen volume, balance, and switching displays...
  - $899

### Adcom
- **GSP-560 Surround Processor-Amplifier**
  - Dolby Pro Logic, A-B-C Matrix.
  - 5 channels: 5 surround modes including Dolby Pro Logic, A-B-C Matrix.
  - 20 W x 1 (center) into 8 ohms + 40 x 2 (rear).
  - Tape loop: Features motor-driven volume control. Adjustable rear-channel delay; remote control. S/N 100 dB. 17 x 5/4 x 14 1/2 in; 20 lb...
  - $600

### Audio Design Associates
- **SS-66THX Surround Processor**
  - $2,995
- **MTVS-1 Surround Processor-Amplifier**
  - Dolby Pro Logic, Hall and Matrix surround modes.
  - 30 W x 2 (center, rear).
  - Line-level inputs. center-channel, and rear-channel outputs; tape loop, subwoofer output. Phantom center-channel mode; switchable 30/50-ms digital delay, test-tone generator, remote control...
  - $230

### AudioSource
- **SS Three/II Surround Processor-Amplifier**
  - Dolby Pro Logic, Dolby 3 Stereo, Matrix, and Hall modes: 30 W x 2 amp (switchable center and surround or both surround).
  - Tape-monitor and line-level inputs; tape-in, unprocessed-line-out, center-channel, rear-channel, and tape-record-out outputs; subwoofer output with level control. Subwoofer crossover selectable at 80 or 150 Hz; tape-monitor switch. Normal/Phantom center-channel switch; switchable 20/30-ms digital delay; test-tone generator, level controls for center, surround, and master: remote control. 16 1/2 x 2 1/8 x 9 in...
  - $350
- **SS Five Surround Processor-Amplifier**
  - Dolby Pro Logic, Matrix, and Hall modes: 24 W x 2 amp (with auto turn on, selectable center and surround or both surround).
  - Subwoofer line out with 100-120 crossover. Selectable Normal/Phantom center-channel mode; selectable delay, test-tone generator; tape-monitor switch; remote control...
  - $300

### Bang & Olufsen
- **A/V7000 Surround Processor-Amplifier**
  - Dolby Pro Logic mode. Integrates with all B&O audio systems. Front, center, surround, and subwoofer outputs. 60-W center-channel amplifier. Code-creation processor for video sources; Beolink remote control programmable for video sources. Polished aluminum and glass cabinet. 16 5/8 x 3 x 12 1/4 in...
  - $1,995

### Chase Technologies
- **HTS-1 Surround Processor**
  - Passive-matrix Dolby Surround decoder for use with stereo receiver or amp; line-level outputs for center and surround channels...
  - $100

### Counterpoint
- **HC-408 Surround Processor**
  - Dolby Pro Logic. Monitor loop. Roederstein resistor. Wima polypropylene capacitors. Alps motor-driven potentiometers. Remote control. Black or silver finish. 3-yr warranty. 19 x 2 1/4 x 10 1/2 in...
  - $1,295

### Dynaco
- **QD-1/Series II Surround Processor**
  - Surround sound, rear-channel-only, and rear-channel-off modes. Passive-matrix design. Gain control; Dolby Surround contour control; direct bypass. Center-channel control optional. Black. 8 1/8 x 2 1/8 x 8 in...
  - $75
- **QD-2**
  - As above, with 5-way binding posts and chrome faceplate and knobs...
  - $140

### Fosgate Audionics
- **Model Five Surround Processor**
  - Dolby Pro Logic, 70um. Rock, Popular. and Classical. 2 line-level audio inputs. Features microprocessor control with memory for delay and channel-mixer settings. Simulated-stereo mode; remote control with source-select, test-tone, center-channel-defeat, center-boost, master-volume, mute, balance, and delay controls. 17 1/4 x 1 3/4 x 7 1/2 in; 3 lb...
  - $999

### Kinergetics
- **KSP-2 Surround Processor**
  - Dolby Pro Logic and THX modes. Analog decoding: digital surround with 16-bit A/D and D/A conversion. Calibration display and mix, remote control. 17 1/4 x 2 x 13 1/2 in...
  - $4,500

### Lexicon
- **CP-3+ Surround Processor**
  - 15 modes including Dolby Pro Logic. THX, Ambience, Reverb, Panorama, Television, and Stereo Surround. 4 inputs. Software upgradability; on-screen displays. S/N 90 dB...
  - $3,200
- **CP-1 Plus Surround Processor**
  - Dolby Pro Logic. Features ambience extraction and synthesis; auto azimuth error correction for Dolby Surround. Reverb: headroom display, alphanumeric display; 2 mute indicators; software upgradability. S/N 85 dB...
  - $1,595
- **CP-2 Surround Processor**
  - Dolby Pro Logic: Music, and Mono Logic modes. 6 outputs. Features digital design with 16-bit D/A converter; auto azimuth error correction. Auto input balance; parametric display; software upgradability; remote control. S/N 85 dB...
  - $995

### Mordaunt-Short
- **Decoder One Surround Processor-Amplifier**
  - Dolby Pro Logic mode. Line-level front, center, and subwoofer outputs; tape-monitor loop. 20 W x 2 into 8 ohms (front and surround) 0.002% at 100 Hz.
  - $1,000

### NAD
- **Model 910 Surround Processor**
  - 6 channels; Dolby Pro Logic, Club, Hall, Stadium, and Super Stereo modes. 3 A/V inputs; left, right, center. 2 surround and subwoofer line-level outputs. Features subwoofer filter to reduce hiss and improve tonal balance; mode that raises volume of low-level passages without affecting louder ones; processor bypass...
  - $599

### Onkyo
- **ES-600/PRO Surround Processor-Amplifier**
  - 3 channels; Dolby Pro Logic, Dolby Surround, Dolby 3 Stereo, Hall, and Stadium modes. Features amp rated at 50 W x 1 (center) + 20 x 2 (rear). Wide and Phantom center-channel modes; adjustable digital surround-channel delay; master-volume and input-balence controls; programmable remote control. THD 0.009%. 18 x 3 1/4 x 12 1/2 in; 14 lb...
  - $409

### Pioneer
- **SP-91D Surround Processor**
  - Dolby Pro Logic. Features 50-bit DSP with 16-bit A/D converter; 4-channel 18-bit D/A converter; 8x oversampling filter. 16 factory ambience presets including Jazz, Club, Hall, and Church; 16 user ambience presets; 7-band graphic eq; fluorescent display; SR-system; remote control. THD 0.002% at 100 Hz. 18 x 3 1/4 x 12 1/2 in; 13 lb...
  - $1,000

### Proton
- **SD-1000 Surround Processor**
  - Dolby Pro Logic, Cinema and Music modes. Tape-monitor loop, left, center, and right from outputs; left, center, and right surround outputs; subwoofer output. Remote control. 16 1/2 x 2 x 9 1/2 in...
  - $400

### Rotel
- **RSP-960AX Surround Processor**
  - Dolby Pro Logic with 4 ambience modes. 2 audio and 3 video inputs; composite- and S-video connectors; outputs for 5 channels and subwoofer. Tape monitoring; subwoofer level control; remote control. THD 0.0025% from channels, 17 1/2 x 2 1/4 x 12 1/4 in...
  - $600

### Yamaha
- **DSP-E550 Surround Processor-Amplifier**
  - Digital Dolby Pro Logic with one 35mm and two 70mm enhancement modes; 12 Cinema and 4 Music DSP modes, Animation, Video Game, Karaoke, TV Sports, TV Theater, and Classic Film entertainment modes. Video inputs and outputs: 5 video connectors; subwoofer output: line-level output for front, center, and rear channels; outputs for 2 speaker pairs. Features amp rated at 25 W x 3 into 8 ohms for center and surround channels; subwoofer crossover at 200 Hz; motor-driven master volume control. Auto input balance: center and rear level controls. Normal, Wide, and Phantom center-channel modes; adjustable delay, room-size, and reverberation parameters; tape-monitor switch; on-screen displays; remote with master-volume control. 17 1/4 x 5 1/2 x 15 1/4 in...
  - $699
ADCAMS
GCD-600 5-Disc CD Changer
4x oversampling, dual 16-bit D/A converters. 5-disc carousel. Features dual-transformer power supply; Class-A analog output circuitry. Phase-reversal switch; remote control. FR 20-20,000 Hz ±0.5 dB; THD 0.005%; S/N 100 dB; 17 x 1/4 x 16/1 in; 15 lb..............$600

AIAWA
DX-C100M 10-Disc CD Changer
4x oversampling, dual 1-D/A converters. 100-disc magazine with window. Optical digital output; aux input. 99-selection music programming; 1-disc/12-disc random play; 4-way repeat (1/all/program/random). 10-key disc/track direct selection; CD reference file: remote control. 8 1/4 x 13 1/4 x 14 1/2 in; 14 lb..............$650

AMC
CD6 CD Player

ARCAM
Delta 270 CD Player
Burr-Brown PCMX69 hybrid multiple 1-bit D/A converter. Features Philips CDM-9 single-beam mechanism: direct coupling of D/A converter from output stages; polymer-based antivibration suspension. 2 coaxial digital outputs. Upgradable D/A converter and output circuit boards; repeat; skip; 20-track programming; defeatable display; remote control. FR 10-20,000 Hz ±0.5 dB; S/N 103 dB; dynamic range 96 dB....$1,600

Alpha 5 CD Player
4x oversampling, dual 16-bit D/A converters. Features Philips CDM-9 single-beam mechanism. Coaxial digital output. Upgradable D/A converter board; track search: 3 search speeds; 20-track programming; defeatable display; direct track access; random play; remote control. FR 20-20,000 Hz ±0.5 dB; S/N 105 dB; dynamic range 96 dB..................$899

Alpha 1 CD Player
Dual 16-bit D/A converters. Features 4th-order noise shaping. Coaxial digital output. Track skip/search: 21-track programming; random play; intro scan; repeat; remote control with 10 direct-access keys. FR 20-20,000 Hz ±0.5 dB; S/N 105 dB; dynamic range 96 dB..................$599

AUDIO RESEARCH
CD1 CD Player
Features Philips CDM-12.1 drive; 3-beam laser pickup; servo/control and signal-data microprocessors; digital jitter-elimination circuit; regulated power supply. ST glass fiber-optic, BNC coaxial. AES/EBU XLR, and Toslink digital outputs: balanced-XLR and RCA fixed-level analog outputs. Track skip/search; random play; repeat; remote control. FR 0.1-20,000 Hz ±0.2 dB; S/N 95 dB; ch sep 94 dB at 1,000 Hz; 2-year warranty. 19 x 5 1/4 x 11 1/4 in; 16 lb..............$2,995

BANG & OLUFSEN
Beosream CD7000 CD Player
random-play modes; 5 repeat modes; 20-track programming; direct track access from remote; remote control..............................................$300

Combi-Players
Each of the following features dual-side play:

LA-3500 Combi-Player
20-bit D/A converter. Plays laserdiscs. CD's, and CD+G discs. 8-bit digital field memory for still images. 3-line correlation digital Y/C separation; digital time-base correction; brushless direct-drive motor; digital servo processor. $2,000

LA-31000 Combi-Player
8x oversampling. Plays CD's and laserdiscs. Features 8-bit digital field memory for still images; 3-line digital comb filter; digital video processing; digital time-base correction. Frame/time searches; front-panel shuttle ring; on-screen displays; music calendar; remote control with jog/shuttle. ..............................................$100

LA-2500 Combi-Player
Plays CD's and laserdiscs. Features dedicated CD tray; video processing on one LSI chip; digital time-base correction. Tape edit: 2 scan modes; front-panel shuttle ring; remote control with shuttle. ..............................................$700

DUAL

CD15150 CD Player
4x oversampling. Features 20-track programming; remote control RC-500. FR 2-20.000 Hz; S/N 100 dB; dynamic range 95 dB. ..............................................$555

CD1070 Studio CD Player
8x oversampling. Features 16-track programming; remote control RC-105. FR 2-20.000 Hz; S/N 90 dB; dynamic range 96 dB. ..............................................$345

DYNACO

CDV-1 Tube CD Player
Philips Bitstream D/A conversion. Features two 6D8 tubes in analog output stage; Philips loading and 3-beam pickup mechanism. Variable output level. 3-yr parts-and-labor warranty. FR 2-20.000 Hz ±0.5 dB; THD 0.01%; S/N 96 dB; dynamic range 90 dB; ch sep 85 dB at 1,000 Hz. ..............................................$699

JVC

XLMC100 100-Disc CD Changer
1-bit PEM D/A conversion. 100-disc transport and separate controller. Features 4th-order noise shaping; discrete laser pickup. Headphone jack with volume control. Alphanumeric keyboard for disc/title memory; single-disc random play; 3 repeat modes; delete play; 32-track programming; intro scan; remote control. ..............................................$1,000

XLM2800TN 7-Disc Karaoke CD Player
6-disc magazine plus single-disc tray. Features 4th-order noise shaping; fiber-optic digital output. Features 8-bit digital programming; direct track access; delete track programming; tape edit; auto/manual search; auto power-on/off eject; disc/track intro scan; 4 repeat modes; random play; 15-track music calendar; fluorescent display; CompuLink remote-control compatibility. ..............................................$300

XLV261TN CD Player
1-bit PEM D/A conversion. Features 4th-order noise shaping; disc-stabilizing clamp. Headphone jack with volume control. Direct track access; conventional/delete random play; 4 repeat modes; tape edit; auto power-on-off eject; 32-track programming; auto/manual search; 15-track music calendar; CompuLink remote-control compatibility. ..............................................$230

STEREO REVIEW FEBRUARY 1995 93
DP-M7750 7-Disc CD Changer
Dual 1-bit D/A converters, 6-disc magazine plus single-disc tray. Features 3rd-order noise shaping. Gold-plated headphone jack with volume control. Optional control through MoodMaker PC software. 20-track programming; audible track search; timer play; 20-cassette decks; direct track access; 20-track high-speed CD-to-tape dubbing with compatible cassette decks; digital peak search; direct track access; 32-track programming; audible track search; 20-track music calendar; remote control. $369

MM-1, MoodMaker PC control software for DP-M7750. Features playlist creation; library sorting. $30

DP-R5060 5-Disc CD Changer
Dual 1-bit D/A converters, 5-disc carousel. Plays CD's and CD+G's. Features 3rd-order noise shaping. Gold-plated headphone jack with volume control. Ability to change 4 discs while one plays; 100-disc program memory; one-touch record with compatible cassette decks; random play; 32-track programming; audible track search; timer play; 20-track music calendar; remote control. $299

DP-R5060b. As above, without CD+G compatibility. $239

DP-R4060. As DP-R5060, with 100-disc program memory. $219

DP-R3060. As DP-R4060, without headphone jack or remote control. $189

DP-M5560 7-Disc CD Changer
Dual 1-bit D/A converters, 6-disc magazine plus single-disc tray. Features 3rd-order noise shaping. Gold-plated headphone jack with volume control. Ability to change 4 discs while one plays; 100-disc program memory; one-touch record with compatible cassette decks; random play; 32-track programming; audible track search; timer play; 20-track music calendar; remote control. $229

DP-M3360. As above, without supplied remote control. $199

DP-2060 CD Player
Dual 1-bit D/A converters. Features 2nd-order noise shaping. Gold-plated headphone jack. One-touch record with compatible cassette decks; direct track access; random play; repeat; 20-track programming; audible track search; 20-track music calendar; remote control. $139

Linn
Karik CD Player
1-bit Delta-Sigma D/A conversion. Features servo-controlled transport; replaceable laser pickup; 2 RCA output pairs; BNC and fiber-optic digital outputs; remote-control jack for multi-room applications and to control other Linn components; diagnostic output. Upgradable via software. $3,395

Minik CD Player
1-bit Delta-Sigma D/A conversion. Features replaceable laser pickup. 2 RCA output pairs; BNC digital output; remote-control jack for multiroom applications and to control other Linn components. $1,495

Luxman
D-500X's CD Player
4x oversampling, 16-bit resistance-ladder-type D/A conversion. Features top-loading tray; CDC-3 pickup mounted on swing arm; 5 independent power supplies; anti-vibration diecasting with aluminum top panel and wood side panels; separate mechanical, electronic, and signal-handling sections; motor-driven volume control. Fixed and variable 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-X500. Basic version of above. Features 18-bit D/A converter; coaxial digital output. Dynamic range 102 dB; ch sep 110 dB. $5,000

D-373 CD Player
8x oversampling, 18-bit resistance-ladder-type D/A converter. Features motor-driven volume control; line-phase sensor; Fiber-optic digital output; system bus connector. Digital fade out; tape edit; 24-track programming; synchro play with compatible cassette decks; random play; repeat; auto stop; 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 finish. $1,000

JVC XL-M415TN
MAGNAVOX
CD1200 CD-1 Player
Plays CD-1 discs, CD's, CD+G's, and Photo CD's. Features digital video and audio processing. A/V outputs. Full-motion-video capability with optional add-on cartridge; remote control. 16 1/4 x 13 3/4 x 3 3/16 in. $399

CDC74517 5-Disc CD Changer
1-bit Bitstream D/A conversion. Features 18-bit D/A converters. 5-disc carousel. Ability to change 3 discs while one plays; 32-track programming; random play; repeat; tape edit; peak search; variable output levels; remote control. FR 5-20,000 Hz ±0.5 dB; THD 0.008%; S/N 108 dB; dynamic range 96 dB; ch sep 100 dB; 16 1/4 x 4 1/4 x 4 1/4 in. $399

CD-63 CD Player
Dual 1-bit Bitstream D/A converters. Features CDM-12 laser mechanism; 2nd-order noise shaping. coaxial digital output; analog output. Ability to change 3 discs while one plays; 32-track programming; random play; repeat; tape edit; search; variable output levels; remote control. FR 5-20,000 Hz ±0.5 dB; THD 0.0025%; S/N 102 dB; dynamic range 96 dB; ch sep 100 dB. Black or champagne finish. $399

CD-63SE. As above, with OFC power supply. $499

CD-63S. As above, with OPC power-supply windings and stronger chassis. $549

CD-63. As CD-63S, without proprietary analog-stage op amp or fiber-optic output. $799

CC-65 5-Disc CD Changer
1-bit Bitstream D/A conversion. 5-disc carousel. Features CDM-12 laser mechanism; 2nd-order noise shaping. coaxial digital output; analog output. Ability to change 3 discs while one plays; 32-track programming; random play; repeat; tape edit; peak search; variable output levels; remote control. FR 5-20,000 Hz ±0.5 dB; THD 0.0025%; S/N 102 dB; dynamic range 96 dB; ch sep 100 dB. Black or champagne finish. $399

CC-32 5-Disc CD Changer
1-bit Bitstream D/A conversion. 5-disc carousel. Features all-metal construction; integrated cartridge and laser pickup. Fiber-optic digital output; RC-5 system-remote-control jacks. Ability to change 2 discs while one plays; synchro play with compatible cassette decks; 32-track programming; intro scan; remote play; repeat; tape edit; 2-speed audible search; random control. FR 20-20,000 Hz ±0.1 dB; THD 0.003%; S/N 100 dB; dynamic range 96 dB; ch sep 100 dB. Black or champagne finish. $379

CC-45 5-Disc CD Changer
1-bit Bitstream D/A conversion. 5-disc carousel. Features all-metal construction; integrated carousel and laser pickup. Fiber-optic digital output; RC-5 system-remote-control jacks. Ability to change 2 discs while one plays; synchro play with compatible cassette decks; 32-track programming; intro scan; remote play; repeat; tape edit; 2-speed audible search; random control. FR 20-20,000 Hz ±0.1 dB; THD 0.003%; S/N 100 dB; dynamic range 96 dB; ch sep 100 dB. Black or champagne finish. $379

LV-510 Combi-Player
1-bit Bitstream D/A conversion. Plays CD's and laserdiscs. Features separate CD tray; digital time base corrector; color drop-out compensator; digital 3-line comb filter; 3-beam laser pickup. 5-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 levels; remote control with shuttle. FR 20-20,000 Hz ±0.1 dB. THD 0.002%; S/N 114 dB; dynamic range 98 dB. $799

CD-10 20 Display Player
Slim Series component featuring low-profile chassis. 1-bit Delta-Sigma Bitstream D/A conversion with 4th-order noise shaping. Analog and Toslink digital outputs. Normal/delete track program; tape edit with fading; auto peak-level search; disc scan; A/B repeat; remote control. FR 20-20,000 Hz. THD 0.005%; S/N 102 dB; dynamic range 96 dB; ch sep 100 dB. 16 1/2 x 3 1/2 in. 9 lb. $399

CD-11 MkII CD Player
1-bit Bitstream PDM D/A conversion. Features CDM-4 mechanism with single-beam laser mounted on magnetically actuated swing arm; 3rd-order noise shaping; die-cast alloy chassis with copper plating throughout; toroidal transformer. Unbalanced and balanced-XLR outputs; digital outputs. Favorite-track memory for 195 discs, FR 20-20,000 Hz ±0.1 dB unbalanced; THD 0.0001%; S/N 108 dB; dynamic range 96 dB; ch sep 100 dB. 18 1/2 x 4 1/2 x 12 in. $799

EC-500 CD Player/Preamp/Preamp/Tuner
Combines CD player, A/V preamp featuring Dolby Pro Logic decoder, and tuner with 30 AM/FM presets. Line-level outputs for left, center, right, 2 surround, and mono/stereo subwoofer; composite- and S-video inputs and outputs; coaxial digital output; signal-processor loop; line-level multiroom outputs. Features synchro play with compatible cassette decks; record-out selector; clock/timer; on-screen display; display with dimmer; remote control. 16 1/2 x 4 1/3 in. $5,099

AC-500. As above, without video or Dolby Pro Logic. $6,999

Stereo Review February 1995
CD PLAYERS

peak search; variable output level; remote control. FR 5-20,000 Hz ±0.5 dB; THD 0.005%; S/N 106 dB; dynamic range 96 dB; ch sep 100 dB. 17 ½ x 4 ¼ x 15 in..........................$299

M C I N T O S H

MCD7009 CD Player
8x oversampling, dual 1-bit D/A converters. Features vibration-free rigid disc clamping system; a CD-sized, die-cast aluminum disc turntable; remote control. Integrates with current McIntosh A/V control centers and remote control systems. FR 2-20,000 Hz ±0.3 dB; THD 0.0015% at 1,000 Hz. 17½ x 5 x 13½ in; 25 lb..............$2,500

MCD7008 7-Disc CD Changer
8x oversampling, dual 20-bit D/A converters, 7-disc MusicBank internal magazine. 50-track programming; remote control. FR 5-20,000 Hz -0.3 dB. 17½ x 5 x 17¾ in; 25 lb.............$2,000

M E L O S

CD-Tube CD Player
2-piece system. One chassis for drive and digital circuitry, one for analog tube section. Features resonance-absorbing chassis...........................$1,795

M E R I D I A N

Model 506 CD Player
Coaxial and fiber-optic digital outputs. Unbalanced and balanced-XLR analog outputs. Pause; 8-character alphanumerical display, remote control. 12½ x 3½ x 13 in.............................$2,495

Model 506 CD Player
Coaxial and fiber-optic digital outputs; unbalanced analog output. Pause; 8-character alphanumerical display; remote control. 12½ x 3½ x 13 in.............................$1,495

M T X S O U N D C R A F T S M E N

CD100 CD Player
Bitstream D/A conversion. Features second-order noise shaping; fiber optic circuit boards; linear motor. Remote control. S/N 100 dB; dynamic range 96 dB; ch sep 100 dB. 17 ¼ x 14 ¼ x 4¼ in.............................$600

CD100RPRO. As above, rack mount. 19 x 3½ x 14¼ in.............................$600

N A D

Model 514 CD Player
1-bit MASH D/A converter. Features DC coupling; digital output; CDR: NAD-Link multiroom jacks, 20-track programming; remote with keys for direct track access. FR 5-20,000 Hz ±0.5 dB; S/N 105 dB; dynamic range 98 dB; ch sep 110 dB at 1,000 Hz. 17 x 3½ x 11½ in; 13 lb.................$550

Model 513-3 Disc CD Changer
1-bit MASH D/A converter. 3-disc carousel. Features balanced filtering; linear phase digital filter; 5-pole active analog filter. Remote control with direct access numeric keypad; ability to change 2 CD's while one plays; random play; 3-way repeat mode; 32-track programming; edit function calculates how many tracks will fit on one side of tape for simplified CD dubbing. THD 0.003%; S/N 105 dB; dynamic range 96 dB; ch sep 95 dB at 1,000 Hz. 17½ x 3½ x 13½ in; 15 lb..........................$399

Model 502 CD Player
1-bit MASH D/A converter. Features DC coupling. Digital output; NAD-Link multiroom jacks. 21-track programming; direct track access; remote control. FR 5-20,000 Hz ±0.5 dB; S/N 105 dB; dynamic range 98 dB; ch sep 100 dB at 1,000 Hz. 16½ x 3½ x 13½ in; 13 lb..........................$299

Model 3020F PS
4x oversampling, Philips 16-bit D/A conversion. Features separate transport and power supply; top-loading and full remote control. FR 10-18,000 Hz ±0.1 dB; S/N 0.1%......................$7,000

Model 3011PS
4x oversampling, Philips 16-bit D/A conversion. Features top-loading and full remote control..........................$3,850

N A I M

NA CDS CD Player
4x oversampling, Philips 16-bit D/A conversion. Features separate transport and power supply; top-loading and full remote control. FR 10-18,000 Hz ±0.1 dB; S/N 0.1%......................$7,000

N A K A M I C H I

MB-1s, MB-2s, MB-3s, and MB-4s feature Nakamichi's MusicBank 6-disc internal magazine plus a single-disc tray.

MB-1s 7-Disc CD Changer
8x oversampling, dual hand-selected 20-bit D/A converters. Features 2.1-second change time to adjacent disc; 18-dB/oct Bessel analog low-pass filter. Gold-plated analog outputs; coaxial digital output; headphone jack with volume control; system remote jack. Direct access; 50-track programming; random play; remote, 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 dB; dynamic range and ch sep 100 dB. 17 x 3½ x 10½ in...........................$799

MB-2s. As above, dual hand-selected 18-bit D/A converters. THD 0.004% at 1,000 Hz. S/N 96 dB; dynamic range 92 dB; ch sep 90 dB at 1,000 Hz. 17 x 3½ x 11½ in...........................$799

MB-3s 7-Disc CD Changer
Dual 18-bit D/A converters. Features 2.1-second change time to adjacent disc; 18-dB/oct Bessel analog low-pass filter. Direct access; 50-track programming; random play; remote, 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 dB; dynamic range and ch sep 90 dB. 17 x 3½ x 10½ in...........................$499

MB-4s 7-Disc CD Changer
Dual 18-bit D/A converters. Features 2.1-second change time to adjacent disc; 18-dB/oct Bessel analog low-pass filter. Direct access; 50-track programming; random play; repeat; 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. 16½ x 3¼ x 10½ in...........................$399

N I K K O

NCDF15R CD Player
4x oversampling, 16-bit D/A converter. 21-track programming; intro scan; repeat; remote control. FR 20-20,000 ±1 dB; THD 0.08%; S/N 80 dB..........................$105

N S M

Model 3101FPS 100-Disc CD Changer System
1-bit Bitstream D/A conversion, two 50-disc magazines, separate controller with single-disk tray. Features Philips CDM-4 laser mechanism; 5-second average disc change; 9-second maximum track change. Fixed and variable analog outputs; coaxial and fiber-optic digital outputs; RS-232 interface; headphone jack with volume control. Direct track access; 3,675-step programming;99 custom playlists of 100 tracks each; tape edit; random play; intro scan; fade in/out; digital display with brightness control; remote control. FS/N 95 dB; dynamic range 92 dB; ch sep 90 db at 1,000 Hz. 2-yr parts-and-labor warranty. Controller 16⅛ x 3½ x 11⅛ in...........................$3,500

Model 301AC/PC. As above, without controller. Designed for IBM-compatible PC control via RS-232 interface with available software. Daisy-chain capability for up to 16 units...$3,000

O N K Y O

Next-selection function refers to the ability to select the next track to play without interrupting currently playing track. All models listed are compatible with the Onkyo RX-RS system remote control.

Integra DX-788F CD Player
Dual 1-bit D/A converters. Features separate analog and digital transformers designed to prohibit electromagnetic interference; aluminum chassis. Balanced output; fiber-optic output; fixed and variable analog outputs. 20-track programming. THD 0.0005%; S/N 110 dB; dynamic range 100 db; ch sep 102 dB at 1,000 Hz. 18 x 5½ x 14¼ in; 20 lb..$2,194

Integra DX-708 CD Player
Dual 1-bit D/A converters. Features optical coupling; linear motor drive, transformer designed to prohibit electromagnetic interference; copper-plated chassis; complementary distortion canceler; on/off-positioned, die-cast aluminum tray. Fiber-optic output. Program reverse; auto spacing; peak search; auto fade; 2 random-play and 5 repeat modes; 2-speed scan; switchable display dimmer; RS-system cassette-deck compatible; digital display interface; remote control. FR 2-20,000 Hz ±0.5 dB; THD 0.002%; S/N 110 dB; dynamic range 100 db; ch sep 110 db at 1,000 Hz. 18 x 5½ x 14¼ in; 19 lb..........................$769

Integra DX-706 CD Player
Dual 1-bit D/A converters. Features linear motor drive; complementary distortion canceler;
### CD PLAYERS

<table>
<thead>
<tr>
<th>CD Player Model</th>
<th>Description</th>
<th>Specifications</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Integra DX-C909 6-Disc CD Changer</strong></td>
<td>Dual 1-bt D/A converters, 6-disc carousel. Fiber-optic output: headphone jack with volume control. Ability to change 3 discs during play; program reverse; synchro play with compatible cassette decks.</td>
<td>THD: 0.0028%; S/N: 96 dB; dynamic range: 96 dB.</td>
<td>$359</td>
</tr>
<tr>
<td><strong>Integra DX-C606 6-Disc CD Changer</strong></td>
<td>Dual 1-bt D/A converters, 6-disc carousel. Fiber-optic output: headphone jack with volume control. Ability to change 3 discs during play; program reverse; synchro play with compatible cassette decks.</td>
<td>THD: 0.0028%; S/N: 96 dB; dynamic range: 96 dB.</td>
<td>$489</td>
</tr>
<tr>
<td><strong>DX-M500 6-Disc CD Changer</strong></td>
<td>6-disc magazine. Program memory for 34 discs; peak search; 40-track programming; next-selection function; 6 repeat modes; random play; direct track/disc access; remote control.</td>
<td>THD: 0.004%; S/N: 96 dB; dynamic range: 96 dB.</td>
<td>$439</td>
</tr>
<tr>
<td><strong>DX-C311 6-Disc CD Changer</strong></td>
<td>Dual 1-bt D/A converters, 6-disc carousel. Ability to change 3 discs during play; random play; 40-track programming; next-selection function; 5 repeat modes; 20-track music calendar; direct track/disc access; direct track/disc display; R1-system cassette-deck compatibility; remote control.</td>
<td>THD: 0.004%; S/N: 96 dB; dynamic range: 96 dB.</td>
<td>$339</td>
</tr>
<tr>
<td><strong>DX-C211 6-Disc CD Changer</strong></td>
<td>Dual 1-bt D/A converters, 6-disc carousel. Headphone jack. Ability to change 3 discs during play; synchro play with compatible cassette decks.</td>
<td>THD: 0.004%; S/N: 96 dB; dynamic range: 96 dB.</td>
<td>$359</td>
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### OPTIMUS BY RADIO SHACK

<table>
<thead>
<tr>
<th>CD Player Model</th>
<th>Description</th>
<th>Specifications</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CD-7300 6-Disc CD Changer</strong></td>
<td>6-disc magazine. Headphone jack with volume control. Auto digital level control: magazine labeling with one of 6 style names for up to 10 magazine: 32-track, programmable; program memory nonvolatile while magazine in changer.</td>
<td>S/N: 96 dB; dynamic range: 96 dB.</td>
<td>$569</td>
</tr>
<tr>
<td><strong>CD-7500 5-Disc CD Changer</strong></td>
<td>5-disc carousel. Headphone jack with volume control. Direct track/disc access; intro scan; tape edit; 20-track programming; random play; 5 repeat modes; A/B repeat; fluorescent display; remote control.</td>
<td>S/N: 96 dB; dynamic range: 96 dB.</td>
<td>$250</td>
</tr>
<tr>
<td><strong>CD-7250 6-Disc CD Changer</strong></td>
<td>6-disc magazine. Delete play: 32-track, programming; highlight scan; 3 repeat modes; random play; last-disc memory: fluorescent display; remote control.</td>
<td>S/N: 96 dB; dynamic range: 96 dB.</td>
<td>$200</td>
</tr>
<tr>
<td><strong>CD-5500 CD Player</strong></td>
<td>Headphone jack with volume control. Delete play: intro scan; tape edit; 20-track programming; random play; 3 repeat modes: fluorescent display.</td>
<td>S/N: 96 dB; dynamic range: 96 dB.</td>
<td>$180</td>
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</tbody>
</table>

### PANASONIC

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<thead>
<tr>
<th>CD Player Model</th>
<th>Description</th>
<th>Specifications</th>
<th>Price</th>
</tr>
</thead>
</table>

### PHILIPS

<table>
<thead>
<tr>
<th>CD Player Model</th>
<th>Description</th>
<th>Specifications</th>
<th>Price</th>
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<tbody>
<tr>
<td><strong>CD1220 CD-1 Player</strong></td>
<td>Plays CD's, discs, CD-G's, and Photo CD's. Features digital video and audio processing.</td>
<td>S/N: 96 dB; dynamic range: 96 dB.</td>
<td>$499</td>
</tr>
<tr>
<td><strong>CDC936 5-Disc CD Changer</strong></td>
<td>1-bit Bitstream D/A conversion, 5-disc carousel. Features digital servo IC. Digital output: gold-plated headphone jack with volume control. Ability to change 3 discs while one is playing.</td>
<td>S/N: 96 dB; dynamic range: 96 dB.</td>
<td>$250</td>
</tr>
</tbody>
</table>

### Parasound C/DC-1500

Features digital servo IC. Digital output: gold-plated headphone jack with volume control. Ability to change 3 discs while one is playing. S/N: 96 dB; dynamic range: 96 dB. Price: $999
**PIONEER**

PD-F100 100-Disc CD Changer
1-bit D/A conversion. Four 25-disc rolling racks. Ability to change discs in 3 racks while disc in 4th rack plays; 3 disc groups; optional control via VSX-D9035 receiver graphic interface; remote control.................$775

PD-API. Add-on controller providing control of up to 3 PD-F100’s or PD-F31’s, 10 disc groups, disc titling for all discs, and random play from all changers.............................................$250

PD-F31 51-Disc CD Changer
1-bit D/A conversion. Two 25-disc rolling racks, single-disc slot. Ability to change discs in one disc while disc in 2nd rack; 3 disc groups; remote control.......................................................$615

PD-TM3 18-Disc CD Changer
1-bit D/A conversion; three 6-disc magazines. DSP for Jazz, Church, Dance, Hall, and Stadium sound fields. Highlight scan: last-position memory; tape edit; remote control.................$545

PD-DM802. As above, two 6-disc magazines. No DSP.................................................................$400

PD-M703 6-Disc CD Changer
1-bit D/A conversion. 6-disc magazine. Features DSP for Wide, Karaoke, Jazz, Church, Dance, Hall, and Stadium sound fields. Highlight scan; music-type memory; last-disc memory; tape edit; remote control.................$315

PD-203 CD Player
1-bit D/A conversion. Peak search; detectable display; tape edit; remote control..........................$220

PD-183. As above, no remote control.................................$190

**Elite Series**

CLD-97 Combi-Player
Dual 1-bit D/A converters. Features Legato Link to extend FR above 20,000 Hz; digital video noise reduction; legator Link to extend FR above 20,000 Hz; 3-line digital comb filter. Auto dual-side play; remote control with jog and shuttle.............................................$2,500

CLD-53 Combi-Player
Dual 1-bit D/A converters. Features direct-D/C mode with independent CD tray within laserdisc tray; analog video noise reduction; Legato Link to extend FR above 20,000 Hz; 3-line digital comb filter. Auto dual-side play; digital level control; 2 audio/composite-video outputs; S-video output; fiber-optic and coaxial digital outputs; shuttle control; remote control.................................................................$850

PD-F107 100-Disc CD Changer
1-bit D/A conversion. Features Legato Link to extend FR above 20,000 Hz; Fiber-optic and coaxial digital outputs. Auto digital level control; 3 custom memory; 60 disc titles for all discs; synchro play with compatible cassette players; random play; repeat; 32-track programming; remote control with 8-character LCD. 16% x 7/8 x 15/16 in...........................................$800

PD-65 CD Player
1-bit D/A converters in multiple complementary sets. Features stable-platter disc drive mechanism with aluminum platter, disc clamp; brushless spindle motor; Legato Link to extend FR above 20,000 Hz; separate analog and digital transformers: Class A FET buffer amp; noise shaper; anti-resonant honeycomb chassis; motor-driven volume control. Fiber-optic and coaxial digital outputs; headphone jack. Synchro play with compatible cassette decks. Remote control..............................................$800

PD-32. As above, without Legato Link, separate transformers. Class A FET buffer amp; or coaxial digital output.................................................................$400

PD-M77 6-Disc CD Changer
1-bit D/A conversion. 6-disc magazine. Features Legato Link to extend FR above 20,000 Hz; DSP for Jazz, Church, Dance, Hall, and Stadium sound fields. Fiber-optic and coaxial digital outputs. Memory for 20 magazines; music-type memory; 32-track programming; conventional/deletable random play; remote control...............................$570

PD-M53. As above, without DSP.......................................................$460

**Pioneer**

PD-65
1-bit D/A conversion. Features Legato Link to extend FR above 20,000 Hz; stable-platter mechanism. Fiber-optic and coaxial digital outputs. Remote control.................................$500

Combi-Players
Pioneer's proprietary variable digital noise reduction allows the user to vary chrominance and luminance noise by factors of 10. Pioneer's proprietary digital video processing provides noise reduction and includes a time-base corrector. All models listed, except the CLD-A100, feature on-screen displays, tape edit, intro, highlight scan; and a remote control with RS-232 system compatibility.

CLD-D703 Combi-Player
Dual 1-bit D/A converters. Plays CDs, and laser discs. Features direct-D/C mode with independent CD tray within laserdisc tray; 8-bit digital held memory for effects; separate audio and video circuit boards; proprietary variable digital noise reduction; proprietary digital video processing; 3-line comb filter. 2 S-video outputs; fiber-optic and coaxial digital outputs. Auto dual-side play; digital level control; remote control with jog and shuttle. FR 4-20,000 Hz; THD 0.0017%; S/N 116 dB; dynamic range 99 dB. 16% x 5/8 x 17/16 in.............................................$1,220

CLD-V850 Karaoke Combi-Player
1-bit D/A converter. Plays CDs, CD+G’s, and laserdiscs. Features direct-D/C mode with independent CD tray within laserdisc tray; 2 A/V outputs; headphone jack; 2 mic inputs with level control; aux input. Auto dual-side play; one-touch programming; eleven step digital key control; three surround modes; karaoke intro-scan; 24-track programming. Remote control. FR 4-20,000 Hz; S/N 102 dB; dynamic range 96 dB. 16% x 5/8 x 17/16 in.............................................$1,220

CLD-V750 Karaoke Combi-Player
1-bit D/A converter. Features direct-D/C mode with independent CD tray. Two A/V outputs; headphone jack; two mic inputs with level controls; aux input. Eleven-step digital key control; three surround modes; karaoke intro-scan; 24-track programming; one touch karaoke; remote control. FR 4-20,000 Hz; S/N 102 dB; dynamic range 96 dB. 16% x 4/5 x 15/16 in.................................$900

CLD-M403 Karaoke 5-Disc Combi-Changer
1-bit D/A conversion. Features combination 5-disc CD/laser disc tray. Features proprietary digital video processing. Mic input with volume control. One-touch karaoke; digital echo; auto digital level controller; 12 track-per-disc programming for 60 tracks; remote control with shuttle ring. Includes microphone and karaoke disc. FR 4-20,000 Hz; THD 0.004%; S/N 100 dB; dynamic range 95 dB. 16% x 5/8 x 17/16 in.............................................$770

CLD-A100 Multimedia Combi-Player
Plays CD’s and laserdiscs and accepts expansion modules. Features CD-direct mode with independent CD tray. Direct changer/track access; remote control; 16% x 5/8 x 17/16 in.............................................$735

PAC-S10. Slide-in module for above to play LaserActive Mega LD laserdiscs. Sega CD’s, Genesis ROM cartridges, and CD+G’s.................................$485

PAC-C10. Slide-in module for CLD-A100 to play LaserActive LD-ROM discs, Turbo Technologies DuoSoft discs and game cartridges, and CD+G’s.................................$485

PAC-K1. Slide-in module for CLD-A100 to play LaserKaraokes discs.................................$350

CLD-D503 Combi-Player
1-bit D/A conversion. Plays CD’s and laserdiscs. Features direct-D/C mode with independent CD tray within laserdisc tray; proprietary digital video processing. Mic input with volume control. Digital level control; digital echo; remote control with shuttle ring. Includes mic and karaoke disc. FR 4-20,000 Hz; THD 0.0025%; S/N 115 dB; dynamic range 98 dB. 16% x 5/8 x 17/16 in.............................................$650

CLD-S383 Karaoke Combi-Player
1-bit D/A conversion. Features direct-D/C mode with independent CD tray within laserdisc tray; proprietary digital video processing. Mic input with volume control. Digital level control; digital echo; remote control with shuttle ring. Includes mic and karaoke disc. FR 4-20,000 Hz; THD 0.004%; S/N 100 dB; dynamic range 95 dB. 16% x 4/5 x 15/16 in.............................................$650

**PROCEED**

PDC 3 CD Player
8x oversampling, dual 20-bit D/A converter. Features toroidal transformer, regulated power supplies; extensive isolation from vibration via spiraled feet; lead weights, and damping material. Balanced and single-ended outputs and SPDIF digital output.............................................$2,995

**QUAD**

Qual 67 CD Player
64x oversampling, 18-bit Delta-Sigma D/A converter. Features CD-M9 transport; MOSFET Class A amplifier. Digital and analog outputs. Track programming; remote control. FR 4-21,000 Hz -0.1 dB; THD 0.002%; S/N 114 dB. 12 x 3 x 9 in: 8 lb.............................................$1,495

**QUASAR**

LD600 Combi-Player
MASH D/A conversion. Plays CD’s and laserdiscs. Features digital time-base corrector; digital pickup servo; dual magnet clamp; brushless direct-drive motor; aspheric glass-lens pickup. S-video output; fiber-optic digital output. Auto dual-side play; clear visual scan with shuttle control on front panel or remote control; 20-chapter/track programming; still frame; repeat; intro scan; random play, CLV-time and CAV.
CD PLAYERS

frame searches; defeatable fluorescent display; remote control. 17 x 5 x 16½ in .......... $750

LD510 Combi-Player
MASH D/A conversion. Plays CD's and laser-discs. Features digital time base corrector, digital 3-line comb filter; magnet clamp; brushesless direct-drive motor; coated glass lens pickup; 5-video output; headphone jack. Clear visual scan with shuttle control on front panel; remote control. FR 4-20,000 Hz; THD 0.006% at 1,000 Hz; S/N 100 dB; dynamic range 94 dB. 17 x 4½ x 15¼ in .......... $450

CD984 5-Disc CD Changer
1-bit MASH D/A conversion. 5-disc bidirectional front-loading carousel. Features digital pickup servo. Ability to change 4 discs while one plays; 32-track programming; repeat; random play; fluorescent display. 17 x 5½ x 15½ in .......... $620

ROTEL
RCD-965BXL CD Player
Philips SAA7323 bitstream D/A converter. Features hand-selected analog filter components; slit-foil capacitors. Digital output. Program: random; repeat; scan; remote control. THD 0.003%; S/N 100 dB; ch sep 100 dB. 17 x 4½ x 15¼ in .......... $600

RCC-940AX 5-Disc CD Changer
Bitstream D/A converter. Carousel designed to change discs during play. Features Toslink digital output. Program: random; repeat; scan; remote control. THD 0.003%; S/N 100 dB; ch sep 100 dB. 17 x 4½ x 15¼ in .......... $500

RCD-940BX CD Player
8x oversampling, multi-bit D/A converter. Features 18-bit resolution. Program: random; play; repeat; scan; remote control. Digital output optional. 17½ x 3¼ x 12½ in .......... $380

SONY
CDP-C500 5-Disc CD Changer
High-density linear D/A converter. 10-disc magazine. 200-disc internal storage. Fiber-optic digital output; gold-plated variable line output; control S input. Memory for destinations and output levels; direct track access; 20-track music calendar. FR 20-20,000 Hz ±0.3 dB; THD 0.0025%; S/N 116 dB; dynamic range 100 dB; ch sep 110 dB. 15 x 17 x 15¼ in; 23 lb .......... $900

CDP-C545 5-Disc CD Changer
High-end D/A converter. Features 5 DSP sound fields. Fiber optic digital output; variable line-level output; headphone jack with volume control. Ability to change 5 discs while one plays; 170-disc music classification system; 170-disc music calendar, 6 repeat modes; 6 play modes; time, program and link edit; 3-mode music scan; peak search; variable manual fader; timer; DIGI-Link III component-interface system: music calendar; fluorescent display; remote control. FR 20-20,000 Hz ±0.5 dB; THD 0.0040%; S/N 107 dB; dynamic range 98 dB; ch sep 100 dB. 5 x 17 x 15¼ in; 13 lb .......... $350

CDP-C345 5-Disc CD Changer
Pulse D/A converter. Features digital servo control. Ability to change 4 discs while one plays; 5-key disc selection; 10-key track selection; 20-track music calendar; 6 repeat modes; 6 play modes; time, program and link edit; 3-mode music scan, peak search; variable manual fader; multiple-disc program; 7 segment fluorescent display; remote control: FR 20-20,000 Hz ±0.5 dB; THD 0.0025%; S/N 100 dB; dynamic range 98 dB; ch sep 100 dB. 5 x 17 x 15¼ in; 12 lb .......... $280

CDP-C245. As above, without editing features or remote control .......... $250

CDP-315 CD Player
Pulse D/A converter. Features digital servo control. Fiber optic output, headphone jack with volume control. 10-key direct access track selection; peak search; fader; 3-mode music scan; 3 play modes; 4 repeat modes; time/program edit; time fade; auto start; 20-track music calendar; remote control: FR 20-20,000 Hz ±0.3 dB; THD 0.0045%; S/N 100 dB; dynamic range 98 dB; ch sep 95 dB. 4 x 17 x 11½ in; 7 lb .......... $200

CDP-215. As above, without fiber-optic output or remote control .......... $180

ES Series
CDP-X707ES CD Player
8x oversampling. Features digital servo control; dual transformer power supply; spindle motor with sapphire bearing; antijitter circuitry; ceramic isolation feet; studioscope; 32-bit digital filter; gold-plated variable line output; digital output; gold-plated variable line out put; gold-plated control. Fiber optic digital output; 20,000 Hz ±0.3 dB; THD 0.0015%; S/N 119 dB; dynamic range 100 dB; 4½ x 18½ x 13¾ in; 32 lb .......... $2,000

CDP-X303ES CD Player
8x oversampling. Features dual transformer power supply; 7 DSP balanced with variable EQ and reverb; 7 play modes; 8 repeat modes; 32-track programming; 20-track music calendar. FR 2-20,000 Hz ±0.3 dB; THD 0.0025%; S/N 116 dB; dynamic range 100 dB; ch sep 110 dB. 4½ x 18½ x 15¼ in; 24 lb .......... $770

SANSUI
CD900M 5-Disc CD Changer
8x oversampling, dual 16-bit D/A converters. 5-disc carousel. 30-track programming; random/repeat play; track skip/scan; intro syncro play with compatible cassette decks; auto space; remote control. FR 5-20,000 Hz; THD 0.003%; S/N 95 dB; dynamic range 95 dB. 17 x 5 x 15 in; 12 lb ............. $200

SHERWOOD
CDC-5030R 5-Disc CD Changer
1-bit D/A converter. 5-disc front-loading carousel. Features 3-beam laser pickup. Headphone jack with volume control. Delete play; intro scan; tape edit; 32-track programming; 2 random-play modes; 3 repeat modes; synchro play; output compatible cassette decks; direct play; Digi-Link III component-interface system: music calendar; fluorescent display; remote control. FR 20-20,000 Hz ±0.5 dB; S/N 108 dB; dynamic range 96 dB; ch sep 100 dB. 17½ x 5 x 15 in .......... $275

CD-3030R CD Player
1-bit D/A converter. Features 3-beam laser pickup. Headphone jack with volume control. Delete play; intro scan; tape edit; 20-track programming; 2 random-play modes; 2 repeat modes; synchro play with compatible cassette decks; timer play; Digi-Link III component-interface system; music calendar; fluorescent display; remote control. FR 20-20,000 Hz ±0.5 dB; S/N 107 dB; dynamic range 98 dB; ch sep 100 dB. 5 x 17 x 15¼ in; 13 lb .......... $350

CDP-C345 5-Disc CD Changer
Pulse D/A converter. Features digital servo control. Ability to change 4 discs while one plays; 5-key disc selection; 10-key track selection; 20-track music calendar; 6 repeat modes; 6 play modes; time, program and link edit; 3-mode music scan, peak search; variable manual fader; multiple-disc program; 7 segment fluorescent display; remote control: FR 20-20,000 Hz ±0.5 dB; THD 0.0025%; S/N 100 dB; dynamic range 98 dB; ch sep 100 dB. 5 x 17 x 15¼ in; 12 lb .......... $280

CDP-C245. As above, without editing features or remote control .......... $250

CDP-315 CD Player
Pulse D/A converter. Features digital servo control. Fiber optic output, headphone jack with volume control. 10-key direct access track selection; peak search; fader; 3-mode music scan; 3 play modes; 4 repeat modes; time/program edit; time fade; auto start; 20-track music calendar; remote control: FR 20-20,000 Hz ±0.3 dB; THD 0.0045%; S/N 100 dB; dynamic range 98 dB; ch sep 95 dB. 4 x 17 x 11½ in; 7 lb .......... $200

CDP-215. As above, without fiber-optic output or remote control .......... $180

SAMSUNG
CDP-910 10-Disc CD Changer
High-density linear D/A converter. 10-disc magazine. 184-disc custom file for memory, level and program selection; random play; 7 repeat play modes; peak search; remote control .......... $480

SONY
CDP-C745 5-Disc CD Changer
Pulse D/A converter. Features 5 DSP sound fields. Fiber optic digital output; variable line-level output; headphone jack with volume control. Ability to change 4 discs while one plays; 170-disc music classification system; 170-disc music calendar, 6 repeat modes; 6 play modes; time, program and link edit; 3-mode music scan; peak search; variable manual fader; timer switch; multiple-disc program; fluorescent display; remote control. FR 20-20,000 Hz ±0.5 dB; THD 0.0040%; S/N 107 dB; dynamic range 98 dB; ch sep 100 dB. 5 x 17 x 15¼ in; 14 lb .......... $430

CDP-570CD Player
Pulse D/A converter. Features 5 DSP sound fields. Fiber optic digital output; variable line-level output; headphone jack with volume control. Ability to change 4 discs while one plays; 170-disc music classification system; 170-disc music calendar, 6 repeat modes; 6 play modes; time, program and link edit; 3-mode music scan; peak search; variable manual fader; timer switch; multiple-disc program; fluorescent display; remote control. FR 20-20,000 Hz ±0.5 dB; THD 0.0045%; S/N 107 dB; dynamic range 98 dB; ch sep 100 dB. 5 x 17 x 15¼ in; 13 lb .......... $250
**CD PLAYERS**

FR 2-20,000 Hz ±0.3 dB; THD 0.0025%; S/N 116 dB; dynamic range 100 dB; ch sep 110 dB; 4¾ x 18 1/8 x 14 11/16 in; 25 lb... $420

**Comb-Payers**

MID-800 Karaoke Combi-Player
8x oversampling. Plays CD's and laserdiscs; 45-bit digital filter. Features digital time-base correction; 8-bit digital video memory; digital comb filter; digital dropout compensation; picture frame change; microphone input with variable equalizer; telescopic mic; 2-S-video outputs; 2 sets of stereo A/V analog outputs; fiber optic digital output; headphone jack with volume control. Auto dual-side play: laserdisc digits mode; 1.5x and 2x normal speed scanning; with intelligent sound; still-picture and frame-by-frame advance; clear scan; auto reverse; frame/time search; multiple-disc playback; digital picture call; remote control. FR 4-20,000 Hz ±0.3 dB; S/N 115 dB; dynamic range 99 dB; 4⅞ x 17 1/6 x 16⅞ in; 22 lb... $1,199

MID-750. As above, without digital dropout compensation... $899

MID-600 Combi Player
8x oversampling. Plays CD's and laserdiscs. Features 45-bit digital filter; digital time-base correction; microphone input with volume and echo control; 1 control S input; 1-S-video output; 2 sets of stereo A/V analog outputs; fiber optic digital output; headphone jack with volume control. Auto dual-side play: still-picture and frame-by-frame advance; clear scan; auto reverse; frame/time search; multiple-disc playback; remote control. FR 4-20,000 Hz ±0.3 dB; S/N 115 dB; dynamic range 99 dB; 4⅞ x 17 1/6 x 16⅞ in; 22 lb... $799

**TEGR**

VRDS-10 CD Player
1-bit Bitstream D/A conversion. Features proprietary disc clamping with disc-sized aluminum die-cast overhead turntable; concave lower turntable; center-positioned tray; 18-bit/100 Butterworth analog filter; coaxial digital output; headphone jack. Ability to change 4 discs while one plays; 100-disc program memory; 40-track programming; tape edit; intro scan; random play; 4 repeat modes; auto peak search; symmetrical scan. FR 2-20,000 Hz ±0.3 dB; THD 0.0025%; S/N 118 dB; dynamic range 100 dB; 17⅝ x 6½ x 15⅞ in; 20 lb... $999

SL-CP4500 CD Player
1-bit Bitstream D/A conversion. Features center-positioned tray, proprietary servo system; 3-beam laser pickup; 18-bit/100 Butterworth analog filter. Features digital time-base correction; 2 analog outputs; headphone jack with volume control. Tape edit; ±12% pitch control; 1-step digital attenuator; synchro play with compatible cassette decks; 20-track programming; music calendar; 8-digit fluorescent display; remote control. FR 0-20,000 Hz ±0.1 dB; S/N 105 dB; dynamic range 98 dB; ch sep 104 dB; 17¾ x 4⅞ x 11⅞ in... $460

**CDP-5300 CD Player**
1-bit Bitstream D/A conversion. Features center-positioned tray, 3-beam laser pickup; 18-bit/100 Butterworth analog filter. Coaxial digital output; headphone jack. 1-step digital attenuator; 20-track programming; 4 repeat modes; 8-digit fluorescent display; remote control. FR 1-20,000 Hz ±0.5 dB; S/N 104 dB; dynamic range 98 dB; ch sep 102 dB; 17⅝ x 4⅞ x 10⅞ in... $340

PD-435 CD Player
8x oversampling, dual 16-bit D/A converters. Features 3-beam laser pickup. 20-track programming; 2 repeat modes; 4-digit LED display; remote control. FR 5-20,000 Hz ±1 dB; S/N 100 dB; dynamic range 92 dB; ch sep 85 dB; 17⅝ x 9⅞ x 11⅞ in... $189

**TEC**

SL-PD1000 5-Disc CD Changer
1-bit MASH D/A conversion, 5-disc front-loading carousel. Features digital memory recall system for 5-second disc-to-disc changing; bidirectional platter; digital servo system. Fiber-optic digital output. Ability to change 4 discs while one plays; ID scan; random play; tape edit; 32-track programming; supplied remote control... $330

SL-PD967 5-Disc CD Changer
1-bit MASH D/A conversion, 5-disc front-loading carousel. Features digital servo system; bidirectional platter. Ability to change 4 discs while one plays; ID scan; random play; tape edit; 32-track programming; remote control... $270

SL-PD967 5-Disc CD Changer
1-bit MASH D/A conversion, 5-disc front-loading carousel. Features digital servo system; bidirectional platter. Ability to change 4 discs while one plays; ID scan; random play; tape edit; 32-track programming; remote control... $270

**TEAC**

SL-PG440 CD Player
Four 1-bit MASH D/A converters. Features digital servo system. Headphone jack with volume control. Peak search; tape edit; random play; fluorescent display with music calendar; remote control. S/N 100 dB... $190

SL-PG400 CD Player
Four 1-bit MASH D/A converters. Features digital servo system. Headphone jack with volume control. Peak search; tape edit; random play; fluorescent display with music calendar; remote control. S/N 100 dB... $170

**TEC**

YAMAHA

YDK-300K Karaoke Combi-Player
Plays multiplex and stereo karaoke discs, CD's, and laserdiscs. Features digital time-base correction; microphone input; 2-S-video outputs; 2 sets of stereo A/V analog outputs. Auto dual-side play: still-picture and frame-by-frame advance; clear scan; auto reverse; frame/time search; multiple-disc playback; remote control. S/N 100 dB; dynamic range 96 dB; 17⅝ x 5⅜ x 16⅞ in; 20 lb... $899

YMK-305PRO. Microphone for above with key control... $139

**CDV**

CDC-855 5-Disc CD Changer
PDM D/A converters, 5-disc carousel. Features Class A current buffer amp. Fiber-optic digital output; gold-plated variable analog output; gold-plated headphone jack. Ability to change 4 discs while one plays; 100-disc program memory; 40-track programming; tape edit; intro scan; random play; 4 repeat modes; auto peak search; symmetrical scan; cartridge with compatible cassette decks. FR 2-20,000 Hz ±0.3 dB; THD 0.002%; S/N 118 dB; dynamic range 100 dB; 17⅝ x 4⅞ x 15⅞ in... $499

CDC-745. As above, without Class A current buffer amp. Analog output and headphone jack not gold plated. FR 2-20,000 Hz ±0.5 dB; THD 0.0025%; S/N 115 dB; 22 lb... $399

CDC-645 5-Disc CD Changer
PDM D/A converter, 5-disc carousel. Variable analog output; headphone jack. Ability to change 4 discs while one plays; 5-disc program memory; 20-track programming; tape edit; random play; 2 repeat modes; 3 display-intensity modes; system remote-control compatibility; remote control. FR 2-20,000 Hz ±0.5 dB, THD 0.003%; S/N 106 dB; dynamic range 98 dB; 17⅝ x 4⅞ x 15⅞ in... $299

STEREO REVIEW FEBRUARY 1995
**ADCOM**
GFT-5591 AM/FM Tuner
Quartz-referenced digital-synthesis design with 8 AM/8 FM presets. Features buffered output stages using Class A amplification; 1% Reedersten metal-film resistors; metal-film capacitors. Auto scan; switchable high-blend circuit; mono/mute switch; fluorescent display. FM: 50-dB quieting 36 dB; cap ratio 1.5 dB; alt-ch sel 75 dB; THD 0.075% stereo at 1,000 Hz. $357

**ARAGON**
Model 4T2 AM/FM Tuner
16 station presets. Features patented circuitry to prevent unwanted signals from entering tuner via antenna ground; isolation subchassis enclosing circuit board; isolation subchassis for transformer; solid-aluminum front panel. Seek/scan tuning. FM: 50-dB quieting 37.6 dB; AM rej 80 dB; cap ratio 1.5 dB; alt-ch sel 65 dB; S/N 75 dB. 19 x 3.5 x 15.5 in; 22 lb. $695

**ARCAM**
Delta 280 FM Tuner
20 station presets. Manual tuning in 50,000-Hz steps; selectable normal/narrow IF bandwidth; mono button; scan tuning; signal-strength meter; deblend display; remote controllable via Arcam’s System Remote Control. AM rej 50 dB; cap ratio 1.5 dB; alt-ch sel 60 dB; S/N 72 dB stereo; ch sep 40 dB at 1,000 Hz. $699

Alpha 5 FM Tuner
16 station presets. Mono/mute button with indicator; scan tuning; manual tuning in 50,000-Hz steps; LED signal-strength meter. AM rej 50 dB; cap ratio 1.5 dB; alt-ch sel 60 dB; S/N 72 dB stereo; ch sep 40 dB at 1,000 Hz. $399

**AUDIODESIGN ASSOCIATES**
MT-3000 Multi-Tuner
Designed for multroom applications. Features 3 independent tuner modules with 20 presets per module; choice of AM-stereo, FM-stereo, shortwave, or cable-TV modules in any combination. Features digital-synthesis tuning; auto analog phase-frequency detector; stereo dynamic noise blanking; 1 remote-control input for each module; remote-control input to access all 3 modules and 60 presets; 1 line-level output for each module; 1 line-level output for all 3 modules. 4-character labeling for each preset; mute. Remote control optional. FM: 50-dB quieting 34 dB; AM rej 54 dB; cap ratio 1.4 dB; alt-ch sel 80 dB. 19 x 3.5 x 11 in; 8 lb. $3,999

**AUDIO SOURCE**
TNR One AM/FM Tuner
Quartz-PLL design with 20 station presets. Auto scan; manual tuning; digital display with signal-strength indication. FM: cap ratio 1 dB; alt-ch sel 65 dB; S/N 70 dB stereo; THD 0.4%; stereo. 16.5 x 2.3 x 1.15 in. $230

**CARVER**
TX-88 AM/FM Tuner
20 station presets. Preset scan; auto/manual scan tuning; FM mono/stereo switch; analog signal-strength meter; removable rack handle, remote control. FM: 50-dB quieting 40.7 dB stereo; AM rej 60 dB; cap ratio 1.5 dB; alt-ch sel 63 dB; S/N 70 dB stereo; THD 0.3% stereo at 1,000 Hz. 19 x 2 x 12.5 in; 11 lb. $350

**DAY SEQUERRA**
FM Reference Tuner
3 selectable IF bandwidths; digital display. Rack-mount front plate. 50-dB quieting 34 dB 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 dB; THD 0.15% at 1,000 Hz stereo; ch sep 50 dB at 1,000 Hz. 17 x 14 x 5/4 in; 45 lb. $5,300

**DENON**
TU-680NAB AM/FM Tuner
30 AM/FM presets. Designed for the National Association of Broadcasters as a broadcast-quality reference-monitor tuner. Features AMAX-certified mono/stereo AM reception; AMAX AM de-emphasis circuit; AM noise blanking circuit; digital-synthesis tuning; MPXIF RTB stages. Switchable FM IF bandwidth with memory; switchable AM audio bandwidth; IS system remote control compatibility. $600

TU-650RD AM/FM Tuner
30 AM/FM presets. Features RDS radio-data reception, quartz-lock synthesizer tuning; MOSFET RTB stages. Switchable FM IF bandwidth with memory; preset labeling; non-scolling RDS-data display; IS-system remote control compatibility. $575

TU-380RD. As above, 40 AM/FM presets, scrolling RDS display: no selectable IF bandwidth. $300

Harman Kardon TU9600
MT-9600 AM/FM Tuner
24 AM/FM Presets. Features Active Tracking circuitry with digital fine tuning; FM stereo pilot and subcarrier noise rejection. Two antenna inputs. Seek tuning; manual up/down tuning; hi-bi. Includes remote control. $429

TU-930 AM/FM Tuner
30 AM/FM presets. Direct tuning by frequency; manual tuning. Includes remote control with rear panel control jack. FM: 50 dB quieting 37.2 dB stereo; adj-ch sel 75 dB; alt-ch sel 10 dB; middle S/N 74 dB mono; 68 dB stereo. 24 AM/FM presets. Features IF filters; switchable wide/narrow IF bandwidth; preset memory; switchable mono/stereo AM audio bandwidth; IS-system remote control compatibility. $999

**FX1100BK AM/FM Tuner**
40 AM/FM Presets. Features computer-controlled reception-servo system; quartz-PLL digital frequency synthesizer; digital noise reduction system. Inputs for 2 antennas. 6-character alphanumeric station labeling, variable step level; digital-referenced signal strength meter in 1-dB steps; record-calibration signal generator; direct access; switchable wide/narrow IF bandwidth. $470

**LINN**
Krell FN Tuner
80 station presets. Features screened circuitry; two parallel high-level mixers: 13-stage IF filter; PLL demodulator; oscillator with shorted-transmission-line coaxial resonator. 2 F-con

**LUXMAN**
T-353L AM/FM Tuner
30 AM/FM presets. Features digital-synthesis PLL design; optional full-frequency coverage. $3,700

**MARANTZ**
ST-50 AM/FM Tuner
30 AM/FM presets. Features digital-synthesis PLL design. Switchable wide/narrow selectivity; preset memory for selectivity setting; direct station access; scan tuning; switchable muting; battery-free memory backup; auto/manual tuning; signal-strength indicator, fluorescent display. FM: 50-dB quieting 37 dB 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 1/4 x 4 1/2 in. $1,750

**McINTOSH**
MR7083 AM/FM Tuner
12 AM and FM presets. Features proprietary circuitry to modify phase and frequency response for enhanced sound. 10-ohm antenna input. 500-system remote-control jacks; memory; rear panel control jack. FM: 50-dB quieting 40.7 dB stereo; cap ratio 1 dB; alt-ch sel 75 dB; S/N 73 dB stereo; THD 0.2% stereo; ch sep 45 dB. AM: S/N 52 dB; THD 0.5%. 16 1/2 x 4 1/2 in. $2,999

**MERIDIAN**
Model 504 FM Tuner
30 station presets. Custom labeling for each preset; mono/stereo switch; signal-strength and tuning-accuracy displays; 8-character alphanumeric display. 12% x 3% x 13 in. $2,995

**MUSEATEN**
FM1 FM Tuner
Antenna and cable inputs. Features 100-station memory with station ID labeling; remote control. $1,199

**NAD**
Model 402 AM/FM Tuner
24 AM/FM presets. Features IF filters; switchable-blending circuitry. $249
**TUNERS**

**NAIM**
- **NAI 01 FM Tuner**
  Features progressive switching from mono to stereo; separate power supply. Auto bandwidth selection; digital frequency display increases in brightness to indicate signal strength. 1 1/4 x 3 x 8 in.

**ONKYO**
- **Integra T-99001 FM Tuner**
  20 AM/FM presets. Features auto/manual reception-optimization system to select A/B antenna, RF (local/DX), IF bandwidth (wide/narrow), high-blend, and mono/stereo. Dual antenna inputs. Preset scan, strongest-station memory, digital display and signal-strength meter; timer; FM fine tuning; adjustable output level; remote control. FM: cap ratio 1 dB; alt-ch sel 95 dB narrow; S/N 95 dB mono; THD 0.009%; ch sep 55 dB wide. Wood side panels. 18 1/4 x 4 1/4 x 15 1/4 in; $789

**OPTIMUM BY RADIO SHACK**
- **TM-155 AM/FM Tuner**
  Features PLL circuitry, built-in antennas. FM antenna input; FM mono button.

**PIONEER**
- **F-3 AM/FM Tuner**
  32 AM/FM presets. Features RDS reception; auto reception-optimization system; RDS program-type search and text display; battery-free memory backup; 6 preset groups; direct station access; auto scan tuning.

**PROTON**
- **AT-2700 AM/FM Tuner**
  16 FM/8 AM presets. Features four-Gang GaAsFET. One antenna input; one RCA output. Memory; mono/stereo switch, remote controllable. 16 1/2 x 3 3/8 x 12 1/2 in.

**ROTEL**
- **RT9900X FM Tuner**
  16 presets. Features discrete component front end; RF attenuator. Selectable wide/narrow IF bandwidth; bar-graph LED signal-strength display; remote control. FM: 50-dB quieting sens 37.2 dB stereo; cap ratio 1 dB; alt-ch sel 80 dB; S/N 82 dB stereo; THD 0.1% stereo. 17 3/4 x 2 1/2 x 1 1/4 in.

**SONY**
- **ST-S550ES AM/FM Tuner**
  20 AM/FM presets. Features antenna attenuation; radial power supply. Coaxial FM input; control S input. Stereo/mono high blend tuning capability; interstation muting; wide/narrow bandwidth tuning; station memo tuning. FM: S/N 78 dB stereo; THD 0.06% mono, 0.008% stereo. 18 3/4 x 3 3/4 x 14 3/4 in; $750

**TEAC**
- **T-XA430 AM/FM Tuner**
  20 AM/FM presets. Features quartz-PLL tuning. Auto/manual seek, switchable MPX filter; auto mono/stereo switching; fluorescent display. FM: 50-dB quieting sens 42 dBf stereo; usable sens 13.2 dBf mono; AM rej 65 dB; cap ratio 1.7 dB; alt-ch sel 78 dB; S/N 72 dB stereo; ch sep 40 dB at 1,000 Hz. AM: S/N 50 dB; 17 3/8 x 3 3/4 x 10 1/4 in.

**YAMAHA**
- **TX-950 AM/FM Tuner**

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**SPEAKERS**

**ACOUSTIC RESEARCH**

Model 303 3-Way Speaker
Acoustic-suspension design with 12-in woofer, 1½-in dome midrange, 3½-in soft-dome tweeter. Power handling 250 W max; FR 32-20,000 Hz ±3 dB; sens 85 dB; imp 6.5 ohms. 15 x 25 x 11 in; 54 lb. $1,200/pr Model 338. As above, 8-in woofer. Power handling 150 W max; FR 49-20,000 Hz ±3 dB; sens 86 dB; imp 8 ohms. 10 x 19 x 6 in; 26 lb. $600/pr

Model 218V 2-Way Bookshelf Speaker
Acoustic-suspension design with 6½-in woofer and ½-in soft-dome tweeter. Magnetic shielding. 7 x 13 x 7½ in. $290/pr

**ADVANTAGE**

Heritage 2-Way Speaker
Two 8-in long-throw woofers, 1-in Ferrofluid-cooled parabolic soft-dome tweeter. Features fiberboard enclosure. Power handling 200 W rms; crossover point 3,500 Hz; FR 40-23,000 Hz ±3 dB; sens 89.5 dB SPL/W/m; imp 8 ohms. Oiled solid-pecan wood top and face; black textured vinyl body. 10½ x 17 x 22 ½ in. $849/pr

Model 218V 2-Way Bookshelf Speaker
Acoustic-suspension design with 6½-in woofer and ½-in soft-dome tweeter. Magnetic shielding. 7 x 13 x 7½ in. $290/pr

**A/V/OS**

AVT148 3-Way Speaker
8-in copolymer woofer, two 4-in copolymer-cone midranges, 1-in copolymer-dome tweeter. Features neodymium tweeter magnet; 1-in-thick MDF cabinet. Magnetic shielding. Power handling 200 W; sens 89 dB SPL/W/m. $51.49/pr

MS2 Powered Subwoofer
8-in copolymer driver; amp rated at 85 x 1 rms. Features active-servo amplifier control; computer-optimized dual-lamifow ¾-in-thick-MDF MDF pass 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. Polar/ro-reverse switch. $799

S600 2-Way Speaker
6½-in copolymer woofer, 1-in copolymer-dome tweeter. Features ¾-in-thick MDF cabinet; computer-optimized crossover. Power handling 150 W; FR 50-23,000 Hz ±3 dB; sens 88 dB SPL/W/m. $649/pr

AVS140 2-Way Bookshelf Speaker
4-in passive radiator, 4-in copolymer woofer, one 1-in copolymer-dome tweeter. Power handling 100 W; sens 88 dB SPL/W/m. $649/pr

L 400e 2-Way Speaker
6½-in copolymer woofer, 1-in copolymer-dome tweeter. Features antiresonant extended-aluminum cabinet; computer-optimized crossover with audiophile-grade components. Power handling 100 W; sens 90 dB SPL/W/m. $599/pr L200e. As L400e, 4-in woofer. Power handling 50 W; FR 85-23,000 Hz ±3 dB; sens 88 dB SPL/W/m. $599/pr

C400i/2 2-Way In-Wall Speaker
6½-in copolymer woofer, 1-in copolymer-dome tweeter. Power handling 100 W; sens 90 dB SPL/W/m. Paintable. $499/pr

AW4 2-Way Outdoor Speaker
4-in copolymer woofer, 1-in copolymer-dome tweeter. Features computer-optimized crossover with audiophile-grade components. All-weather design. Power handling 100 W; sens 87 dB SPL/W/m. $379/pr

**ALLISON ACOUSTICS**

LS-P90 Powered Subwoofer
Vented design with 10-in driver; 160-W amp. Line- and speaker-level inputs; high-pass outputs. Features high-pass crossover fixed at 80 Hz and low-pass crossover variable from 40-180 Hz. Volume control. Black lacquer on wood finish. 16 x 16 x 16 in; 47 lb. $665

AL-120 2-Way Speaker
Acoustic-suspension design with two 6½-in woofers and one 1-in Ferrofluid-cooled convex-diaphragm tweeter. Features push-pull woofer configuration. Power handling 200 W; crossover points 100 and 2,000 Hz; sens 90 dB SPL/W/m; imp 6 ohms. 5-yr warranty. Black-vinyl finish. 11 x 23½ x 11½ in. $660/pr

AL-115 2-Way Speaker
Acoustic-suspension design with 8-in woofer and 1-in Ferrofluid-cooled convex-diaphragm tweeter. Features woofer designed with proprietary energy-absorbent compound. Power handling 150 W; crossover point 2,000 Hz; sens 90 dB SPL/W/m; imp 6 ohms. 5-yr warranty. 11½ x 20 x 10½ in; 22 lb. $460/pr

NL-1440 2-Way Surround Speaker
Acoustic-suspension design with 8-in woofer and 1-in convex tweeter. Magnetic shielding. Power handling 150 W; crossover point 2,000 Hz; sens 90 dB SPL/W/m; imp 6 ohms. 5-yr warranty. Black lacquer on wood finish. 11 x 10 x 18 in; 19 lb. $329

NL-654. As above, 6-in woofer. Crossover point 2,500 Hz. 9 x 18 x 13 in. $279

MS-200 2-Way Satellite Speaker
4-in midrange, ½-in Mylar-dome tweeter. Magnetically shielded. Power handling 50 W rms; crossover point 140 Hz, sens 90 dB SPL/W/m; imp 8 ohms. 5-yr warranty. Black lacquer finish. 5½ x 10 x 5½ in; 4 lb. $260/pr

MS-202 2-Way Center Speaker
Two 3-in midranges, one ½-in Mylar-dome tweeter. Magnetic shielding. Power handling 50 W rms; sens 86 dB; imp 8 ohms. 5-yr warranty. Black lacquer finish. 19 x 5 x 11 in; 10 lb. $180

**ALTEC LANSING**

Model 510 3-Way Speaker
Two 10-in woven-carbon fiber woofers, 2-in midrange, 1-in tweeter. Features elastomer surrounds; liquid-cooled titanium-coated polyimide midrange and tweeter. Gold-plated biwire/twist terminals. Power handling 300 W max; crossover point 550 and 3,000 Hz. FR 30-20,000 Hz ±3 dB; sens 92 dB SPL/W/m; imp 4 ohms. Walnut veneer or black finish. 12 x 49 x 13½ in. $1,600/pr

System 3 Subwoofer/Satellite System
Subwoofer with two 8-in long-throw carbon-fiber woofers; 2 satellites, each with two 3-in carbon-filled polypropylene midranges and one ½-in dome tweeter. Power handling 120 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 9¼ x 20 in. Satellites 4 x 8½ x 3½ in. $600

**HT204 Surround-Cabinet Speaker**
Dual pivoting-cabinet design with two 2½-in full range drivers. Power handling 100 W cont avg; imp 8 ohms. Molded black plastic enclosures. 3½ x 1½ x 3½ in. $149/pr

**BETTERY REVIEW FEBRUARY 1995**
Model 100 3-Way Speaker
Two 8-in woofers, 4-in middle, 7/8-in liquid-cooled formed-polyester tweeter. Features carbon-filled polypropylene woofers and midrange with butyl-rubber surrounds. Power handling 200 W max; crossover points 250 and 3,500 Hz; FR 38-20,000 Hz ±3 dB; sens 91 dB SPL/W/m; imp 8 ohms. Dark oak or black finish. 10¾ x 40¾ x 11 in. .................................$500/pr
Model 112 3-Way Speaker
Above one 8-in woofer. Power handling 120 W max. 12 x 22 x 9 in. ..................$350/pr

Model 120 Surround Speaker
Dipole design with one 5¾-in woofer and two 3-in side-firing full-range drivers. Power handling 80 W max; crossover point 400 Hz, FR 100-7,000 Hz ±3 dB; sens 88 dB SPL/W/m; imp 8 ohms. Black, 7¾ x 11½ x 5¾ in. .................................$250/pr

Model 120R 3-Way Surround Speaker
Features crossover selectable at 50, 80, 100, or 150 Hz; FR 26-180 Hz ±3 dB. Features EQ circuits to help match spectral and level responses. Magnetic shielding; adjustable platform for aiming speaker up or down. Power handling 120 W. .................................$149/pr

AUDIENCEakis P7 2-Way Bookshelf Speaker
One 4-in polypropylene woofer, one 1½-in soft-dome tweeter. Magnetic shielding; adjustable platform for aiming speaker up or down. Power handling 120 W. .................................$179/pr

Model 151 2-Way Bookshelf Speaker
One 4-in polypropylene woofer, one 1½-in soft-dome tweeter. Magnetic shielding; adjustable platform for aiming speaker up or down. Power handling 120 W. .................................$179/pr

Model 153C 2-Way Center Speaker
Two 3½-in polypropylene woofers, one 1½-in soft-dome tweeter. Magnetic shielding. Cardioid cabinet. Power handling 120 W rms. .................................$149/pr

Two 12-in dual-voice coil drivers; amp rated at 30 x 3 or 90 x 1. Features crossover selectable at 80 or 120 Hz with 24-dB/oct low-pass slope and 12-dB/oct high-pass slope. Bass-boost circuitry; bass and treble controls. ............................................$569

Centaurus Slant 6 2-Way Ribbon Speaker
Ported design with 6½-in cone woofer and 26-in dipole midrange/tweeter ribbon. Features slanted enclosure back. Power handling 200 W; crossover point 1,000 Hz; FR 32-20,000 Hz; imp 6 ohms. Black finish. 92% x 14¾ x 14½ in; 160 lb. .....................$1,995/pr

Centaurus Ribbon-Wall 2-Way
In-Wall Speaker
6½-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 12½ x 48 in. 52 x 12 x 3½ in; 80 lb. ..................$1,195/pr

On-wall version..............................................$1,595/pr

Model 125SR 2-Way
In-Wall Surround Speaker
4-in woofer, two 3½-in mid/tweeters. Features absolute-phase inversion between mid/tweeters; mid/tweeter angling for spatial enhancement. Power handling 150 W rms. Black .........$329/pr

Above in white..................................................$349/pr

Model 151R 2-Way Center Speaker
Two 4-in woofers, one 1½-in soft-dome tweeter. Features MDF cabinet; narrow design for minimum baffles interference. Magnetic shielding. Power handling 150 W rms. Black ...................................$299/pr

Above in white..................................................$319/pr

Model 253C 2-Way Center Speaker
Two 4-in woofers, one 1½-in soft-dome tweeter. Features EQ circuits to help match spectral and level responses. Magnetic shielding. Power handling 150 W ...$279

System 150 Series
Model 152PBI 2-Way Powered Subwoofer
8-in polypropylene driver; amplifiers rated at 30 W x 3, 70 x 1. Features crossover selectable at 80 or 120 Hz with 24-dB/oct low-pass slope and 12-dB/oct high-pass slope. Bass-boost circuitry; bass and treble controls. .......$390

Model 154SR Surround Speaker
Two 3½-in polypropylene drivers. Drivers are mounted diagonally and wired out of phase to randomize the speaker's output. ....$159/pr

Above in white..................................................$179/pr

Model 151 LS 2-Way Bookshelf Speaker
One 4-in polypropylene woofer, one 1½-in soft-dome tweeter. Magnetic shielding; Black molded cabinet. Power handling 120 W rms. .................................$149/pr

Above in white..................................................$169/pr

Model 353C 2-Way Center Speaker
Two 3½-in polypropylene woofers, one 1½-in soft-dome tweeter. Magnetic shielding. Cardioid cabinet. Power handling 120 W rms. .................................$149/pr

Titan Powered Subwoofer
One 12-in driver, amp rated at 250 x 1. Crossover point variable from 50-180 Hz; FR 20-150 Hz ±3 dB. Lacquered-oak, black-oak, or lacquered-cherry finishes. 14 x 27 x 16 in. ....$1,299

TITAN ACOUSTICAL HOME THEATER
Sult 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

Model 11S 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. .................................$260/pr

Sat 4.0 2-Way Surround Speaker
4-in woofer, 1-in soft-dome tweeter. Power handling 50 W rms; FR 65-20,000 Hz; imp 8 ohms. Black-ash finish. 6½ x 10 x 5½ in; 7 lb. .................................$150/pr

Model 4.5 2-Way Center Speaker
Two 4½-in woofers, one 3½-in dome tweeter. Power handling 50 W rms; FR 100-8,000 Hz; imp 8 ohms. Black-ash finish. 15¼ x 6 x 7½ in; 11 lb. .................................$130

AUDIO SOURCE
SW-Four Powered Subwoofer
One 12-in dual-voice coil driver, amp rated at 150 x 1 rms. Line- and speaker-level inputs and outputs. Phase-reverse switch; auto turn-on/off; input-level control. Crossover point variable from 40-180 Hz; FR 20-250 Hz. 12½ x 19½ x 15½ in; 55 lb. .................................$500

IW-Three 2-Way In-Wall Speaker
One 8-in woofer, one 1-in soft-dome tweeter. Power handling 100 W max; crossover 2,500 Hz; FR 50-20,000 Hz; sens 92 dB, imp 8 ohms. Mounting depth 3½ in. White grille ....$250/pr

VS 1.1 Center/Surround Speaker System
One Vs-1 One center speaker and two LS-Ten/A surround speakers, each with 4-in woofer, 1-in tweeter, and black-matte finish. Includes 100-ft 18-gauge speaker cable .......$200

LS-One 2-Way Outdoor Speaker
4-in woofer, 1-in soft-dome tweeter. Weatherproof design. Includes mounting brackets. Power handling 40 W max, FR 100-20,000 Hz, sens 87 dB; imp 8 ohms. Black or white .......$170/pr
**Woofer Specifications**

- **8-in polypropylene woofers, 3-in cone**
- **AVID DYNAMICS 5 3/4 in; 81b**
- **Humidity compensation switch. Alphanumeric display for B&O system info. 17 3/4 x 21 x 3 in $1,700/pr**
- **Matrix HTM 2-Way Center Speaker**
- **Venturi V12 Powered Subwoofer**
  - Vented design with 12-in driver. Level control. Crossover point variable from 50-200 Hz. FR 29-200 Hz. Black. 13 x 17 x 16 in. $449
  - Above without amplifier. Crossover point 100 Hz. FR 38-120 Hz. Imp 8 ohms. Black. 16 x 21 x 19 in. $699

**Backwards Compatibility**

- **Venturi V82i 2-Way Speaker**
  - Vented design with 8-in woofer and 1 3/4-in dome tweeter. Crossover point 2.500 Hz. FR 45-20,000 Hz ±3 dB. Imp 8 ohms. Black. 10 x 21 x 11 in. $339/pr

**Frontwards Compatibility**

- **Venturi V82i 2-Way Speaker**
  - Vented design with 8-in woofer and 1 3/4-in dome tweeter. Crossover point 2.500 Hz. FR 45-20,000 Hz ±3 dB. Imp 8 ohms. Black. 10 x 21 x 11 in. $339/pr
Satellite and Subwoofer Speakers: The “Overnight Success” of the ‘90s.

Overnight, it seems, virtually everyone has discovered the advantages of the satellite-subwoofer speaker concept—especially for use in the home theater.

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VENTURI V62SI 2-WAY BOOKSHELF SPEAKER
Vented design with 6-1/2" woofer and 2-1/4" dome tweeter. Crossover point 4,500 Hz; FR 50-20,000 Hz ±3 dB; imp 8 ohms. Black. 8 x 14 x 9 in; 10 1/2 lb...$245

VENTURI V52I 2-WAY BOOKSHELF SPEAKER
Vented design with 5-1/4" woofer and 2-1/4" dome tweeter. Crossover point 5,000 Hz; FR 60-20,000 Hz ±3 dB; imp 8 ohms. Oak. Finish: 7 x 1 x 7 in; 9 lb...$185

VENTURI V52CL R 2-WAY SPEAKER
Vented design with two 5-1/2" woofers and 2-1/4" dome tweeter. Crossover point 5,000 Hz; FR 55-20,000 Hz ±3 dB; imp 8 ohms. Black. 18 x 6 x 10 in; 15 lb...$169

BLUE ROOM
The House Pod 2-Way Speaker
Vented design with 6-1/2" Kevlar woofer and 1-1/2" fluid-cooled metal-dome tweeter in sculpted polyurethane cabinet. Biwired with dipole terminals. Magnetic shielding. Includes mounting brackets. Power handling 120 W: crossover point 3,000 Hz; FR 45-20,000 Hz ±2 dB; sens 89 dB SPL/W/m; imp 8 ohms. Red, black, blue, or white. 19 x 20 1/4 x 13 1/4 in; 18 lb...$1,900

BOSTON ACOUTICS
LYNNFIELD VR SERIES
The following speakers are THX-certified and designed to be used together in a home theater.

LYNNFIELD VR40 3-WAY SPEAKER
Vented design with 2-1/4" woofer in subenclosure and 1-1/4" pure aluminum tweeter. Power handling 300 W; crossover points at 400 and 3,300 Hz; FR 40-20,000 Hz; sens 91 dB SPL/W/m; imp 8 ohms. Black ash vinyl finish 25 x 8 1/2 x 12 in...$550

LYNNFIELD VR 20 2-WAY SPEAKER
Vented design with 7-1/2" woofer and 1-1/4" pure aluminum tweeter. Power handling 200 W; crossover at 3,300 Hz; FR 46-20,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. Black ash or cherry vinyl finish. 20 x 8 1/2 x 12 in...$1,000

LYNNFIELD VR S Surrond Speaker
Acoustic-suspension design with two 6-1/2" woofers, vertically aligned 4-1/2" midrange, and 1-1/4" pure aluminum tweeter. Power handling 250 W; crossover points at 500 and 3,300 Hz; FR 58-20,000 Hz ±3 dB; sens 91 dB SPL/W/m; imp 8 ohms. Black ash vinyl finish. 25 x 8 1/2 x 12 in...$400

HOMETHX SERIES
The following speakers are THX-certified and designed to be used together in a home theater.

Model 530A Subwoofer
12-in long-throw driven. Designed to extend THX-system's response down to 20 Hz. Power handling 250 W; FR 20-80 Hz ±3 dB; sens 85
Introducing the first speaker system to realize even Mozart fans like a good chase scene.

Some consider Lynnfield VR video reference speakers from Boston Acoustics to be the first home theater components that do justice to, say, an impeccably recorded symphony. Others see them as the first audiophile speakers flexible enough to reproduce an Arnold Schwarzenegger film without muscling in on the rest of the living room furniture. To accomplish this, our Lynnfield VR speakers use advanced technology from our acclaimed Lynnfield Series (which sell for over $5000 a pair). Like our patented AMD mechanical filter, anodized aluminum tweeter dome, DCD bass units, crossovers with bypass capacitors and heavy windowpane-braced cabinets. Plus all VR components feature MagnaGuard shielding so they're not finicky about being placed next to video equipment. A full explanation of these engineering achievements is available at your local Boston dealer. Why not drive there? Carefully.
Boston Acoustics Home THX Series

Model 555x 2-Way Speaker
Two 5 1/4-in copolymer woofers, two 1-in dome tweeters. Designed for left, center, or right channel in home theater system. Features magnetic shielding. Power handling 150 W; FR 40-20,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 8 ohms. Black or white. 11 1/4 x 17 1/2 x 12 1/2 in. $500

Model 575x 2-Way Surround Speaker
Dipole design with one 5 1/4-in copolymer woofer and two side-mounted 2 1/2-in midrange/tweeters. Designed for rear channel in home theater system. Features magnetic shielding. Power handling 150 W; FR 40-20,000 Hz ±3 dB; sens 85 dB SPL/W/m; imp 8 ohms. Black or white. 7 3/8 x 11 1/4 x 4 3/4 in. $300

Model 201i 2-Way Bookshelf Speaker
Bass-reflex design with one 6 1/2-in woofer, one 3/4-in dome tweeter. Interchangeable top. Power handling 125 W max; sens 90 dB SPL/W/m; imp 8 ohms. 9 x 17 x 12 in; 20 lb. $799/pr

Model 101i 2-Way Bookshelf Speaker
Bass-reflex design with one 6 1/2-in woofer, one 1/4-in dome tweeter. Power handling 100 W max; sens 89 dB SPL/W/m; imp 8 ohms. Black-vinyl finish. 9 x 15 x 12 in; 18 lb. $499/pr

LS Subwoofer
Bass-reflex design with one 8-in driver. Power handling 100 W max; sens 89 dB SPL/W/m; imp 8 ohms. 12 x 24 x 10 in; 35 lb. $399/pr

CVA 2-Way Center Speaker
Bass-reflex, magnetically shielded design with two 6 1/2-in woofers, one 3/4-in dome tweeter. Power handling 175 W max; sens 90 dB SPL/W/m; imp 8 ohms. 9 x 24 x 8 in; 37 lb. $299

New Ensemble Subwoofer/Satellite System
Acoustic suspension design with two 8-in woofers, and 1 1/4-in dome tweeter. Water-resistant, calcium-filled polypropylene enclosure. Gold-plated 5-way binding posts. Paintable off-white finish. 7 x 11 x 5 1/2 in. In-wall version of above. $329/pr

Center Channel Plus 2-Way Speaker
Acoustic-suspension design with four 3 1/2-in drivers and 1 1/4-in direct-radiator tweeter. Features integral 3/4-in tweeter dome; fiberboard enclosure; magnetic shielding. Power handling 100 W; sens 86 dB; imp 8 ohms. Black-vinyl finish. 4 x 25 x 6 1/2 in. $219

Karat 930DC 2-Way Speaker
Acoustic-suspension design with 8 1/2-in woofer and 1 1/4-in tweeter mounted in novel dome-shaped enclosure. Drivers fire down onto curved "acoustic mirror" that disperses sound to create a wide stereo image. FR 70-22,000 Hz ±3 dB; sens 88 dB SPL/W/m. Matte and gloss black finish. 9 x 10 1/2 x 9 1/2 in. $400/pr

SPEAKERS

Boston Acoustics Home THX Series

BOZAK

Grand 3-Way Speaker
Patented acoustic-isolation design with four 6-in woofers, two 5-in midranges, 1-in titanium-dome tweeter, and two 1 1/2-in passive radiators. Biwire/biamp terminals. FR 28-20,000 Hz ±1 -2 dB; crossover points 200 and 3,000 Hz; sens 93 dB SPL/W/m; imp 8 ohms. Satin hardwood finish in dark, light, black, or white oak. 31 x 48 x 16 in; 180 lb. $5,000/pr

Rhaptody II 3-Way Speaker
Patented acoustic-isolation dual-port design with 8-in woofer, 5-in midrange, and 1-in aluminum-dome tweeter. Biwire/biamp terminals. FR 38-20,000 Hz ±1 -2 dB; crossover points 300 and 3,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. 19 x 38 x 12 in; 80 lb. $1,900/pr

Model 3 2-Way Speaker
Tuned-port design with 8-in woofer and 1-in chambered-textile tweeter. Features 18 DB/oct crossover. Biwire/biamp terminals. Crossover point 1,700 Hz; FR 40-20,000 Hz ±2 dB; sens 88 dB SPL/W/m; imp 8 ohms. Black oak or walnut vinyl finish. 7-year warranty. 11 1/4 x 36 1/2 x 14 in. $795/pr

CAMBER

Model 3.3ti 2-Way Speaker
Bass-reflex design with one 8 3/4-in woofer, one 3/4-in dome tweeter. Biwire/biamp terminals. Power handling 150 W max; sens 91 dB SPL/W/m; imp 8 ohms. 11 x 25 x 12 1/2 in; 35 lb. $549/pr

Model 3.0ti 2-Way Speaker
Bass-reflex design with one 8 3/4-in woofer, one 3/4-in cast-basket titanium-dome tweeter. Biwire/biamp terminals. Power handling 150 W max; sens 91 dB SPL/W/m; imp 8 ohms. 11 x 20 x 12 1/2 in; 29 lb. $499/pr

Model 2.0ti 2-Way Bookshelf Speaker
Bass-reflex design with one 6 1/2-in woofer, one 1/4-in dome tweeter. Interchangeable top. Power handling 125 W max; sens 90 dB SPL/W/m; imp 8 ohms. 9 x 17 x 12 in; 20 lb. $499/pr

Model 1.0ti 2-Way Bookshelf Speaker
Bass-reflex design with one 6 1/2-in woofer, one 1/4-in dome tweeter. Power handling 100 W max; sens 89 dB SPL/W/m; imp 8 ohms. Black-vinyl finish. 9 x 15 x 12 in; 18 lb. $499/pr

SPEAKERS

Boston Acoustics Home THX Series

K-5 II 2-Way Bookshelf Speaker
5 1/4-in woofer, 1/4-in dome tweeter. Features 12 DB/oct crossover at 1,500 Hz. Power handling 100 W cont; FR 44-22,500 Hz; sens 90 dB; imp 6 ohms. 12 x 19 3/4 x 8 5/8 in. $400/pr

Acoustic-suspension design with 8 1/2-in woofer, and 1 1/4-in dome tweeter. Power handling 200 W; crossover point 2,000 Hz; sens 90 dB; imp 8 ohms. Oak, teak, or black-ash finish. 18 1/4 x 11 1/4 x 7 3/4 in. $129

New Ensemble Subwoofer/Satellite System
2 bass modules, each with 8-in driver; 2 satellites, each with 4-in midrange and 1 1/4-in direct-radiator tweeter. Features 3/4-in integral tweeter dome; high-density particleboard bass module: 1/2-in wood-composite satellite cabinets; midrange and tweeter balance controls. Power handling 200 W; imp 6 ohms. Bass module finished in black laminate, satellites in Nextel gray or ready-to-paint primer. Bass module 12 x 21 x 4 3/4 in; satellite 8 3/8 x 5 4/4 x 4 in. $629/pr

Above with vinyl-clar cloths. $549

Model 6 2-Way Bookshelf Speaker
Acoustic-suspension design with 8-in woofer and 1 1/4-in tweeter. Features integral 3/4-in tweeter dome; fiberboard enclosure. Power handling 150 W; crossover point 2,000 Hz; sens 90 dB; imp 8 ohms. Matte and gloss black finish. 9 x 10 1/2 x 9 1/2 in. $400/pr

CANTON

S-35 2-Way Speaker
5 1/4-in woofer and 1/4-in titanium-dome mounted in novel dome-shaped enclosure. Drivers fire down onto curved "acoustic mirror" that disperses sound to create a wide stereo image. FR 70-22,000 Hz ±3 dB; sens 88 dB SPL/W/m. Matte and gloss black finish. 9 x 10 1/2 x 9 1/2 in. $400/pr

Ergo 60DC 3-Way Speaker
Bass-reflex design with 8-in woofers, 8-in midrange, and 1-in tweeter. Power handling 180 W max; FR 22-30,000 Hz; sens 87.5 dB SPL/W/m. Light-cherry, oak, walnut, black-ash, or white-ash finish; custom finish available. 9 1/2 x 37 1/2 x 10 1/2 in; 42 lb. $2,000/pr

Forum 701 3-Way Speaker
Bass-reflex design with two 8-in woofers, 6-in midrange, and 1-in tweeter. Power handling 200 W max; crossover points 300 and 3,500 Hz; FR 20-30,000 Hz; sens 89.1 dB SPL/W/m. 9 1/4 x 39 1/2 x 12 1/4 in; 48 lb. $1,549/pr

Karat 930DC 2-Way Speaker
Bass-reflex design with 8-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. 10 1/4 x 17 1/2 x 10 1/2 in; 24 lb. $1,000/pr

STEREO REVIEW FEBRUARY 1995

108
A speaker good enough to be appreciated by almost no one.

The new Infinity Reference Standard Epsilon is designed to appeal to an exceedingly small segment of the population: the impossible to please, highly critical, uncompromising listener. Revolutionary in design, Epsilon performs in a league previously occupied only by the most exotic, and much larger, multi-enclosure systems.

An entirely new generation of Infinity's unique EMIM®, EMIT®, and L-EMIM™ planar drivers respond instantaneously to even the most complex musical passages. And Epsilon's new Servo-Controlled IMG woofer, acoustically isolated within the enclosure, delivers exceptional low-frequency response. For a personal demonstration, visit your Epsilon dealer or call 1-800-8EPSILON.
SPEAKERS

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 13 1/8 x 8 1/4 in; $750/pr

Conh! 240C Subwoofer/Satellite System

Subwoofers: two 8-in drivers, two satellite speakers, each with 4-in woofer and 1-in tweeter. Power handling 140 W max; crossover points 120 and 2,500 Hz; FR 22-30,000 Hz; sens 87.9 dB SPL/W/m. Magnetic shielding; air-ventilated design with two 4 1/2-in woofers and 1-in aluminum-dome tweeter. Features figure-8 bracing, bicone construction; polycarbonate-dome tweeter. Power handling 250 W cont avg; FR 30-25,000 Hz ±2 dB; sens 102 dB SPL/W/m; imp 8 ohms. Ebony woodgrain vinyl finish. 19 x 33 x 20 in; $900

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. 13 1/2 x 14 1/4 x 13 1/4 in; $600

InWall 2-Way Speaker

Coaxial design with 6-in woofer and 1-in tweeter. Power handling 80 W max; crossover point 4,000 Hz; FR 45-30,000 Hz; sens 87 dB SPL/W/m. White. Mounting diameter 6 1/4 x 6 1/4 x 6 1/4 in... $500/pr

Patio 160 2-Way Outdoor Speaker

6-in woofer, 1-in tweeter. Power handling 80 W max; crossover point 2,000 Hz; FR 42-30,000 Hz; sens 87.5 dB SPL/W/m. Black or white. 17 5/8 x 5 1/2 x 6 3/4 in; $450/pr

AV 500 2-Way Center Speaker

Bass-reflex design with two 4-in woofers and 1-in tweeter. Power handling 100 W max; crossover point 3,200 Hz; FR 42-26,000 Hz; sens 85.3 dB SPL/W/m. White. 7 x 10 x 5 in; $400

Fonnum 251 2-Way Bookshelf Speaker

Bass-reflex design with 6-in woofer and 1-in tweeter. Power handling 80 W max; crossover point 3,200 Hz; FR 42-26,000 Hz; sens 85.3 dB SPL/W/m. 7.4 x 11 3/8 x 8 in; 10 lb... $329/pr

C A V E R

AL-111 2-Way Speaker

10-in ported woofer, 48-in full-range ribbon panel. Features bass, midrange, and treble controls. Natural or black solid oak. Power handling 357 W; crossover point 150 Hz; FR 34-20,000 Hz; sens 87 dB SPL/W/m; imp 4 ohms. 14 1/2 x 7 1/2 x 16 1/2 in; 80 lb... $1,700/pr

C E L E S T I O N

Celestion C SW Powered Subwoofer

Band-pass enclosure with 8-in driver; 75-W amplifier. Features variable crossover. Magnetic shielding. Gray... $449

Soundstyle MP1 2-Way Bookshelf Speaker

Rear-vented design with 4 1/2-in woofer and 1-in soft-dome tweeter. Magnetic shielding; weather-resistant; integral adjustable stand/wall mount. FR 70-20,000 Hz; sens 90 dB; Gray or white. 11 1/8 x 6 x 9 in... $399/pr

Prostyle KR1 2-Way Bookshelf Speaker

Vented design with 5 1/2-in coaxial driver. Durable molded enclosure. FR 90-20,000 Hz; sens 90 dB. Gray. 7 x 8 1/2 x 7 in... $279/pr

Cinematix Center 2-Way Center Speaker

Vented design with two 4 1/2-in woofers and 1-in soft-dome tweeter. Magnetic shielding; adjustable tilting feet; FR 100-20,000 Hz; sens 90 dB. Gray. 6 1/2 x 16 1/4 x 7 in... $249

HUNDREDS SERIES

Celeston 700SE 2-Way Speaker


Celeston 600SE 2-Way Speaker

Aerolam aluminum honeycomb sealed enclosure with 6 1/2-in Cobex cone woofer and 1 1/4-in copper-dome tweeter. Biwired/bump terminals. Stand optional. Gray. $2,099/pr

Celeston 300 2-Way Speaker

Transmission-line design with 6 1/2-in Cobex cone-woofer and 1 1/4-in aluminum-dome tweeter. Features dual-figure-8 bracing; adjustable spikes. Biwired/biamplification terminals. Mahogany finish... $1,999/pr

Celeston 100 2-Way Speaker

Sealed design with 6 1/2-in Cobex cone-woofer and 1 1/4-in aluminum-dome tweeter. Features dual-figure-8 bracing. Biwired/biamplification terminals. Stand optional. Mahogany finish... $1,299/pr

CELLO

Legend 3-Way Speaker

Acoustic-suspension design with 12-in woofer, 3-in dome midrange, and 1-in dome tweeter. Features Dynaudio drivers. Crossover points 500 and 5,000 Hz. Matte black finish. 14 x 26 1/2 x 12 in; FR 80-20,000 Hz; sens 94 dB SPL/W/m; imp 8 ohms. Ebony woodgrain vinyl finish. 16 1/2 x 8 1/2 x 11 3/4 in; 16 lb... $320

HT SERIES

HT-1210WR Powered Subwoofer

Bass-reflex design with 12-in driver; integral 100-W amp. Features clipping protection with indicator, 12-dB/oct crossover. Auto turn-on; phase-reverse switch; micro-driven volume control; remote control. Crossover point variable from 80-150 Hz; FR 30-150 Hz ±3 dB. 15 1/4 x 23 1/2 in... $900

HT-210C Subwoofer/Center Speaker

Pedestal design combining subwoofer with two 10-in drivers and center-channel speaker with 6 1/2-in midrange and 1-in polypropylene-dome tweeter. Features defeatable passive crossover. Power handling 150 W subwoofer; 80 W center channel; FR 3K-20,000 Hz ±2 dB subwoofer, 80-20,000 Hz ±2 dB center; sens 94 dB SPL/W/m subwoofer, imp 8 ohms. Ebony woodgrain vinyl finish. 19 x 33 x 20 in; $650

HT-S6 2-Way Satellite Speaker

Vented design with 6 1/2-in midrange and 1-in polypropylene-dome tweeter. Features magnetic shielding. Power handling 80 W cont avg; FR 80-20,000 Hz ±2 dB; sens 94 dB SPL/W/m; imp 8 ohms. Ebony woodgrain vinyl finish. 8 1/4 x 11 3/4 x 9 3/4 in; 10 lb... $380/pr

HT-CTR 3-Way Center Speaker

Vented design with two 6 1/2-in midranges and 1-in polypropylene-dome tweeter. Features magnetic shielding. Power handling 150 W cont avg; FR 80-20,000 Hz ±2 dB; sens 94 dB SPL/W/m; imp 8 ohms. Black ebony woodgrain vinyl finish. 17 1/2 x 13 x 24 1/2 in; 53 lb... $290

CHASE TECHNOLOGIES

TS Series

Tri-Powered Subwoofer/Satellite System

2 magnetically shielded satellite speakers and bass module with built-in 30-W bass amp. 15 W x 2 satellite amp. Speaker-level input; 3 line-level inputs; volume, bass, and treble controls. FR 30-20,000 Hz ±3 dB... $399

WS-5500 Wireless Speaker

Vented design with 5-in full-range driver. Features 900-MHz transmitting with 150-foot range. AC or battery power. FR 80-18,000 Hz ±3 dB... $299/pr

COUNTERPOINT

Clearfield Continental 2-Way Speaker

Controlled-directivity transmission-line design with two 6-in mineral-damped polypropylene woofers and aluminum tweeter. Features monocoque construction; polypropylene capacitors; metal-film resistors; dual voice coils. Gold-plated biwired/biamplification terminals. 1300 watt input; FR 45-22,000 Hz; sens 92 dB SPL/W/m; imp 8 ohms. Black ebony woodgrain vinyl finish. 19 1/4 x 14 3/16 x 13 1/4 in; 8 lb... $295/pr

MYSTIC 2-Way Bookshelf Speaker

Dipolar design with two 5 1/2-in woofers and 1-in aluminum-dome tweeter. Power handling 100 W max; FR 60-20,000 Hz; sens 85 dB SPL/W/m; imp 4 ohms. 7 x 10 x 8 in... $795/pr
WHERE DOES THE TWEETER OF A HIGH FIDELITY LOUDSPEAKER BELONG?

This question may confuse those who believe that the measure of a loudspeaker is the number of its drivers. It will also elude those who have never bothered to question conventional driver placement, which always separates the woofer from the tweeter.

In fact, the most acoustically correct location for the tweeter is precisely at the center of the woofer. This strategic placement creates a single sound source, allowing high and low frequencies to reach your ears at the proper time, regardless of where the speakers are placed or where you are sitting. (No wonder KEF's patented Uni-Q® is the technology of choice for advanced Home Theater applications.)

Perhaps the greatest benefit of the KEF Q Series speakers is that they sound as good in your home as they do in the showroom.
Embassy Subwoofer
8-in polypropylene driver; doubles as a speaker stand. Features crossover. Power handling 200 W max; FR 30-60 Hz; sens 87 dB SPL/W/m; imp 8 ohms. Piano black-lacquer finish. FR down to 30 Hz. 15 x 26 x 17 in..............$795/pr

Bijou 2-Way Center Speaker
Two 5 1/2-in glass-fiber woofer and 1-in aluminum-dome tweeter. Power handling 100 W max; FR 60-20,000 Hz; sens 87 dB SPL/W/m; imp 4 ohms. 17 1/2 x 7 x 8 in ...............$495

DAHLQUIST
W1 Subwoofer
8-in driver. Designed to be used as a stand for Dahlquist bookshelf speakers. Gold-plated 5-way binding posts. Internal chamber for optional A100 100-W amplifier. Crossover 160 Hz, FR 30-160 Hz ±3 dB; sens 91 dB SPL/W/m; imp 6 ohms. 9 x 25 x 14 in; 41 lb.............$800/pr

CA1 2-Way Bookshelf Speaker
6-in poly woofer. 1-in linen-dome tweeter. Features sand-shot-fillable cabinet; proprietary Phased Array Technology for phase and time driver alignment; separate enclosures for drivers. Gold-plated biwire/biamp 5-way binding posts. Crossover point 2,200 Hz FR 50-20,000 Hz ±3 dB; sens 91 dB SPL/W/m; imp 6 ohms. 9 x 11 1/2 x 14 in; 26 lb..........$560/pr

C1 3-Way Center Speaker
Two 6-in polypropylene woofers. 1-in linen-dome tweeter. Features magnetic shielding; proprietary Phased Array Technology for phase and time driver alignment; separate driver enclosures. Gold-plated biwire/biamp 5-way binding posts. Crossover points 160 and 7,700 Hz. FR 40-20,000 Hz ±3 dB; sens 91 dB SPL/W/m; imp 6 ohms. 9 x 18 1/2 x 14 in; 36 lb..............$500

FX1 2-Way Surround Speaker
5-in polypropylene woofer. 1-in dome tweeter. Wall or ceiling mountable. FR 60-20,000 Hz ±3 dB......................$400/pr

DCM
TimeWindow 7 3-Way Speaker
Staggered transmission-line design with two 9-in woofers, two 6 1/2-in midranges, two 3/4-in coaxially mounted hard-dome tweeters, and one 1 1/2-in rear-firing hard-dome tweeter. Spectrum balance controls. High-gloss black. Power handling 700 W. FR 26-25,000 Hz; sens 92 dB SPL/W/m; imp 4 ohms. 18 1/2 x 48 x 14 in; 70 lb..........$1,500

TimeWindow 3 3-Way Speaker
Folded transmission-line design with 8-in woofer, 6 1/2-in midrange, and two 3/4-in coaxially mounted soft-dome tweeters. Features front ports. Dispersion controls. Power handling 400 W; FR 24-20,000 Hz; sens 89 dB SPL/W/m; 8 ohms. Black or walnut finish. 16 1/2 x 39 3/4 x 12 1/2 in; 45 lb..................$750

Power Tri Subwoofer/Satellite System
Powered subwoofer with two 6 1/2-in drivers. 2 satellite, each with 4-in woofer and 3/4-in soft-dome tweeter. Power handling 80 W; FR 32-20,000 Hz; sens 89 dB SPL/W/m; imp 8 ohms. Black. 39 lb..........................$499

Sub-710 Powered Subwoofer
Hybrid transmission-line design with two 6 1/2-in drivers. 50-W amp. Line- and speaker-level inputs and outputs; magnetic shielding: ad-
justable sens. FR 32-90 Hz. Black woodgrain finish. 9 x 14 x 19 in; 29 lb...................$399

TimeFrame TF-400 Series II 3-Way Speaker
Hybrid staggered transmission-line design with 6 1/2-in woofer. 6 1/2-in midrange, 7/16-in rear-firing soft-dome tweeter, and 3/4-in coaxially mounted soft-dome tweeter. Features rear port: electronic protection circuitry, magnetic shielding. Power handling 150 W; FR 40-20,000 Hz; sens 92 dB SPL/W/m; imp 6 ohms. Black or walnut finish. 14 3/8 x 37 1/4 x 11 in; 36 lb.............$299

Monitor CX-07 2-Way Bookshelf Speaker
Bass-reflex design with 6 1/2-in woofer and 3/4-in soft-dome tweeter. Magnetic shielding. Power handling 80 W; FR 50-20,000 Hz; sens 91 dB SPL/W/m; imp 8 ohms. Black woodgrain finish. 8 x 15 x 8 3/4 in; 11 lb.............$130

Definitive Technology BP2
DEFINITIVE TECHNOLOGY
Powerfield 1800 Powered Subwoofer
18-in polymer-laminate driver; amp rated at 500 W rms. Features integral active crossover: 36-dB/oct low-pass filter; variable from 100-1 Hz; 12-dB/oct high-pass filter variable from 50-100 Hz; bracket monocoque cabinet. Line- and speaker-level inputs and outputs; gold-plated biwire/biamp 5-way binding posts. FR 50-28,000 Hz; sens 91 dB SPL/W/m; imp 6 ohms. Oak or black-ash vinyl finish. 9 x 13 1/4 x 11 3/4 in...........$1,599

Powerfield 1500. Similar to above, except 15-in driver with amp rated at 250 W rms. 18 x 20 x 18 in..........................$995

RP1 2-Way Speaker
Bipolar design with 2 3/4-in metal-filled woofers and one 3/4-in dome tweeter. Features Linkwitz-Riley crossover: aluminum voice coil. FR 20-28,000 Hz; imp 8 ohms. 5-yr warranty. Wood or black-lacquer finish. 9 x 42 x 11 1/2 in..............$549

RP2 2-Way Speaker
Two 5 1/2-in cast-basket polypropylene woofers. 2 3/4-in soft-dome tweeters. Features rubber woofer surrounds; proprietary computer-synthesized transmission-line tuning. Power handling 200 W max; FR 22-28,000 Hz. 7 x 38 x 11 in..............$399

C1 2-Way Center Speaker
Two 5 1/2-in cast-basket woofers, 1-in soft-dome tweeter. Features Linkwitz-Riley crossover: low-diffraction grille/baffle interface. Includes wall mounting plate. Power handling 200 W; FR 50-28,000 Hz; sens 91 dB SPL/W/m; imp 8 ohms. Black or white. 7 x 11 x 7 in......................$250

Celsius DR 2-Way Bookshelf Speaker
5 1/4-in aluminum-filled woofer. 1-in aluminum-dome tweeter. Features self-damping silk tweeter surround; phase-coherent Linkwitz-Riley crossover. Power handling 125 W rms; FR 45-28,000 Hz. Black-ash polymer-laminate finish. 7 x 12 x 11 in...........$1,850

DENNESER
ESL X 2-Way Electrostatic Speaker
6 1/2-in woofer. 4 electrostatic elements. Features phase alignment; design for minimal edge refractions and reflections. FR 60-35,000 Hz. 9 x 26 x 13 in...........$1,850/pr

ESL Mini. As above, 5-in woofer. FR 70-35,000 Hz. 7 x 22 x 10 in..............$1,250/pr

DESIGN ACOUSTICS
PS-1010 3-Way Bookshelf Speaker
Acoustic suspension design with 10-in down-firing woofer, 5 1/4-in midrange, and 1-in soft-dome tweeter. Power handling 300 W; crossover points 200 and 2,800 Hz; FR 45-22,000 Hz; sens 91 dB SPL/W/m; imp 8 ohms. Oak or black-ash vinyl finish. 11 x 16 3/4 x 13 in..............$600/pr

PS-88 2-Way Bookshelf Speaker
Vented design with 8-in long-throw woofer and 1-in soft-dome tweeter. Features magnetic shielding. Power handling 200 W; crossover point 2,800 Hz. FR 50-20,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. Oak or black-ash vinyl finish. 8 3/4 x 12 1/4 x 11 1/4 in.......$300/pr

PS-66 2-Way Bookshelf Speaker
Vented design with 6-in long-throw woofer and 3 1/2-in soft-dome tweeter. Features magnetic shielding. Power handling 100 W; crossover point 3,000 Hz. FR 55-20,000 Hz; sens 89 dB SPL/W/m; imp 8 ohms. Oak or black-ash vinyl finish. 8 3/4 x 12 1/4 x 11 1/4 in..............$300/pr

CLW Subwoofer
Acoustic suspension design with 10-in dualvoice-coil down-firing driver. Features high-pass filter; magnetic shielding. Power handling 150 W; FR 40-150 Hz; sens 88 dB SPL/W/m; imp 8 ohms. Black vinyl finish. 12 1/4 x 14 1/4 x 12 1/4 in..............$250

PS-24 2-Way Center Speaker
Vented design with two 4-in woofers and one 1 3/4-in metalized-polycarbonate tweeter. Features magnetic shielding. Power handling 75 W; FR 50-20,000 Hz; sens 88 dB SPL/W/m; imp 8 ohms. Textured black-vinyl finish..............$190

D GX
DHI-1 3-Way Speaker
Bass-reflex design with 12-in woofer, 2-in soft-dome midrange driver, and 1-in soft-dome tweeter. Designed for use with DDA-1 amplifier. Power handling 150 W; imp 6 ohms. 15 1/4 x 39 5/8 x 11 in; 68 lb......................$1,500/pr

With DDA-1 Digital Deconvolution signal processor/amplifier, which is designed to compensate for phase and amplitude irregularities. 100 Wch into 8 ohms..............$2,995

STEREO REVIEW FEBRUARY 1995
And now, for something completely different

Introducing Linaeum®-design mini speaker systems from Optimus®. What makes them so very different, in large part, is the revolutionary Linaeum "True Line-Source Driver™" tweeter. Unlike conventional cone or dome drivers, this ferrofluid-cooled tweeter employs a highly flexible, rectangular polyester diaphragm which radiates a dramatic wide-open, crystal-clear sound image. Think of how a guitar or violin string vibrates and you start to get the idea of how it works. Wide-Angle Sound? Yes... 180 degrees of horizontal dispersion in the two monopole models and a full 360 degrees in the top-of-the-line dipole version. Highs to 25 kHz, without distortion. Exceptionally smooth crossover between tweeter and woofer provides seamless response, without the mid-range dropoff often found in other 2-way systems. Ported enclosures and extra-long-throw woofers produce surprisingly solid, deep bass. Affordable? Very affordable. From $99.99 to $149.99 each. You simply can't find a better speaker system for the money, anywhere. It's a whole new way of listening... hear it for yourself today.

Optimus PRO LX5 with 2x4" dipole tweeter for 360° sound dispersion, and 5" polypropylene woofer. 10½" high.

Optimus PRO LX4 with 3x3½" monopole tweeter for 180° sound dispersion, and 4" woofer. 5½" high.

Linaeum True Line-Source Driver™ dipole tweeter. It's a whole new way of listening.

Optimus PRO X77 with 3x3½" monopole tweeter for 180° sound dispersion, and 5" woofer. 8½" high.

Exclusively at Radio Shack
You've got questions. We've got answers™
DIGITAL PHASE

The following feature the company's patented Acousto-Need bass enclosure and a 24-bคณะกรรมการ

AP-2 2-Way Speaker
Two 6½-inch graphite-impregnated polypropylene
woofers, 1-inch titanium-dome tweeter. Power handling 150 W; FR: 35-20,000 Hz ±1.5 dB; sens 91 dB; imp 4 ohms. Honey-ink or black-lacquer finish. 12 x 42 x 14½ in; 79 lb.$1.250/pr.

AP-3 2-Way Bookshelf Speaker
3-inch graphite-impregnated polypropylene woofer.
1-inch titanium-dome tweeter. Power handling 60 W; FR: 35-20,000 Hz ±1.5 dB; sens 81 dB; imp 8 ohms. Honey-ink or black-lacquer finish. 8½ x 13 x 9½ in; 17 lb.$650/pr.

AP-7 2-Way Center Speaker
Two 3-inch graphite-impregnated polypropylene woofers. 1-inch titanium-dome tweeter. Magnetic shielding. Power handling 100 W; FR: 35-20,000 Hz ±1.5 dB; sens 86 dB SPL/W/m; imp 4 ohms. Grey. 12 x 30 x 18 in; 140 lb.$5,000/pr.

DYNTECH

Sovereign C7000 4-Way Speaker
Pulse-coherent design with two 12-inch woofers. two 7-inch midranges, two 2-inch midranges, and 1½-inch tweeter symmetrically arranged and time aligned on vertical axis. Features patented acousto-coustic damping; 6-dB/oct crossover with polypropylene capacitors and air-core inductors. Includes Krell KH-X active crossover. Power handling 1.000 W: FR: 20-30,000 Hz ±2 dB; sens 90 dB; imp 4 ohms. Brazilian rosewood finish. 14 x 74 x 35½ in; 775 lb.$29,995/pr.

Sovereign C6000. As above, without active crossover. Biwired/biamp terminals. Golden oak or Brazilian rosewood finishes.$20,995/pr.

Princess C5000 3-Way Speaker
Pulse-coherent design with two 9-inch woofers, two 5-inch midranges, and 1-inch tweeter symmetrically arranged and time aligned on vertical axis. Features multiple-layer damping. Power handling 1.000 W: FR: 35-20,000 Hz ±2 dB; sens 86 dB; imp 4 ohms. Brazilian rosewood finish. 12 x 73 x 19 in; 146 lb.$10,995/pr.

Viceroy C2000 2-Way Speaker
Pulse-coherent design with two 6½-inch bass/midranges and 1-inch tweeter. Features biwire/biamp terminals. Power handling 500 W: FR: 42-20,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 4 ohms. Australian jarrah or black oak finishes. 12 x 49 x 16 in; 95 lb.$4,995/pr.

FL-650 3-Way In-Wall Speaker
6½-inch woofer, 1-inch soft-dome tweeter. Features waterpoop diaphragms; foam-edge surround. Power handling 100 W: crossover point 2.500 Hz; FR: 58-20,000 Hz; sens 91 dB SPL/W/m; imp 8 ohms. Includes mounting hardware. New construction brackets optional.$300/pr.

HLX-18 2-Way Bookshelf Speaker
4-inch fiber woofer, 1½-inch gold-tipped Mylar-dome tweeter. Features 6-dB/oct crossover. Power handling 100 W; crossover point 3,000 Hz; FR: 50-21,000 Hz; sens 90 dB; imp 4 ohms. 1-year warranty. Black-lacquer finish.$2500/pr.

H-11 X-Subwoofer

ENERGY

Veritas v2.8 3-Way Speaker
Vented design with two 8-inch woofers, one 3-inch metal-dome midrange, and one 1-inch metal-dome tweeter. Crossover points 400 Hz and 2,500 Hz; FR: 28-30,000 Hz; sens 85 dB SPL/W/m; imp 6 ohms. Grey. 12 x 30 x 18 in; 140 lb.$5,000/pr.

C-8 2-Way Speaker
Dual vented design with two 8-inch injection-molded woofers and one 1-inch aluminum dome tweeter. Features multiple-layer damping. Power handling 125 W; crossover point 20 Hz; FR: 30-20,000 Hz ±3 dB; sens 89 dB; imp 6 ohms. Black ash or high-gloss rosewood finish. 10 x 42 x 16 in; 1,500/pr.

EPS-150 Powered Subwoofer
12-inch driver; Class A/B 180-W discrete amp. Features auto on/off protection circuitry; adjustable low-pass filter; high-pass filter; dual ports. Level control; AV EQ switch. Black ash finish.$600/pr.

EPS-100. As above, 100-W amp.$450/pr.

RVS8 2-Way Surround Speaker
Dual-vent design with two 5½-inch woofers and two 1½-inch soft-dome tweeters. Features hipolocal radiation pattern from 60-4,000 Hz, dipolar pattern from 400-20,000 Hz. Power handling 125 W; FR: 65-18,000 Hz ±3 dB. Black or white. 10½ x 10 x 8½ in; 30 lb; 1-year warranty.$550/pr.

HFS Energy Reference 2-Way Speaker
Dual-vent design with two 5½-inch injection-molded woofers and one 1-inch aluminum cloth-dome tweeter. Features magnetic shielding. Power handling 150 W max; crossover point 2,000 Hz; FR: 50-20,000 Hz; sens 89 dB SPL/W/m; imp 6 ohms. Black ash or rosewood finish. 8 x 32 x 12 in; 1-year warranty.$500/pr.

FOSGATE AUDIONICS

MC220 2-Way Speaker
Two 6½-inch woofers, two 1-inch soft-dome tweeters. Features THX certification with design for wide horizontal dispersion and narrow vertical dispersion. FR: 55-23,000 Hz; ±3 dB; sens 91 dB SPL/W/m; 10 x 26 x 14 in; 40 lb.$1,599/pr.

FS400 Subwoofer
14-inch driver. Features THX certification; cast-alloy driver frame; internal enclosure bracing. Power handling 300 W cont avg; FR: 26-100 Hz ±3 dB; sens 91 dB SPL/W/m; imp 6.6 ohms. Black, 24 x 14 x 24 in; 85 lb.$999/pr.

SD90 Surround Speaker
Dipole design. Features THX certification. Independent front- and rear-array level control when used with Fosgate Audionics THX controller. Sens 89 dB. Black or white. 14 x 12 x 5½ in; 15 lb.$799/pr.

VALTHA Subwoofer/Satellite System
Column-style transmission-line cabinet with 8-in subwoofer. 2 pyramid-shaped satellites, each with 6½-inch transmission-line-loaded dual-voice-coil woofer and 1-inch dome tweeter. Features McShane Ambience Recovery System (M.A.R.S.). Power handling 250 W cont avg; FR: 18-22,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 8 ohms. Oak or walnut finish. Subwoofer 10½ x 36 x 15½ in; Satellite 10½ x 13½ x 15½ in.$5,490/pr.

HARTLEY

The Reference Tower 2-Way Speaker
Four 6½-inch thermoplastic woofers. four 1-inch dome tweeters. Power handling 300 W cont avg; crossover point 3,600 Hz; FR: 24-25,000 Hz; imp 4 ohms. Wood cabinet. 17½ x 44½ x 18 in; 1-year warranty.$1,500/pr.

Mini-Tower. As above, two woofers, one tweeter. Power handling 150 W cont; crossover point 3,100 Hz; FR: 32-25,000 Hz; imp 8 ohms. Black or white. 1-year warranty.$699/pr.

THE COMPACT REFERENCE. As Mini Tower. Power handling 100 W cont avg; crossover point 5,000 Hz; FR: 25-45,000 Hz; imp 8 ohms. 13½ x 17½ x 13½ in; 35 lb.$400/pr.

SPEAKERS
**SPEAKERS**

**SW-24 Subwoofer**
Infinite-baffle enclosure. Cabinet lined with 3/4-in cellulose. Power handling 300 W cont avg; FR to 16 Hz ±3 dB; imp 5 ohms. Oak and walnut veneers. 36 x 501/4 x 22 in; 250 lb...$1,495

**MSU Research**
HRSW12V Powered Subwoofer
Vented cylindrical design with 12-in driver; amplifier rated at 150 W rms. Features 24-bit/192kHz Linkwitz-Riley crossover: skirted feet. Gold-plated line-level input and output; speaker-level input. Magnetic shielding; polarity, soft-clip, and crossover switches; level control. Zolatone graphite top. FR 20-100 Hz ±2 dB; 22-in height x 23-in diameter; 70 lb...$800

**Infinity**
Epsilon 4-Way Speaker
12-in injection-molded graphite polypropylene woofer, proprietary L-E-M-I-M mid-bass coupler, E-M-I-M midrange, two E-M-I-M 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. Satin finish. 18 x 59 x 15 in...$10,000

**Renaissance 90 4-Way Speaker**
10-in injection-molded graphite woofer, 6-in injection-molded graphite mid-bass coupler. E-M-I-M midrange, E-M-I-M tweeter. Power handling 400 W rms; crossover points 200, 600, and 3,000 Hz; FR 27-45,000 Hz ±3 dB; sens 87 dB SPL/W/m; imp 4 ohms. Blonde/oak or black-ash finish. 171/4 x 49 x 121/2 in...$1,599

**SSW-212 Powered Subwoofer**
Two 12-in injection-molded graphite drivers; amp rated at 300 W rms. Features servo control, fuse protection, line- and speaker-level inputs. Variable output level. Horizontal, vertical, or corner placement. End panels for horizontal installation available. Crossover point variable from 80-210 Hz. FR 25-120 Hz: 5-yr limited warranty. Black-oak vinyl or honey-oak veneer finish. 24 x 8 x 91/4 in...$1,998

**Kappa 7.1 Series II 3-Way Speaker**
Ported design with 10-in IMG woofer, midrange, and E-M-I-M tweeter. Features nonparallel sides; rounded front corners: 3-in midrange voice coil; circuit-breaker tweeter protection; adjustable tilt feet. Gold-plated 5-way bi-wire/biamp binding posts. Midrange and tweeter level controls. Power handling 250 W rms; crossover points 500 and 4,500 Hz; FR 39-35,000 Hz ±2 dB; sens 89 dB SPL/W/m; imp 8 ohms. Black or black-ash finish; 5-yr limited warranty. 141/4 x 61/4 x 6 1/4 in...$329

**Jamo**
Pro 200-EX 2-Way Speaker
Bass-reflex design with two 10-in woofers and 1-in horn tweeter. Gold-plated biwire/biamp terminals. Power handling 200 W rms; crossover points 3,000 Hz. FR 45-20,000 Hz; sens 92 dB SPL/W/m; imp 8 ohms. Gray. 19 x 13 x 13 in; 12 lb...$1,000

Model 477 2-Way Speaker
Bass-reflex design with two 5-in woofers and 1-in dome tweeter. Features overload protection. Gold-plated biwire/biamp terminals. Power handling 100 W rms; crossover point 3,500 Hz; FR 90-40,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 8 ohms. Black. 141/4 x 61/4 x 6 1/4 in...$329

**Fried Valhalla**

**SW-160 Subwoofer**
Two 65-in drivers. Features adjustable bass-reflex port. Power handling 100 W x 2 rms: FR 35-200 Hz; sens 90 dB SPL/W/m. Black or white with smoked-glass top: 131/2 x 71/2 x 19 in; 29 lb...$449

**Center 200 2-Way Center Speaker**
Bass-reflex design with two 5-in woofers and 1-in dome tweeter. Features overload protection: aluminum cabinet, magnetic shielding. Power handling 80 W cont; crossover 4,000 Hz. FR 70-20,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. Black-ash finish: 21 x 8 x 41/4 in; 12 lb...$399

**Indoor/Outdoor II 2-Way Speaker**
Bass-reflex design with two 4-in woofers and 1/4-in dome tweeter. Weatherproof. Power handling 60 W cont; crossover 3,500 Hz. FR 70-20,000 Hz; sens 90 dB SPL/W/m; imp 4 ohms. Black or white: 121/2 x 6 x 41/4 in; 5 lb...$300

**JANIS**
The following are available in zebrwood, Brazilian rosewood, cocobola, 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 ±1 dB. 22 x 22 x 18 in; 96 lb; $850-$1,000. Above with active crossover...$1,450-$1,600

**W3** With power amp...$1,645-$1,795

**W3** As W1. except 12-in driver. 18 x 18 x 18 in; 66 lb...$600-$750

**JBL**
Home Theater System
Two subwoofers with 12-in drivers: 3 satellites; 2 dipole surround speakers. Features THX certification; pure-titanium tweeters with diamond surround polymer-laminate woofers and mid-bass drivers; magnetic shielding. Power handling 100 W. Subwoofer: sens 91 dB; imp 6 ohms. Satellites: sens 87 dB; imp 8 ohms. Surround: sens 87 dB; imp 6 ohms. Subwoofer: 211/2 x 251/4 x 171/4 in; 62 lb. Satellites: 171/2 x 91/4 x 61/4 in; 24 lb...$599
1.7 4-Way Speaker
12-in woofer, 8-in midbass, 5-in mineral-filled polypropylene midrange, and 1-in titanium-dome tweeter. Power handling 450 W; FR 30-27,000 Hz, sats 91 db; imp 6 ohms. Black-ash veneer, 9% x 46 x 17½ in; 75 lb $1,000.

1.8 4-Way Speaker
8-in woofer, 6½-in midbass, 5-in mineral-filled polypropylene midrange, 1-in titanium-dome tweeter. Power handling 350 W; FR 30-20,000 Hz ±3 db; imp 8 ohms. Gray. Center 6½ x 3¾ x 4¼ in. Surrounds 6½ x 7 x 8 in $299.

JOH BY AUDIRE

JDH-2.2-Way Speaker
Two woofers and one tweeter. Power handling 140 W cont avg; FR 60-22,000 Hz. Black gloss finish with gold trim and mate black grille. 10 x 19½ x 11½ in; 40 lb $2,000/pr.

JDH-1.2-Way Speaker
One woofer and one tweeter. Power handling 70 W cont avg; FR 65-22,000 Hz. Black gloss finish with gold trim and mate black grille. 10 x 12 x 9½ in $24 lb $1,450/pr.

JDH-SUB Powered Subwoofer
10-in driver. Features onboard 400-W amp and active crossover; 1-in fiberboard enclosure. FR 18-80 Hz. Black gloss finish with gold trim. 18 x 21 x 8½ in; 77 lb $1,400/pr.

JENSEN

CS155 3-Way Speaker
Bass-reflex design with 15-in woofer, 5-in cone midrange, and 3-in tweed. Power handling 80 W: FR 41-20,000 Hz; sats 90 db SPL/W/m; imp 8 ohms. Oak finish. 17¼ x 34 x 11½ in $160/pr.

CS156. As above, 12-in woofer. Power handling 60 W; FR 46-20,000 Hz; sats 92 dB SPL/W/m. 14½ x 31½ x 9½ in $200/pr.

CS130. As CS132, 10-in woofer. Power handling 50 W; FR 48-20,000 Hz; sats 91 dB SPL/W/m. 12½ x 28 x 9½ in $140/pr.

JML LAB

Daline 3.1 Speaker
Columnar speaker system with 5½-in dual-voice-coil woofer in subenclosure, 1⅛-in titanium-inverted-dome tweeter. Features Decoupled Anti-Resonance Line bass-loading, sand-filled cabinet base for stability and damping, gold-plated binding posts (biwirable). 12 dB/oct slope at 2,000 Hz; Cardas internal wiring. FR 120-20,000 Hz ±3 db; sens 90 dB SPL/W/m, nom imp 8 ohms. 7½ x 40 x 10½ in; 37 lb $550/pr.

JOSEPH AUDIO

RM7si 2-Way Silk-dowel Speaker
6½-in woofer, 1½-in silk-dowel tweeter. Features patented infinite-slope crossover with 120-W/oct slope at 2,000 Hz; Cardial 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 11 in; 36 lb $1,199/pr.

JRM

Reference 4-Way Powered Speaker System
Two subwoofers, each with 18-in driver; two satellites, each with four 8-in midbasses, horn midrange, and horn tweeter; two 750-W mosfet power ampls. preamp, 6-band remote EQ, 4-way active crossover $21,600.

Monitor Powered Subwoofer/Satellite System
Subwoofer with 15-in driver; 2 satellites with 8-in midbasses, 3-midranges, and horn teweters; 7-way active crossover; seven 350-W (into 2 ohms) amps. Time-aligned drivers; protection circuitry; 7-level controls. FR 18-20,000 Hz $7,200 With two subwoofer/electronics modules $9,540.

KEF

KEF's Uni-Q drivers feature an integral, center-mounted tweeter.

Model One 3-Way Speaker
6½-in woofers, 6½-in Uni-Q driver with 1-in silk-dowel tweeter. Features twin coupled-cavity bass loading with metal rod connecting woofer magnets. Gold-plated biwir/biampl terminals. Crossover points 130 and 3,000 Hz. FR 55-20,000 Hz ±3 db; sens 89 dB SPL/W/m, imp 4 ohms. 9 x 35 x 14 in; 46 lb $1,800/pr. Black-ash finish $1,600/pr.

Model 400H Powered Subwoofer
Two 8-in paper drivers; 150-W amp. Features twin coupled-cavity bass loading with metal rod connecting woofer magnets: mechanical excusion-limit protection; proprietary bass-extension enclosure. Magnetic shielding: variable level and crossover-point controls, phase control. Crossover point variable from 50-120 Hz; FR 35-150 Hz ±3 db; sens 90 dB SPL/W/m, imp 4 ohms. 7½ x 22½ x 11½ in; 64 lb $1,200/pr.

Model 102/2 2-Way Bookshelf Speaker
Uni-Q driver. Gold-plated biwir/biampl terminals. Magnetic shielding. Power handling 150 W; FR 50-20,000 Hz ±2.5 db; sens 89 dB; imp 4 ohms. 8½ x 19½ x 10½ in; 24 lb $600/pr.

Q70 3-Way Speaker
Bass-reflex design with 2½-in woofers and 6½-in Uni-Q driver with ¼-in tweeter. Features 13-element crossover; gold-plated biwir/biampl terminals. Power handling 175 W; FR 45-20,000 Hz ±3 db; sens 90 dB SPL/W/m, imp 6 ohms. 7½ x 40 x 10½ in; 37 lb $550/pr.

Model 702 2-Way Surround Speaker
6½-in Uni-Q driver with ¾-in soft-dowel tweeter. Features sealed, injection-molded enclosure. Gold-plated terminals. Magnetic shielding. Wall, stand, or bracket mount. Power handling 100 W; FR 120-20,000 Hz ±3 db; sens 87 dB SPL/W/m, imp 6 ohms. 6½ x 10 x 4½ in; 7 lb $500/pr.

Model 101/3 2-Way Bookshelf Speaker
Uni-Q driver. Features gold-plated biwir/biampl terminals: magnetic shielding. Power handling 150 W; FR 60-20,000 Hz ±2.5 db; sens 87 dB; imp 4 ohms. 8½ x 13 x 10½ in; 16 lb $400.

Model 90 2-Way Center Speaker
Single-reflex design. 6½-in Uni-Q driver with ¾-in soft-dowel tweeter. Features horizontal/vertical bracket mount; magnetic shielding. Power handling 150 W; FR 80-20,000 Hz ±3 db; sens 87 dB SPL/W/m, imp 6 ohms. Gray. 15½ x 6½ x 7½ in; 9 lb $380.

Q30 2-Way Speaker
Reflex-loaded design. 6½-in Uni-Q driver with ¾-in soft-dowel tweeter. Gold-plated terminals. Power handling 125 W; FR 50-20,000 Hz ±3 db; sens 88 dB SPL/W/m, imp 6 ohms. 7½ x 26½ x 10½ in; 21 lb $250/pr.

Reference Series TiX System
AV1 Powered Subwoofer
Two 10-in drivers with built-in 400-W amp. Features TiX certification; coupled-cavity design with metal bar joining driver magnets. Balanced-XLR and unbalanced- RCA inputs; speaker...
40 years ago, color screens ushered in a new dimension in television viewing. Today JBL would like to introduce you to the next dimension: full color sound. Of course, you've probably already experienced it since our surround sound system can be found in nearly 70% of all new movie theatres. But now we've created a home version called SoundEffects. Hook it up and you'll feel helicopters circle overhead. Blindside blitzes will have maximum impact. Even a kiss will feel hotter. Ask your JBL dealer for a SoundEffects demonstration. And see how colorful TV can sound.

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SPKERS

er-level inputs: line-level output filtered below 100 Hz; unfiltered line-level output. Blend control for phase compensation relative to satellites; variable input level and low-pass crossover point. FR 22-150 Hz ±3 dB stereo. Roswood finish. 22 x 16 1/4 x 19 1/4 in; 102 lb $3,700 Black-ash finish $3,500

AV-3 2-Way Speaker
Sealed design with two 6 1/2-in woofers and three 1-in soft-dome tweeters. Designed for use as front/speaker in home theater system. Features THX certification; phased-array tweeter configuration. Gold-plated terminals. Magnetic shielding. Power handling 150 W; crossover point 3,000 Hz; FR 80-20,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 4 ohms. Gray 12 1/4 x 22 1/2 x 7 3/4 in; 28 lb $800

AV-3 2-Way Surround Speaker
Bass-reflex design with 5-in woofer, two 4-in midranges, and two 1-in soft-dome tweeters. Features THX certification; gold-plated terminals. Power handling 100 W; crossover point 400 Hz; FR 400-20,000 Hz ±3 dB; sens 89 dB SPL/W/m; imp 4 ohms. Gray 12 1/4 x 10 1/4 x 5 3/4 in; 13 lb $750

KENWOOD
SW-700 Powered Subwoofer
48-W amp. Magnetic shielding; super-subsonic bass switch; bass-boost switch; phase-reverse switch; level control; illumination switch; remote control. Crossover point selectable at 60, 90, or 120 Hz. $1,195

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

KINERGETICS
SW-150 Powered Subwoofer
15-in driver with built-in 200-W amp. THX certification; proprietary drive-control circuit. $1,595

SW-101 In-Wall Powered Subwoofer
10-in driver; 200-W amp. Features crossover; proprietary drive-control circuit. Amplifier capability for 4 parallel speakers $500

KLM
HT-3 Home Theater System
Bass module with two 5 1/4-in drivers; two satellite/center modules with 4 1/2-in woofer and 1 1/2-in tweeter; center speaker with two 4 1/2-in dual-cone drivers; two surround speakers, each with 6 1/2-in woofer and 1-in dome tweeter. Features magnetic shielding for satellite, center, and surround speakers. Power handling 175 W max subwoofer and satellites and 100 W center channel, 120 W surrounds; FR 50-20,000 Hz subwoofer and satellites, 90-20,000 Hz center channel, 50-22,000 Hz surrounds. Bass module 7 3/4 x 1 1/4 x 17 1/4 in; Satellites 4 1/2 x 8 1/4 x 5 1/2 in. Center 16 3/4 x 5 3/4 x 5 3/4 in. Surrounds 9 x 15 1/2 x 8 1/8 in. Black $599

HT-2. As above, except center speaker has two 4 1/2-in dual-cone drivers and surround has 4-in woofer. 2-in midrange, 1 1/2-in tweeter. Power handling 40 W surrounds in. Surrounds 3 1/2 x 7 3/4 x 5 1/4 in. Black $399

HT-1. Similar to HT-2; surround speaker has 4-in dual-cone driver. Power handling 50 W max center and surrounds. Black. Center 11 1/4 x 4 1/2 x 6 1/2 in. Surrounds 6 x 6 1/2 x 4 1/4 in $349

Video Series
V-210 Powered Subwoofer
Vented design with 10-in downward firing driver; 120-W amp. Features Class D amplifier. $750

Line- and speaker-level inputs. Volume and phase controls. Crossover point selectable at 85 or 120 Hz. FR 25-120 Hz. Black textured-vinyl finish. 16 1/4 x 14 3/4 x 15 1/2 in $499

V-41 2-Way Speaker
Four 5-in woofers; 1-in aluminum-dome tweeter. Magnetic shielding. Power handling 175 W max; crossover point 700, 1,900, and 3,000 Hz FR 100-20,000 Hz; sens 86 dB; imp 8 ohms. Black textured-vinyl finish. 6 1/2 x 40 x 8 in $350

V-354 2-Way Center Speaker
Four 5-in woofers, 1-in titanium-dome tweeter. Magnetic shielding. Power handling 175 W max; FR 100-20,000 Hz; sens 87 dB; imp 8 ohms. Black textured-vinyl finish. 25 x 6 1/2 x 8 in $250

V-01 2-Way Surround Speaker
Ported single-point dipole design with two 8-in woofers and two 1-in dome tweeters. 4 gold-plated 5-way binding posts. Power handling 100 W max; FR 100-20,000 Hz; sens 90 dB; imp 8 ohms. Black textured-vinyl finish. 15 3/4 (base) x 16 1/2 x 10 1/2 in $200

KV-LCR Front/Center 2-Way Speakers
High-definition design. Power handling 100 W; crossover point 2,800 Hz; 100-20,000 Hz ±3 dB; sens 91 SPL/W/m; imp 8 ohms. 13 x 9 1/4 x 9 1/4 in; 17 lb. Wood finish $535

KV-TDSV. As above. Vinyl finish $325

KT-5. Overall: 200 W; crossover point 1,200 Hz; FR 200-20,000 Hz; sens 94 dB SPL/W/m; imp 8 ohms. 10 1/2 x 11 1/2 x 11 1/2 in; 39 lb $300

LEGACY AUDIO
The following carry a 10-year warranty and are available in hand-rubbed walnut, black-lacquer, oak, ribbin-mahogany, and rattan-finish finishes.

Whisper 5-Way Powered Speaker
Four 15-in carbon-polypropylene woofers, four 7-in Kevlar midranges, 1 1/4-in metalized-dome tweeter, and ribbon super tweeter. 400-W amp. Features active crossover; resin baffle. Triwire/triamp terminals. Motor-driven pedestal. Power handling 1,200 W; crossover points 55, 300, 4,000, and 12,000 Hz; FR 50-20,000 Hz; sens 96 dB; 16 x 69 x 14 in; 200 lb $14,500

Focus 4-Way Speaker
Three 12-in carbon-polypropylene woofers, two 7-in Kevlar midranges; 1 1/4-in metalized dome tweeter, and ribbon super tweeter. Features internal bracing; Cardas internal wiring; rolled-tambour front corners. Biwire/biamp terminals.
**Power handling 1,000 W max; crossover points 180, 2,800, and 12,000 Hz; FR 16-30,000 Hz, sens 98 dB; 16 x 55 x 14 in; 175 lb. $4,850/pr**

**Legacy Signature II 4-Way Speaker**
Three 10-in carbon-propylene woofers, two 6\(\frac{1}{2}\)-in polypropylene midranges, 1\(\frac{1}{4}\)-in dome tweeter, and ribbon super tweeter. Features bipolar response above 5,000 Hz; slot-loaded subwoofer. Biwire/biamp terminals. Power handling 400 W max; crossover points 80, 2,800, and 8,000 Hz; FR 20-30,000 Hz; sens 93.5 dB; imp 4 ohms. 12 x 48 x 12 in; 130 lb. $3,596/pr

**MAGNIPAN**
620-sq-in planar-magnetic woofer. 170-sq-in planar-magnetic line-source midrange, and ¾ x 1\(\frac{1}{4}\)-in quasi-ribbon tweeter. Power handling 250 W max; FR 34-40,000 Hz; sens 85 dB SPL/W/m; imp 4 ohms. 24 x 71 in. $3,150/pr

**MG 2.7 3-Way Ribbon Speaker**
620-sq-in planar-magnetic woofer, 98-sq-in planar-magnetic midrange, ½ x 56-in quasi-ribbon tweeter. Power handling 250 W max; FR 34-26,000 Hz; sens 87 dB SPL/W/m; imp 4 ohms. 22 x 71 in. $1,995/pr

**MG 10 2-Way Ribbon Speaker**
340-sq-in planar-magnetic woofer and ½ x 55-in quasi-ribbon tweeter. Power handling 250 W max; FR 80-26,000 Hz; sens 85 dB SPL/W/m; imp 4 ohms. 10 x 68 in. $1,175/pr

**SMG 2.7 3-Way Ribbon Speaker**
370-sq-in planar-magnetic woofer and ½ x 38-in quasi-ribbon tweeter. Power handling 150 W max; FR 50-26,000 Hz; sens 87 dB SPL/W/m; imp 4 ohms. 17 x 48 in. $690/pr

**M\&K SOUND**
**MX-5000THX Powered Subwoofer**
Sealed enclosure with two 12-in drivers: integral amp rated at 400 W rms. THX certification. Features push-pull driver configuration, low-pass filter adjustable from 20-125 Hz; level control. FR 18-125 Hz. Oak or black-oak finish. 23 x 15 x 26 in; 115 lb. $2,195

**MX-90.** As above, without THX certification. Amp rated at 125 W rms. FR 20-125 Hz ±2 dB. Walnut, oak, or black-oak finish. 70 x 95 in. $995

**S-1C 2-Way Satellite Speaker**
Sealed enclosure with two 5-in woofers and two 1-in open-back transmission-line soft-dome tweeters. Features push-pull driver configuration. Magnetic shielding. 2 switches for tonal/timber balance. Power handling 400 W. FR 77-20,000 Hz ±2 dB. Oak or black-oak finish. 21 x 7/8 x 10/16 in; 19 lb. $1,495/pr

**S-100B 2-Way Satellite Speaker**
Sealed enclosure with two 5-in woofers and three 1-in soft-dome tweeters; 2 switches for tonal/timber balance. Magnetic shielding optional. Power handling 400 W. FR 77-20,000 Hz ±2 dB. Oak or black-oak finish. 21 x 7/8 x 10/16 in; 19 lb. $995/pr

**S-90 2-Way Satellite Speaker**
Sealed enclosure with 6\(\frac{1}{2}\)-in woofer and 1-in transmission-line soft-dome tweeter. Trapezoidal enclosure; 2 switches for tonal/timber balance. Magnetic shielding optional. Power handling 200 W. FR 80-20,000 Hz +2 dB. Oak or black-oak finish. 12 x 12 x 9/16 in; 18 lb. $795/pr

**V-125 Powered Subwoofer**
Sealed enclosure with 12-in driver; integral amp rated at 125 W x 1 rms. Features M&K Headroom Maximizer circuit, low-pass filter adjustable from 50-125 Hz; level control. FR 30-125 Hz ±2 dB. Glass-bead black finish. 18 x 15 x 20/16 in; 52 lb. $695

**S-80 2-Way Satellite Speaker**
Sealed enclosure with 5-in woofer. 1-in soft-dome tweeter. Features trapezoidal enclosure shape; multiple inputs for variations in tonal/timber balance. Magnetic shielding optional. Power handling 200 W. FR 90-20,000 Hz ±2 dB. Oak or black-oak finish. 11 x 8 x 7 in; 10 lb. $575/pr

**MARTIN-LOGAN**
**Quest Electrostatic Speaker**
18 x 48 in curvilinear electrostatic panel mounted atop tuned subwoofer cabinet with 12-in driver. Power handling 200 W cont; crossover point 150 Hz. FR 28-24,000 Hz ±2 dB; sens 90 dB; imp 6 ohms. Various finishes. 19 x 73 x 18 in. $4,200/pr

**Sequel III Electrostatic Speaker**
10-in subwoofer in tuned cabinet, visually transparent 1 x 4 ft electrostatic cell. Features 30° horizontal dispersion in vertical line-source format. Power handling 200 W cont; FR 30-24,000 Hz ±2 dB; sens 89 dB; imp 4 ohms. $3,300/pr

**Stylos Electrostatic Speaker**
6\(\frac{1}{2}\)-in woofer, 9 x 40 in curvilinear electrostatic element. In/on-wall mounting optional. FR 50-20,000 Hz ±3 dB; imp 4 ohms. $2,750/pr

**Logos 3-Way Electrostatic Center Speaker**
6\(\frac{1}{2}\)-in woofer, 2 curvilinear electrostatic midranges. 1-in tweeter. FR 50-20,000 Hz ±3 dB; sens 90 dB; imp 4 ohms. $1,750/pr

**MB QUART**
**Quart Three 2-Way Speaker**
Bass-reflex and acoustic-suspension design with two 6\(\frac{1}{2}\)-in woofers and one 1-in titanium-dome tweeter. Features crossover with Mylar capacitors and 6- and 18-dB/oct slopes. ¾-in internal braced MDF cabinet; removable isolation spikes. Power handling 90 W cont; FR 33-32,000 Hz; crossover points 120 and 2,900 Hz; sens 90 dB SPL/W/m; imp 4 ohms. Black. 8\(\frac{3}{4}\) x 35\(\frac{1}{2}\) x 9\(\frac{1}{2}\) in. $799/pr

**Quart Two XL 2-Way Speaker**
Bass-reflex design with 6\(\frac{1}{2}\)-in woofer and 1-in titanium-dome tweeter. Features crossover with Mylar capacitors and 12- and 18-dB/oct slopes; ¾-inch particleboard cabinet; removable isolation spikes. Power handling 80 W cont; FR 42-32,000 Hz; crossover point 2,800 Hz; sens 88 dB SPL/W/m; imp 4 ohms. Black. 8\(\frac{3}{4}\) x 33 x 9\(\frac{1}{2}\) in. $549/pr

**Quart One 2-Way Bookshelf Speaker**
Bass-reflex design with 6\(\frac{1}{2}\)-in woofer and 1-in titanium-dome tweeter. Features crossover with Mylar capacitors and 12- and 18-dB/oct slopes; ¾-inch particleboard cabinet. Power handling 60 W cont; FR 49-32,000 Hz; crossover point 2,800 Hz; sens 88 dB SPL/W/m; imp 4 ohms. Ivory finish. 8\(\frac{3}{4}\) x 13\(\frac{1}{2}\) x 9\(\frac{1}{2}\) in. $429/pr

**Home Theater Series**
**QL SUB TEN Powered Subwoofer**
10-in driver; 100-W amp. Features 24-dB/oct crossover; overdrive protection. Line- and speaker-level inputs. Variable gain. Crossover point variable from 50-150 Hz. FR 38-150 Hz. $499

**QL Point Five 2-Way Bookshelf Speaker**
Acoustic-suspension design with 6\(\frac{1}{2}\)-in copolymer woofer and 1-in titanium-dome tweeter. Features computer-optimized crossover network. Linkwitz-Riley crossover. Power handling 100 W max; FR 68-22,000 Hz; sens 78 dB SPL/W/m; imp 4 ohms. Black or white finish. 8\(\frac{3}{4}\) x 11\(\frac{1}{2}\) x 7\(\frac{1}{2}\) in. $299/pr

**STEREO REVIEW**
**FEBRUARY 1995**
**SPEAKERS**

QL CTR 2-Way Center Speaker
Bass-reflex design with 5½-in copolymer woofers and ¾-in titanium-dome tweeter. Features computer-optimized 4th-order Linkwitz-Riley crossover. Magnetic shielding. Power handling 100 W max; FR 70-22,000 Hz; imp 6 ohms.

MINTOSH
LS330 2-Way Speaker
Two 8-in woofers, one 1-in aluminum-dome tweeter. Features woofer distortion-reduction circuitry. Low magnetic radiation for use near TV monitor. Power handling 300 W; crossover points 350 and 3,500 Hz; FR 55-22,000 Hz ±2 dB; imp 4 ohms. Walnut or black-ash finish. 13 x 36 x 12 in $2,000/pr

MINTOSH
LS310 As above, one woofer. Power handling 200 W; crossover 2,500 Hz; FR 60-22,000 Hz ±2 dB; 10½ x 18½ x 10½ in; 49 lb; $1,000

Home Theater Series
The following are THX certified.

HT3F 2-Way In-Wall Surround Speaker
Dipole antiphase design with two 5-in woofers and two 1-in cone tweeters. Features angled baffle. Designed for flush in-wall mounting. Power handling 150 W; FR 85-12,000 Hz; imp 4 ohms. Textured black with white paintable grille. 15½ x 15½ x 1½ in. Mounting depth 4 in $2,000/pr

HT3W On-wall surface-mount version of above. Depth 6 in $2,000/pr

HT2 Subwoofer
Vented design with two 12-in down-firing drivers. Power handling 600 W; FR 42-20,000 Hz ±2 dB; imp 4 ohms. Walnut or black-ash finish. 30 x 20¾ x 20 in; 90.5 lb. $1,500

HT1 2-Way Speaker
Two 8-in woofers, three 1-in aluminum-dome tweeters. Features rotating tweeter panel. Power handling 300 W; crossover points 500 and 1,400 Hz; FR 55-22,000 Hz ±2 dB; imp 4 ohms. Walnut or black-ash finish. 15½ x 22½ x 10½ in; 42 lb $1,000

M&K Sound S-100B

MERIDIAN
DSP5000 3-Way Digital Powered Speaker
Two 6½-in woofers and 1-in aluminum-dome tweeter. Features onboard 75-W three-channel amplifier and remote-controlled digital signal processor with two coaxial inputs. Processor includes crossover and preamp with tilt, listening axis, tone, balance, volume, and other controls. Tabletop remote controller included. FR 35-20,000 Hz. Rosewood finish 3½ x 8½ x 11¼ in $5,240/pr Black finish $4,990/pr

DSP5000C Horizontal shelf-mount version of above. Gridwidth 42-20,000 Hz ±2.5 x 7½ x 10½ in $2,750

M60.2 As DSP5000 but without digital processor. Features active crossover; balanced and unbalanced inputs. FR 38-20,000 Hz. Rosewood finish 8½ x 13½ x 11¼ in $3,445/pr Black finish $3,195/pr

M60C Horizontal shelf-mount version of above. FR 45-20,000 Hz. 26½ x 7¼ x 10¼ in $1,750

A500 3-Way Speaker
Sealed enclosure with two 6½-in woofers and horn-loaded tweeter. FR 45-20,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. Rosewood finish. 7¾ x 32 x 11 in $1,375/pr Black finish $1,295/pr

MIRAGE
M1si 4-Way Speaker
Bipolar design with two 8-in front and rear woofers, two 4½-in front and rear midranges, and two 3½-in hyperbolic-dome front and rear tweeters. Features carbon-fiber/polypropylene drivers; 1½-in woofer voice coils. Biwire/biamp terminals. Power handling 400 W; crossover points 100, 300, and 2,300 Hz. FR 25-23,000 Hz. 8½ x 16 x 10½ in $3,199/pr

M5si 2-Way Speaker
Bipolar design with two 6½-in carbon-filled polypropylene front and rear woofers and 3½-in cloth-dome front and rear tweeters. Features 1½-in woofer voice coils. Biwire/biamp terminals. Power handling 175 W; crossover 2,200 Hz. FR 35-20,000 Hz ±2 dB; sens 85 dB SLP/W/m; imp 4 ohms. 16 x 44 x 8 in; 75 lb $1,800/pr

M1090 2-Way Speaker
Bipolar design with two 6½-in woofers. Two 1½-in titanium-dome tweeters. Features rubber woofer surrounds. Biwire/biamp terminals. Power handling 175 W; crossover 2,200 Hz. FR 35-22,000 Hz ±3 dB; sens 88 imp 6 ohms. Gloss black finish. 8 x 42 x 10 in $1,200/pr

BPS-250 Powered Subwoofer
Vented bipolar design with two 10-in drivers; amp rated at 250 W x 2. Features high current, MOSFET amp with external crossover control, auto on/off, and A/V bass control; overload protection circuit; integrated Class A/B amplification; variable high-pass/low-pass filter. FR 25-150 Hz ±3 dB. Black ash wood-grain vinyl finish. $1,000

BPS-150. As above, with 150-W amp. FR 28-150 Hz ±3 dB... $650

M-590 2-Way Speaker
Vented bipolar design with two 5½-in cone woofers and two ¾-in titanium tweeters. Features rubber woofer surrounds. Power handling 125 W cont avg; crossover 2,300 Hz. FR 42-20,000 Hz ±3 dB; sens 88 dB SLP/W/m; imp 6 ohms. Gloss black finish $650/pr

MBS 2-Way Satellite Speaker
Bipolar 3rd-order sealed design with two 4½-in woofers and two ½-in dome tweeters. Features magnetic shielding. Power handling 100 W; FR 120-20,000 Hz ±3 dB. High-gloss black or white. 10½ x 6½ x 4¾ in; 7 lb $350/pr

M-901 2-Way Bookshelf Speaker
Rear-vented design with 5½-in woofer and ½-in titanium-dome tweeter. Power handling 80 W max; crossover point 3,500 Hz; FR 60-20,000 Hz ±3 dB; sens 86 dB SLP/W/m; imp 6 ohms. Black-ash or white finish. 7 x 12 x 8 in $2,200/pr

MISSION
Cyrus 752 2-Way Speaker
Bass-reflex design with 6½-in patented Aerogel woofer and 1-in polypropylene/aluminum laminated dome tweeter. Features fiberboard enclosure; poyurethane foam and polyureas-wad damping. Gold-plated biwire/biamp 5-way binding posts. FR 70-20,000 Hz ±1.25 dB; sens 90 dB SLP/W/m. Rosewood or black-ash finish. 8 x 33 x 10 in $1,200/pr

Cyrus 751 2-Way Bookshelf Speaker
Bass-reflex design with 5½-in paper woofer and 1-in 5-layer laminated composite-dome tweeter. Features fiberboard enclosure; polyurethane foam damping. Gold-plated biwire/biamp 5-way binding posts. FR 70-20,000 Hz ±2 dB; sens 89 dB SLP/W/m. Walnut or black-ash finish. 7½ x 12½ x 10½ in $800/pr

SW76 Powered Subwoofer
12-in dual-voice-coil design; amp rated at 150 W x 1 rms. Line-and-speaker-level inputs and outputs. Phase and input-level controls. Cross-over point variable from 40-180 Hz. FR 20-250 Hz... $799

MISSION
732 2-Way Bookshelf Speaker
Reflex-loaded design with 7-in woofer and one 1½-in composite-laminated dome tweeter. Features injection-molded Mica-laminated polypropylene baffle. 5-way binding posts. Power handling 100 W; FR 70-20,000 Hz ±2 dB; sens 89 dB SLP/W/m; imp 6 ohms. Black satin finish. 8 x 15½ x 12 in $429/pr

Mission 731. Similar to above, with 5½-in woofer. Power handling 75 W; FR 75-20,000 Hz ±2.5 dB; sens 88 dB imp 8 ohms. 7 x 12½ x 8 in $279/pr

MISSION
73C 2-Way Center Speaker
Bass-reflex design with two 4½-in woofers and 1½-in polypropylene-cone tweeter. Features injection-molded Mica-laminated polypropylene baffle; polyurethane foam damping. 5-way binding posts. Magnetic shielding. Power handling 75 W; FR 80-20,000 Hz ±2.5 dB; sens 90 dB SLP/W/m; imp 8 ohms. Black satin finish. 17 x 6½ x 8 in $269

MONITOR AUDIO
Studio 2 2-Way Bookshelf Speaker
Bass-reflex design with one 5-in ceramic-coated aluminum alloy woofer and 1-in gold-dome tweeter. Features biwire capability; MDF construction. Power handling 100 W max; FR 70-20,000 Hz ±3 dB; sens 87 dB SLP/W/m; imp 8 ohms. Black oak veneer, 6¾ x 10½ x 8½ in... $1,199

W 200 Subwoofer
Designed for home theater use with Monitor 1 Gold and MA 100 Gold. Power handling 100 W max; FR down to 30 Hz; imp 8 ohms. Black oak. 19 x 10 x 14¼ in; 33 lb $699 Rosewood finish... $899

MA 100 Gold 2-Way Bookshelf Speaker
Features magnetic shielding. Power handling 120 W max; FR 65-26,000 Hz ±3 dB; sens 89
<table>
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<th>SPEAKERS</th>
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| **HTS528 2-Way Center Speaker**  
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| **NA1M NA SHL 2-Way Speaker**  
8-in woofer, ¾-in dome tweeter. Features external detachable crossover; decoupled tweeter. Stands included. Power handling 150 W max; crossover points 35-150 Hz ±2 dB; sens 90 dB SPL/W/m; imp 8 ohms.  
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| **NEAR NEAR-50Me 2-Way Speaker**  
Tuned-port design with 8-in metal-cone woofer and 1½-in metal-cone tweeter. Power handling 150 W max; crossover point 1,800 Hz.  
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| **NEAR NEAR-40Me 2-Way Speaker**  
Tuned-port design with 8-in metal-cone woofer and 1½-in metal-cone tweeter. Power handling 100 W max; crossover point 150 Hz.  
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| **NEAR NEAR-10M 2-Way Bookshelf Speaker**  
Ported design with 5½-in metal-cone woofer and 1½-in metal-cone tweeter. Power handling 100 W max; crossover point 1,800 Hz.  
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| **NEAR NEAR-10M 2-Way Center Speaker**  
Ported design with 5½-in metal-cone woofer and 1½-in metal-cone tweeter. Power handling 100 W max; crossover point 1,800 Hz.  
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| **NEAR NEAR-10M 2-Way Center Speaker**  
Ported design with 5½-in metal-cone woofer and 1½-in metal-cone tweeter. Power handling 100 W max; crossover point 1,800 Hz.  
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| **NEAR NEAR-10M 2-Way Center Speaker**  
Ported design with 5½-in metal-cone woofer and 1½-in metal-cone tweeter. Power handling 100 W max; crossover point 1,800 Hz.  
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and sand damping. Biwire/biamp terminals. 
Power handling 200 W max; FR 35-20,000 Hz ±3 dB; sens 88 dB SPL/W/m, imp 8 ohms. Piano black or walnut veneer finish. 9 x 36 x 10 in; 48 lb $1,995/pr.

Model 50 3-Way Speaker
Two 6½-in woofers, one 1-in soft-dome tweeter. Features 6-dB/oct crossovers; open-cell foam and polyester damping. Biwire/biamp terminals. 
Power handling 200 W max; FR 40-20,000 Hz ±3 dB; sens 87 dB SPL/W/m. Piano black or walnut veneer finish. 9 x 36 x 10 in; 48 lb $1,149/pr.

Model 20M 2-Way Bookshelf Speaker
Power handling 200 W max; FR 25-20,000 Hz ±2 dB; sens 90 dB SPL/W/m. Walnut and oak wood-veneer finishes. 12½ x 43½ x 16½ in; 93 lb $1,899/pr.

PRO SW-150P Powered Subwoofer
Ported design with 15-in driver; amp rated at 300 W max. FR 30-20,000 Hz ±3 dB; sens 88 dB SPL/W/m, imp 8 ohms. Piano black or walnut veneer finish. 28 x 17 x 18 in; 25 lb $1,199/pr.

PARADIGM

Studio Monitor 3-Way Speaker
Power handling 300 W: FR 25-20,000 Hz ±2 dB; sens 90 dB SPL/W/m. Walnut and oak wood-veneer finishes. 12½ x 43½ x 16½ in; 93 lb $2,199/pr.

PRO X77 2-Way Bookshelf Speaker
Power handling 175 W: FR 38-20,000 Hz ±2 dB; sens 92 dB SPL/W/m. Oak or black ash finish. 22 x 7½ x 15 in; 25 lb $2,299/pr.

PARASOUND

GMAS-18 Powered Subwoofer
18-in long-throw ribbed carbon-fiber reinforced driver; outboard amp rated at 650 W rms. Features 2½-in-thick MDF plywood front baffle; 1½-in-thick MDF plywood rear panel; 1-in-thick composite walls; bypassable 12-dB/oct low-pass filter; bypassable 6-dB/oct passive high-pass filter; DC servos; relay protection. Gold-plated 5-way binding posts. Level control with T1X reference. LCD current-overload indicators. Crossover point variable from 35-80 Hz; FR 10-80 Hz ±3.5 dB. Rosewood-veneer finish. Subwoofer 36 x 28 x 17½ in. Amplifier 19 x 5½ x 13 in. $3,850/pr.

PHASE TECHNOLOGY

PRO 10-5.3 ©Way Speaker
Power handling 100 W; FR 25-20,000 Hz ±2 dB; sens 89 dB SPL/W/m. Oak or black ash finish. 13 x 44 x 13½ in; 110 lb $2,999/pr.

ADP-120 ©Way Surround Speaker
Power handling 100 W: FR 65-20,000 Hz; sens 89 dB SPL/W/m. White or black-ash finish. 8½ x 10½ x 6½ in; 23 lb $399/pr.

Mini MkII 2-Way Bookshelf Speaker
Power handling 120 W: FR 48-20,000 Hz ±2 dB; sens 89 dB SPL/W/m. Black-ash finish. 18 x 4½ x 10 in; 18 lb $531/pr.

CC-300 ©Way Center Speaker
Power handling 150 W: FR 48-20,000 Hz ±2 dB; sens 89 dB SPL/W/m. Black-ash finish. 22 x 7½ x 15 in; 25 lb $600/pr.

American Speaker Makers

SPEAKERS
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.

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**SPEAKERS**

Octave 1.0 Powerd Subwoofer
15-in driver with high-density, mineral-filled polypropylene cone; ampt rated at 240 W x 1 rms. Features 800 W instantaneous peak power capability; soft clipping circuits: electronic crossover selectable for 60, 80, and 100 Hz at 24 dB/oct for high pass and low pass. Low-level inputs and outputs; high-level speaker inputs. Auto on: bass level control; phase switch. Black laminate finish. 18 x 21 x 20 in; 69 lb. $950

PC-60HR 2-Way Bookshelf Speaker
Acoustic suspension phase-coherent design with 6-in solid-pony woofer and 1-in soft-dome tweeter. Features magnetic shielding. Power handling 15 W max; FR 55-20,000 Hz ±8 dB; imp 8 ohms; 78 oz. Walnut, dark oak, or black oak finish. 8½ x 13 x 8 in; 16 lb. $757/pr

AC-70 2-Way Center Speaker
Two 5½-in woofers, one 1-in soft-dome tweeter. Features magnetic shielding. Power handling 100 W rms: crossover point 2,200 Hz: FR 30-21,000 Hz; sens 94 dB SPL/W/m, imp 8 ohms. 7-yr warranty. 10½ x 8½ x 7 in. $675/pr

AC-500 2-Way Bookshelf Speaker
8-in fiber-cone woofer, 1-in oil-cooled dome tweeter. Magnetic shielding. Power handling 125 W rms: crossover point 2,200 Hz: FR 30-21,000 Hz; sens 94 dB SPL/W/m, imp 8 ohms. 14 x 21 x 19 in. $1,099

RM3000 II Subwoofer/Satellite System
Subwoofer with two 6½-in drivers; two satellites, each with 3½-in woofer and 1½-in dome tweeter. Power handling 125 W; FR 25-22,000 Hz; sens 90 dB SPL/W/m, imp 8 ohms. Black or white. Subwoofer 13 x 17½ x 12 in; 50 lb. Satellites 7 x ¾ x 5½ in. $1,099

PC-2 2-Way Center Speaker
Two 5½-in woofers, one 1-in soft-dome tweeter. Features magnetic shielding. Power handling 100 W rms: crossover point 2,200 Hz: FR 30-21,000 Hz; sens 94 dB SPL/W/m, imp 8 ohms. Black laminate finish. 20 x 6½ x 13 in. $300

PC 20 2-Way Speaker
Two 5½-in woofers, one 1-in soft-dome tweeter. Features magnetic shielding. Power handling 100 W rms: crossover point 2,200 Hz: FR 30-21,000 Hz; sens 94 dB SPL/W/m, imp 8 ohms. Black laminate finish. 20 x 6½ x 13 in. $300

PC 60 2-Way Speaker
Two 5½-in woofers, one 1-in soft-dome tweeter. Features magnetic shielding. Power handling 100 W rms: crossover point 2,200 Hz: FR 30-21,000 Hz; sens 94 dB SPL/W/m, imp 8 ohms. Black laminate finish. 20 x 6½ x 13 in. $300

PC 80 2-Way Speaker
Two 5½-in woofers, one 1-in soft-dome tweeter. Features magnetic shielding. Power handling 100 W rms: crossover point 2,200 Hz: FR 30-21,000 Hz; sens 94 dB SPL/W/m, imp 8 ohms. Black laminate finish. 20 x 6½ x 13 in. $300

AC-650 2-Way Bookshelf Speaker
6½-in fiber-cone woofer, 1-in oil-cooled soft-dome tweeter. Magnetic shielding. Power handling 85 W rms; crossover 2,200 Hz; sens 91 dB; imp 8 ohms. 8½ x 13 x 7½ in. $249

AC-550 2-Way Bookshelf Speaker
5½-in fiber-cone woofer, 1-in oil-cooled soft-dome tweeter. Magnetic shielding. Power handling 75 W rms; crossover 2,200 Hz; sens 91 dB; imp 8 ohms. 8½ x 13 x 7½ in. $129

**PIONEER**

**SPEAKERS**

S-V401-K/H Subwoofer/Satellite System
Subwoofer with two 4½-in drivers; 3 satellites, each with 4½-in woofer and 2½-in cone tweeter; 2 surround speakers, each with 4½-in woofer and 2½-in cone tweeter. Power handling 130 W; FR 20-26,000 Hz; sens 91 dB SPL/W/m; imp 8 ohms. 63½ x 10½ x 4½ in. $910

**SPL/AUDIO**

**SPEAKERS**

L-900 2-Way Speaker
Powered design with four 6½-in woofers and 1-in trilaminar-dome tweeter. Power handling 250 W max; crossover point 2,500 Hz: FR 20-26,000 Hz; sens 90 dB SPL/W/m, imp 8 ohms. Rosewood-finished, black or oak finish. 12½ x 40 x 14½ in; 73 lb. $1,070/pr

L-700
Similar to above, with two 7½-in woofers. 1-in trilaminar-dome tweeter. FR 25-26,000 Hz. 37 x 12½ x 14½ in; 62 lb. $1,000/pr

RM7000 Home Theater System
Powered subwoofer with 8-in driver and 65 W amp. Two satellites, each with 3½-in midrange and 1½-in dome tweeter. Power handling 250 W center and satellites. FR 22-220 Hz; sens 90 dB; imp 8 ohms. Black or white. Subwoofer 14 x 11 x 19 in; 50 lb. Satellites 7 x 4½ x 5½ in. $1,349

RM5000 II Home Theater System
Subwoofer with two 6½-in drivers; two satellites, each with 3½-in woofer and 1½-in dome tweeter. Center-channel speaker with two 3½-in woofers and one 1½-in dome tweeter. Power handling 250 W; FR 25-22,000 Hz; sens 90 dB SPL/W/m, imp 8 ohms. Black or white. Subwoofer 13 x 17½ x 12 in; 50 lb. Satellites 7 x ¾ x 5½ in. $1,099

**PROAC**

**SPEAKERS**

The following are available in teak, walnut or black-ash finish.

**SPEAKERS**

Studio 200 2-Way Speaker
Two 7-in magnesium-frame woofers and 1-in soft fabric dome tweeter. FR 28-25,000 Hz; sens 90 dB SPL/W/m, imp 8 ohms. $910

**SPEAKERS**

Theater Series
S-4D/K/H Subwoofer/Satellite System
Subwoofer with two 4½-in drivers; 3 satellites, each with 4½-in woofer and 2½-in cone tweeter; 2 surround speakers, each with 4½-in woofer and 2½-in cone tweeter. Power handling 130 W; FR 20-26,000 Hz; sens 91 dB SPL/W/m; imp 8 ohms. 63½ x 10½ x 4½ in. $910

**SPEAKERS**

LFS/2-Way Surround Speaker
Two 4½-in woofers, two 1-in dome tweeters. Features switchable dipolar/bi polarity configuration; sloping side baffles. Power handling 100 W; FR 60-26,000 Hz; sens 89 dB SPL/W/m; imp 8 ohms. Paintable white finish. 15½ x 6½ x 4½ in. $550/pr

**SPEAKERS**

LSF/2-Way Surround Speaker
Two 4½-in woofers, two 1-in dome tweeters. Features switchable dipolar/bi polarity configuration; sloping side baffles. Power handling 100 W; FR 60-26,000 Hz; sens 89 dB SPL/W/m; imp 8 ohms. White. 14 x 11 x 9 in. $59/pr

**SPEAKERS**

PSW1000 Powered Subwoofer
8-in driver: 65-W amp; Line- and speaker-level inputs. Crossover point variable from 50-150 Hz; FR 22-200 Hz. Black or white. 14 x 11 x 9 in. $59/pr

**SPEAKERS**

MS 2-Way Speaker
6½-in woofer, 1-in dome tweeter. Power handling 125 W; FR 55-23,000 Hz; sens 91 dB SPL/W/m; imp 8 ohms. Includes mounting brackets. Black or white. 13½ x 8½ x 4½ in; 10 lb. $599/pr

**SPEAKERS**

AW-M5. All-weather version of above. White finish. $449/pr

**SPEAKERS**

RM2500C 2-Way Center Speaker
Two 3½-in drivers and 1½-in dome tweeter. Power handling 125 W; FR 125-20,500 Hz; sens 89 dB SPL/W/m; imp 8 ohms. $999

**SPEAKERS**

ARM706C 2-Way In-Wall Speaker
6½-in woofer and 1½-in dome tweeter. Features magnetic shielding. Power handling 125 W; FR 32-25,000 Hz; sens 91 dB SPL/W/m, imp 8 ohms. Black or white. 13½ x 8½ x 4½ in; 10 lb. $599/pr

**SPEAKERS**

Studio 200 2-Way Speaker
Two 7-in magnesium-frame woofers and 1-in soft fabric dome tweeter. FR 28-25,000 Hz; sens 90 dB SPL/W/m, imp 8 ohms. $3,200/pr
**SPEAKERS**

**Polk Audio LS 5/1x**

**PSB**

**Stratus Gold 3-Way Speaker**
- 10-in woofer, 6-in midrange, 1-in aluminum-dome tweeter. Power handling 200 W max; crossover points 500 and 2,100 Hz; FR 40-20,000 Hz ± 1.5 dB; sens 91 dB; imp 4 ohms. Black high-gloss finish. $1,400/pr

**Stratus Silver 2-Way Speaker**
- Two 6½-in woofers, 1-in aluminum-dome tweeter. Power handling 150 W max; crossover 3,000 Hz; FR 75-20,000 Hz ± 2 dB; sens 91 dB; imp 6 ohms. Black or medium oak finish. $1,100/pr

**PSB Subsonic III Powered Subwoofer**
- Tuned-port design with 12-in poly-coated compressed-tube driver. Adjustable level and roll-off controls; phase switch. FR 27-150 Hz; sens 106 dB SPL/W/m; Black oak finish. $899

**PSB Stratus C5 2-Way Center Speaker**
- Two 5¼-in woofers, two 2½-in dome tweeters. Power handling 150 W max; crossover point 3,000 Hz; FR 20-21,000 Hz ± 2 dB; sens 91 dB; imp 6 ohms. Dark oak or high-gloss black finish. $500

**PSB-500 2-Way Speaker**
- 8-in carbon-fiber polypropylene woofer. ½-in cloth-dome tweeter. Features PVC nitrite woofer surround. Power handling 150 W max; crossover 2,200 Hz; FR 50-20,000 Hz ± 1.5 dB; sens 92 dB; imp 6 ohms. Black or medium oak finish, 10 x 23 x 12 in. $499/pr

**Model DSS 2-Way Surround Speaker**
- Dipole design with two 5¼-in woofers and two ½-in polyfoam dome tweeters. Power handling 100 W max; crossover point 3,000 Hz; FR 65-21,000 Hz; sens 89 dB; imp 6 ohms. Black/white finish 8 x 12 x 9 in. $450

**PSB-300 2-Way Bookshelf Speaker**
- 6-in polypropylene woofer. ½-in polyimide-dome tweeter. Features treated foam woofer surround. Power handling 80 W; crossover point 3,000 Hz; FR 75-20,000 Hz ± 2 dB; sens 91 dB; imp 6 ohms. Black or medium oak finish, 8 x 14 x 12½ in. $900/pr

**PSB-200C 2-Way Center Speaker**
- Two 5½-in woofers. ½-in dome tweeter. Power handling 125 W max; crossover 3,000 Hz; FR 75-21,000 Hz ± 2 dB; sens 91 dB; imp 6 ohms. Black oak finish. 19 x 6½ x 9½ in. $299

**PSB-280C 2-Way Center Speaker**
- Two 5½-in woofers. ½-in dome tweeter. Power handling 100 W max; FR 70-20,000 Hz, Black. 8 x 14 x 12½ in. $399/pr

**PSB-320C 2-Way Center Speaker**
- Two 3½-in midrange and one 1-in tweeter. Features angled baffle; magnetically shielded. Power handling 100 W max; FR 70-20,000 Hz, Black. 17 x 5½ x 8 in. $199

**SP-5060S2 Surround Speaker**
- Tuned port bass reflex design with 3½-in full range driver. Includes wall-mounting template. Power handling 70 W max; FR 100-10,000 Hz; sens 89 dB SPL/W/m; imp 8 ohms. Charcoal gray or off-white, 6 x 7½ x 4 in. $149/pr

**RDL ACOUSTICS**

**RDL FS-1 2-Way Speaker**
- Acoustic suspension design with 8-in woofer and 1-in pulsedating dome tweeter. Designed for specifically for placement on floor away from walls. Lacquered cherry and black finish. Low-frequency limit 40 Hz; crossover point 2,500 Hz; FR 40-20,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. Black or white finish. 9½ x 6½ x 6 in. $299/pr

**RDL FS-1.1-As FS-1. Designed for placement on bookshelf or on stand away from walls. Low-frequency limit 45 Hz; FR 21 x 11 x 11¼ in. $449/pr

**RDL FS-1.1-As FS-1. Designed for placement on stand, shelf, or table close to front wall and away from side wall. Low-frequency limit 50 Hz; FR 11½ x 11½ x 11¼ in. $449/pr

**RDL Reference 4 2-Way Speaker**
- 8-in woofer and 1-in pulsedating dome tweeter. Power handling 150 W max; crossover point at 3,000 Hz; FR 46-20,000 Hz; sens 90 dB SPL/W/m; imp 6 ohms. Satin black finish with black knit grille. 10 x 19 x 10 in. $522/pr

**RDL Micro Reference 2-Way Bookshelf Speaker**
- 6½-in woofer and 1-in pulsedating dome tweeter. Power handling 50 W max; crossover point at 3,000 Hz; FR 55-20,000 Hz; sens 90 dB SPL/W/m; imp 6 ohms. Satin black finish with black knit grille. 9 x 14 x 8 in. $173/pr

**RDL Monitor 2-Way Bookshelf/Surround Speaker**
- 5¼-in woofer and 1-in pulsedating dome tweeter. Power handling 75 W max; crossover point at 3,000 Hz; FR 70-20,000 Hz; sens 88 SPL/W/m; imp 6 ohms. Satin black finish with black knit grille. 7 x 11 x 7 in. $6 lb. $110/pr

**REOTON**

**WH-T-461 Powered Home Theater Add-On System**
- Designed for use with existing pair of front speakers. 50-W subwoofer, 100-W center speaker; two 25-W wireless surround speakers. $799

**W450 Powered Wireless Speaker System**
- 2 bass-reflex speakers, each with 5-in woofer and 2½-in tweeter; 25-W rms x 2 amp. Bass boost, volume, and timing controls on each speaker. Includes AC adapters, Black oak vinyl finish. $450

**W440 2-Way Powered Wireless Speaker System**
- 2 bass-reflex speakers with 4-in woofers, 2-in tweeters, 20-W amplifier. Bass boost, mono/stereo, volume controls on each speaker. Includes 3 AC adapters and phone-to-mini-plug adapter, 50-W rms x 2, Mounting brackets optional. $300

**ROCK SOLID SOUNDS**

**Solid Monitor 2-Way Bookshelf Speaker**
- Vented enclosure design with 5-in woofer and magnetic fluid-cooled tweeter. Features magnetic shielding, overseas protection. Includes wall brackets. Power handling 150 W max; crossover point at 2,500 Hz; sens 90 dB SPL/W/m; imp 8 ohms. Black or white finish. 9½ x 6½ x 6 in. $299/pr

**RUARK**

**Talisman II 2-Way Speaker**
- Bass-reflex design with 6½-in woofer and 1-in textile-dome tweeter. Features precision audio grade 6-element crossover; extremely damped MDF construction; floor spikes. Power handling 100 W max; crossover point at 2,800 Hz; FR 48-20,000 Hz ± 3 dB; sens 88 dB SPL/W/m; imp 8 ohms. Dark walnut, black ash, oak or rosewood-effect veneers. $94 x 32¾ x 12½ in. 40 lb. $1,700/pr

**Temple 2-Way Speaker**
- Infinite-baffle design with 6½-in woofer and 1-in fabric-dome tweeter. Features precision audio grade 8-element crossover; critically damped MDF construction floor spikes. Power handling 100 W max; crossover point at 2,600 Hz; FR 55-20,000 Hz ± 3 dB; sens 87 dB SPL/W/m; imp 8 ohms. Burl walnut-effect, rosewood-effect, or black ash veneers. 7½ x 27½ x 10¾ in. 26 lb. $1,100/pr

**Sabre 2-Way Bookshelf Speaker**
- Infinite-baffle design with 6½-in woofer and 1-in polyimide-dome tweeter. Features precision audio grade 7 element crossover; damped parti-
ele board with MDF front and rear baffle. Power handling 100 W max; crossover point at 2,400 Hz; FR 60-20,000 Hz ±3 dB; sens 87 dB SPL/W/m; imp 8 ohms. Dark walnut or black ash veneers. 9 x 14½ x 10¼ in; 18 lb. ...$899/pr

**SHAINIAN**

Obelisk 3-Way Speaker
Rear-mounted passive radiator design with 8-in woofer, two 1½-in titanium-dome midranges, and four W-shaped titanium/polyside dome super tweeters. Omnidirectional system designed to perform best in the open, away from walls and corners. Dual binding posts. Fitted with four twin-wheel casters suitable for carpeted or hard floors. FR 28-22,000 Hz ±3 dB; sens 86 dB SPL/W/m; imp 4 ohms.

points 40, 275, and 2,700 Hz; FR 20-20,000 Hz ±1.5 dB; sens 86 dB SPL/W/m; imp 4 ohms. Dark or black ash veneers. 9 x 14½ x 10¼ in; 18 lb. ...$899/pr

Hawk Subwoofer
Hybrid transmission line/rear-mounted passive radiator design with 8-in woofer. Designed for use with Hawk Module or Super Elf speakers. Features adjustable crossover; ¾-in Finnish birch enclosure construction; 5-way solid-brass binding posts. Power handling 500 W max; FR 25-250 or 25-500 Hz ±3 dB; user's option; imp 6 ohms. Oak or walnut finish. Sandblasted, ready-to-paint finish.$2,350/pr

**SIGNET**

I.C.R 2-Way Speaker
Designed for home theater usage. Two 6-in woofers and 1-in aluminum-dome tweeter. Features magnetic shielding; crossover with air-core inductors, polypropylene capacitors, and OFC wiring. Power handling 150 W max; crossover point 2,500 Hz; FR 45-20,000 Hz; sens 89 dB SPL/W/m; imp 6 ohms, Oak or walnut finish. Sandblasted, ready-to-paint finish; Polyfil and long-haired lamb's wool damping $750/pr

SPEAKERS

Type B-4-Way Speaker
10-in rear-firing subwoofer, 10-in woofer, two 5/8-in mineral-filled polysapylene midranges, 1-in front-firing aluminum-dome tweeter, 2½-in rear-firing aluminum-dome tweeter. Crossover points 40, 275, and 2,700 Hz; FR 20-20,000 Hz ±1.5 dB; sens 86 dB SPL/W/m; imp 4 ohms. 17½ x 48½ x 18 in; 130 lb. ...$4,799/pr

Type B Minor 3-Way Speaker
12-in side-firing woofer, two 5/8-in mineral-filled polysapylene midranges, one titanium-dome tweeter, 3½-in rear-firing metal-dome tweeter. Crossover points 275 and 2,700 Hz; FR 20-22,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 4 ohms. 10½ x 48½ x 16½ in; 110 lb. ...$3,999/pr

Type D-3-Way Speaker
8-in woofer, 5-in midrange, 1-in titanium-dome tweeter. 1-in rear-firing fabric-dome tweeter. Crossover points 350 and 2,800 Hz; FR 36-20,000 Hz ±1.75 dB; sens 89 dB SPL/W/m; imp 8 ohms. 43 x 18½ x 12½ in; 87 lb. ...$1,699/pr

Type K/II 2-Way Bookshelf Speaker
Acoustic-suspension design with 8-in woofer and ¾-in soft-dome tweeter. Biwire/biamp terminals. Power handling 70 W cont; crossover point 2,700 Hz; FR 70-20,000 Hz ±2 dB; imp 8 ohms. 10½ x 18½ x 7½ in; 26 lb. $6,399/pr

Music and Cinema Series
The following are THX-certified.

Music and Cinema Reference 3-Way Speaker
Four 6½-in woofers, two 5½-in mineral-filled polysapylene midranges, three 1-in fluid-cooled textile-dome tweeters. Crossover points 80, 350, 2,800, and 8,500 Hz; FR 80-20,000 Hz ±2 dB; sens 90 dB SPL/W/m; imp 8 ohms. 9 x 63 x 12 in: 145 lb. ...$6,599/pr

Super Elf 2-Way Speaker
Damped, friction-loaded vent design with 5½-in/woofer and 1-in titanium-dome tweeter. Features magnetic shielding; crossover with air-core inductors, polypropylene capacitors, and OFC wiring. Power handling 150 W max; crossover point 2,500 Hz; FR 45-20,000 Hz; sens 89 dB SPL/W/m; imp 6 ohms. Oak or walnut finish. Sandblasted, ready-to-paint finish. 8½ x 14½ x 9½ in. ...$750/pr

Sunbird 3-Way Speaker
Two 6½-in woofers, two ¾-in aluminum-dome tweeters. Magnetic shielding. Stand optional. Crossover point 2,700 Hz; FR 80-20,000 Hz; sens 89 dB; imp 8 ohms. High-gloss black-veneer finish. 21½ x 45 x 17 in; 120 lb. ...$2,499/pr

Type LCR500 2-Way Speaker
8-in dual-voice-coil woofer, 2½-in midrange, ¾-in pivoting-dome tweeter enclosure 12 x 16½ x 12 in FR 70-20,000 Hz ±3 dB; power handling 120 W; sens 89 dB. Oak finish. 12 x 16½ x 12 in ...$1,395/pr

Type SUB500 2-Way Surround Speaker
Coaxial design with 6½-in woofer, 1-in dome tweeter. Power handling 75 W max; FR 70-20,000 Hz ±3 dB; sens 87 SPL/W/m; imp 4 ohms. Black wood-grain finish. 9 x 15 x 11 in ...$279/pr

**SONY**

SA-VA3 Powered Hume Theater System
4 pieces. Front left and right tower speakers with integral subwoofers and angled speakers for center channel: 2 surround speakers. Front left speaker contains 121-W amp with line-level center-channel output. Dolby Pro Logic decoder with 5 surround modes, bass and treble controls. Includes remote control ...$950

Similar to above, with 100-W amp and no surround speakers ...$700

SS-M3 2-Way Speaker
Sealed design with 6½-in woofer, 1-in tweeter. Power handling 120 W cont avg; FR 70-20,000 Hz ±3 dB; sens 85 dB SPL/W/m; imp 6 ohms. $900/pr

**SOTA**

Time Domain Model 4 3-Way Speaker
Subwoofer enclosure with 8-in woofer: separate midrange/tweeter enclosure: Kevlar drivers. Biwire/biamp terminals. FR 37-22,000 Hz ±3 dB; power handling 200 W; sens 89 dB. Oak finish. 12 x 32 x 16 in: 120 lb. ...$3,995/pr

Panorama Multi-Monitor 2-Way Speaker
2 drivers. Features: ¾-in/midrange/dome tweeter enclosure. Biwire/biamp terminals. FR 58-22,000 Hz ±3 dB; power handling 200 W; sens 89 dB. Oak finish. 12 x 16½ x 12 in ...$2,095/pr

Time Domain Model 1 2-Way Speaker
2 drivers in vented box. Biwire/biamp terminals. FR 45-22,000 Hz ±3 dB; power handling 200 W; sens 89 dB. Oak finish. 12 x 32 x 16 in: 65 lb. ...$1,595/pr

**SOUND DYNAMICS**

THS-15 Powered Subwoofer
Dual-rear-port design with 15-in driver; amp rated at 250 W. Line- and speaker-level inputs. Features overload/thermal protection circuitry. A/V switch; low-pass variable control. Black ash vinyl. 19 x 20 x 20 in ...$900

R-818 2-Way Speaker
Bass-reflex design with 2½-in woofers. 1-in triaminated metal-dome tweeter. Biwire/biamp terminals. Adjustable kicked stand. Power handling 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

SD-300Ti 3-Way Speaker
Bass-reflex design with 8-in woofer, 4½-in midrange, and ½-in titanium-dome tweeter. Power handling 300 W cont; 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

**STEREO REVIEW FEBRUARY 1995**
SPEAKERS

Handling 175 W cont avg; crossover points 900 and 3,000 Hz. FR 34-22,000 Hz ±2 dB; sens 87 dB SPL/W/m; imp 6 ohms. Optional stand. Black ash or oak finish. 11 x 24 x 11 in. $600/pr

R-9S 2-Way Bookshelf Speaker
Bass-reflex design with 8-in woofer. 1/4-in titanium-dome tweeter. Power handling 80 W cont avg; crossover point 2,200 Hz. FR 45-21,000 Hz ±3 dB; sens 89 dB SPL/W/m; imp 6 ohms. Black ash finish. 19 x 10 x 10 in. $280/pr

SOUND LAB

A-3 Electrostatic Speaker
Full-frequency-range design. 75° horizontal dispersion. FR 30-22,000 Hz ±3 dB; sens 86 dB; imp 8 ohms. 74 x 3 x 9 in.; 145 lb. $9,650/pr

Pristine II Electrostatic Speaker
Full-frequency-range design. 60° horizontal dispersion. FR 35-22,000 Hz ±3 dB; sens 86 dB; imp 8 ohms. 60 x 28 x 7 in.; 100 lb. $5,950/pr

DynaStat Electrostatic Speaker System
Hybrid design with 10-in woofer and electrostatic tweeter. Woofer level control. Bronicone adjuster. Features 90° horizontal dispersion. Crossover point 250 Hz. FR 37-22,000 Hz ±3 dB; sens 88 dB SPL/W/m; imp 8 ohms. 72 x 17 x 3 in. $3,390/pr

SOUND WAVE

BY VERO RESEARCH

Point Source 3.0 2-Way Speaker
Sealed five-sided column with two 8-in woofers and two 1-in soft-dome tweeters. One between the woofers in modified D'Applio configuration and one firing upward. Features removable plug for raising woofer Q; three-position bass switch. Black grille cloth with high-gloss acrylic top plate. FR 34-20,000 Hz ±3 dB; sens 91 dB; imp 8 ohms. 28 x 17 x 10 in. (woofer box: 16 in). $795/pr

SPEAKERS LAB

The following feature a red oak veneer finish.

SL 5 3-Way Speaker
Bass-reflex design. 8-in woofer. 1/2-in midrange. and 1-in dome tweeter. Crossover points 180 and 2,500 Hz. FR 34-21,000 Hz; sens 92 dB; imp 4 ohms. $659/pr Kit form. $569/pr

SL 4 2-Way Speaker
Two 6 1/2-in woofers. one 1-in aluminum dome tweeter. Crossover point 2,500 Hz. FR 35-21,000 Hz; sens 91 dB SPL/W/m; imp 4 ohms. 32 x 10 x 11 1/4 in.; 42 lb. $579/pr Kit form. $449/pr

SL 2 2-Way Bookshelf Speaker
6 1/2-in woofer and 1-in dome tweeter. Crossover point 2,500 Hz. FR 42-21,000 Hz; sens 89 dB SPL/W/m; imp 8 ohms. 18 x 9 x 10 in.; 22 lb. $389/pr Kit form. $289/pr

SL SW Subwoofer
10-in dual voice-coil driver. Crossover point 150 Hz. FR 35-160 Hz; sens 91 dB SPL/W/m; imp 8 ohms. 14 x 23 x 15 1/2 in.; 43 lb. $229 Kit form. $230

SL C 2-Way Center Speaker
Two 6-in shielded woofers. one 1-in poly-carbonate shielded tweeter. Crossover point 250 Hz. FR. 42-21,000 Hz; sens 90 dB SPL/W/m; imp 4 ohms. 8 1/4 x 23 4/10 x 10 1/4 in.; 25 lb. $239 Kit form. $219

SPECTRUM AUDIO

Model 208cl 2-Way Speaker
Bass-reflex design. 8-in woofer with coaxially mounted 1/4-in polycarbonate-dome tweeter. Features 1/4-in MDF enclosure with asymmetrical, antiresonance bracing. Power handling 350 W max; crossover point at 2,800 Hz. FR 29-21,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 8 ohms. Black or desert ash finish with black knit grille. 11 x 36 x 12 in. $599/pr

Model 108cl. Similar to above, but woofer has aluminum instead of Kaption former. 1/4-in MDF baffles with 1/2-in MDF sides. Power handling 200 W max; crossover point at 3,500 Hz. FR 49-21,000 Hz ±3 dB; sens 91 dB SPL/W/m; imp 8 ohms. 10 x 15 1/2 x 9 3/4 in. 19 lb. $399/pr

Model 106cl 2-Way Speaker
Bass-reflex design with 6 1/2-in woofer and 1/4-in polycarbonate-dome tweeter. Power handling 125 W max; crossover point at 3,500 Hz. FR 55-21,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 8 ohms. Black vinyl finish with black knipt grille. 7 1/4 x 8 1/4 x 12 5/8 in.; 10 lb. $249/pr

SPICA

Model TC60 2-Way Speaker
Ported enclosure (QB3 alignment) with 6 1/2-in woofer and 1-in cloth-dome tweeter. Features 4th-order Bessel crossover; computer-derived tweeter crossover (approximately 1st order response); stepping baffle to time-align drivers' outputs; thick acoustic absorption blanket to reduce cabinet edge diffraction effects. Power handling 60 W cont avg; FR 48-20,000 Hz ±0.3 dB; sens 87 dB SPL/W/m; nom imp 8 ohms. Cherry finish. 11 3/4 x 21 1/4 x 10 1/2 in; 26 lb. $805/pr Black finish. $825/pr Oak finish. $795/pr

SYNDEX

Gamma Signature 2-Way Speaker
Vented design with 7-in dual-voice-coil Neoflex cone woofer and 1-in aluminum-dome tweeter. Features cross bracing; polypropylene capacitors. Power handling 150 W; crossover point at 125 Hz. FR 55-2,300 Hz; sens 88 dB SPL/W/m; imp 8 ohms. $2,250/pr

TANNOY

D-700 3-Way Speaker
10-in woofer. 10-in dual-concentric driver. Twin-ducted port reflex enclosure. Max power handling 300 W; FR 35-30,000 Hz; sens 93 dB; imp 6 ohms. Black. walnut, or rosewood veneer finish. 39 x 15 x 14 in. 90 lb. $4,795/pr

Model D70 3-Way Speaker
Sealed enclosure. 8-in woofer. 8-in dual-concentric driver with center-mounted tweeter. Power handling 300 W max; FR 45-30,000 Hz; sens 91 dB; imp 6 ohms. 32 x 11 x 10 in. $1,299/pr

Model D60 3-Way Speaker
6 1/2-in woofer, 6 1/2-in dual-concentric driver with center-mounted 1-in aluminum tweeter. Power handling 250 W max; FR 50-30,000 Hz; sens 90 dB; imp 6 ohms. 28 x 11 x 9 in. 24 lb. $999/pr

Model D30 3-Way Speaker
Sealed enclosure with 6 1/2-in woofer, 6 1/2-in midrange driver, 1-in tweeter. Max power handling 200 W; FR 50-30,000 Hz; sens 89 dB; imp 8 ohms. 28 x 11 x 9 in. 24 lb. $799/pr

Model D20 2-Way Bookshelf Speaker
6 1/2-in woofer, 1-in tweeter. Ducted port enclosure. Max power handling 150 W; FR 55-30,000 Hz; sens 87 dB; imp 8 ohms. 16 x 11 x 9 1/2 in. 15 lb. $399/pr

TDL

RT12.2 Speaker
Reflex transmission-line design with 6 1/2-in woofer, 3/8-in soft-dome tweeter. FR 40-20,000 Hz; sens 87 dB; imp 8 ohms. Black ash or rosewood finish. 28 1/4 x 8 1/4 x 9 in. $560/pr

TECHNICS

SI-PF50 Subwoofer/Satellite System
Bass module with four 6 1/2-in drivers. 2 satellites, each with four 3-in cone drivers. Features Helmholtz subwoofer design with 2 ports. Magnetic satellite shielding. Bass module 167 x 9 1/2 x 14 3/4 in. Satellites 167 x 5 1/2 x 13 1/2 in. $400

SH-CHX700 3-Way Speaker
12-in woofer, 4-in midrange. 1-in dome tweeter, 15-in passive radiator. Features Mica diaphragms: rounded baffle edges. Tweeter attenuator. Power handling 200 W; sens 88 dB SPL/W/m; imp 6 ohms. 14 1/4 x 35 1/4 x 12 in. 55 lb. $350

SH-CX500. As above, 10-in woofer, 11-in passive radiator. Power handling 150 W. 12 1/2 x 32 1/2 x 12 1/2 in. 40 lb. $300

THIEL

The drivers used in most of the following models use a short-coil-gap magnet structure to reduce distortion. All are covered by a 10-year warranty and are available with a walnut or black wood finish.

CS7 4-Way Speaker
12-in woofer, 6 1/2-in woofer, 3-in midrange with coaxially mounted 1-in metal-dome tweeter.
CS3.6. 3-Way Speaker
10-in woofer, 4½-in midrange, 1-in metal-alloy tweeter. FR 29-20,000 Hz ±1.5 dB; sens 86 dB SPL/W/m; imp 4 ohms. $8,500/pr

CS2.2. 3-Way Speaker
8-in double-flange, air-core diaphragm woofer. 4-in midrange. 1-in metal-dome tweeter. FR 75-20,000 Hz; sens 86 dB SPL/W/m; imp 4 ohms. $3,900/pr

CS1.5. 2-Way Speaker
6½-in woofer, 1-in metal-dome tweeter. Magnetic shielding. FR 45-22,000 Hz ±3 dB; sens 87 dB SPL/W/m; imp 4 ohms. $1,990/pr

CS5. 2-Way Speaker
6½-in. 1-in metal-dome tweeter. FR 55-20,000 Hz ±3 dB; sens 87 dB SPL/W/m; imp 4 ohms. $1,350/pr

SCS. 2-Way Speaker
Pivoted design with 6½-in cone, 1-in coaxially-mounted tweeter. Magnetic shielding. FR 66-10,000 Hz ±2 dB; sens 87 dB SPL/W/m; imp 4 ohms. $1,350/pr

TRIAD
InRoom Gold Powered Subwoofer
Push-pull design with two 10-in woofers; integral amp rated at 250 W. Features 12-dB/oct low-pass filter variable from 50-180 Hz; center-channel recovery circuit; servo control. Independent left, center, and right inputs. Input level control: variable phase. FR 20-180 Hz ±3 dB, 19½ x 17½ x 17½ in. $1,250
InRoom Silver. As above, two 8-in woofers. 17½ x 15½ x 16 in. $1,000
InRoom Bronze. As InRoom Gold, one 10-in woofer; bare amp rated at 50 W. No push-pull design; 13½ x 14 x 13 in. $750
InRoom HT Gold 2-Way Satellite Speaker
Sealed design with 7-in woofer and 1½-in fabric-dome tweeter; magnetic shielding optional. Threaded inserts for 25 Series OmniMount wall brackets (optional). Power handling 125 W; FR 72-20,000 Hz; sens 91 dB SPL/W/m; imp 4 ohms. 7½ x 13½ x 7½ in. $375

VANDERSTEEN
Model 2Ce 3-Way Speaker
10-in long-fiber active acoustic coupler, 8-in woofer, 4½-in midrange, 1-in metal-alloy tweeter. Power handling 160 W; crossover points 600 and 5,000 Hz. FR 28-25,000 Hz; sens 86 dB SPL/W/m; imp 7 ohms. 16 x 39½ x 10½ in; 63 lb. $1,295/pr
Model 2W Powered Subwoofer
Slot-loaded design with three 8-in drivers, 300-W amp. Features feed-forward error correction; 6-dB/oct crossover. Adjustable subsonic frequency at 10 Hz; sensitivity at 10 Hz; crossover frequency at 10 Hz; sensitivity at 10 Hz. $1,250

VSM-1. 2-Way On-Wall Speaker
Shielded coaxial design with 6½-in woofer and 1-in critically damped fabric-dome tweeter. Features 6-dB/oct crossover. Power handling 100 W, crossover point at 3,500 Hz: FR 70-21,000 Hz; sens 86 dB SPL/W/m; imp 8 ohms. 12½ x 3½ x 5 in; 30 lb. $795/pr

VCC-1. 2-Way Center Speaker
Shielded coaxial design with 6½-in woofer and 1-in critically damped fabric-dome tweeter. Features 6-dB/oct crossover. Proximity switch to compensate for boundary effects. Power handling 200 W; crossover point at 3,500 Hz; FR 150-21,000 Hz proximity switch on/off, 300-21,000 Hz proximity switch off. FR 86-10,000 Hz; sens 86 dB SPL/W/m; imp 8 ohms. $2,750/pr

VELODYNE
DF-661. 3-Way Speaker
6-in woofer, 6-in midrange, and 1-in tweeter. Features "distortion-free" aluminum-cone drivers. Power handling 300 W; FR 60-20,000 Hz ±2 dB. $1,799/pr

F-1200R Powered Subwoofer
12-in driver; amplifier-rated at 100 W. Features servo control: 85 Hz high-pass filter. Line-level input/output: speaker-level input/output. Adjustable low band 40-100 Hz; remote control. FR 20-85 Hz ±3 dB. $1,095

VA-1012X Powered Subwoofer
10-in driver; amplifier-rated at 80 W. Features servo control: 12-in passive radiator: gain compressor circuit: passive crossover at 85 Hz. 6 dB per oct. Line-level input/output: speaker-level input/output. FR 28-85 Hz ±3 dB. $749

LD-3C 2-Way Center Speaker
Two 6½-in woofers and 1½-in tweeter. Features magnetic shielding; "distortion-free" aluminum-cone drivers. FR 70-20,000 Hz. $649

VA-810X Powered Subwoofer
12-in driver; amplifier-rated at 100 W. Features servo control: 85 Hz high pass filter. Line-level input/output: speaker-level input/output. Passive crossover at 85 Hz, 6 dB per oct. FR 17-250 Hz ±0.2 dB. $495

LD-2. 2-Way Speaker
6-in woofer and 1-in tweeter. Features magnetic shielding; "distortion-free" aluminum-cone drivers. FR 70-20,000 Hz ±2 dB. $399

WATFORD
Q50 6 3-Way Speaker
Dual 6½-in woofers. Shielded. FR 42-18,000 Hz; sens 90 dB; Oak veneer finish. 22 x 9 x 13 in; 35 lb. $349
Kit form. $289

WHARFEDALE
Modus Sub-Bass Subwoofer
Bandpass-tuned, dual-cavity enclosure with two 6½-in drivers. Features fire-retardant acoustic wadding. Spring-clips inputs and outputs for both channels. Power handling 100 W x 2; FR 35-120 Hz; sens 88 dB SPL/W/m; imp 8 ohms. $1,250
Black ash-effect vinyl with black front. 8½ x 15½ x 5½ in. $229/pr

Modus II Special Edition 2-Way Center Speaker
Rear-ported, passive radiator design with 4-in woofer, 4-in bass radiator, and 4-in high-frequency driver with copper-capped pole piece. Features magnetic shielding. Spring clips inputs and outputs. Power handling 50 W (program); FR 80-22,000 Hz; sens 88 dB SPL/W/m; imp 6 ohms. Black finish. 5½ x 15½ x 5½ in. $229/pr

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Unfortunately, some of our speaker prices in the fall 1995 Stereo Buyers Guide were misprinted. We greatly appreciate Stereo Review giving us the opportunity to print a correct list of 1995 prices per speaker. If you have any questions please call us at 1-800-KLIPSCH.

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CF 1 $550 each

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KG 3 1/2 $300 each

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Lindbergh $1200 each
Quintet $1200 each
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Belle Klipsch $150 each
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Reflex II $495 each

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Greg Brown on the Road

Greg Brown's voice is a gruff, sea-faring baritone, trolling at the bottom of its register in search of a tune. It's not conventionally pretty, but it's just right for his songs—contemporary folk and blues veined with gospel and rock and wrapped around hard-won meditations on sensuality, mortality, and spirituality. In "The Poet Game," his tenth album, the forty-five-year-old son of an itinerant preacher and "Prairie Home Companion" favorite reflects on a life lived as a poet—a singer-songwriter—and wonders if he would do it all again if he had the choice.

Traveling the road, the circuit of his craft, Brown's poet runs into the comical characters that populate the latest Boomtown, the ghosts of old lovers who still gnaw at his heart (Lately), and his own frequent inability to make the right decisions (One Wrong Turn), often with irreversible results. At times, he also encounters his alter ego. In Ballingall Hotel, a place he goes to do things he might not always report, he knocks on the wrong door one night and finds it answered by himself as an old man—"so drunk and so poor" he thinks he won't visit that ugly old hotel again. But of course he does, just as he receives one day the disturbing specter of Sadness, a temptress and seducer who comes to do to him what he's done to others. Creepy and affecting, the song's hiccupping chorus becomes a mocking ode to guilt and shame.

Brown's ambivalence about living a life beyond the established parameters of morality and taste comes to the forefront in Lord, I Have Made You a Place in My Heart, a down-on-my-knees plea for forgiveness and salvation. But at the same time the protagonist is clearing away a spot "among the rags and the boxes and the dirt . . . and old moving boxes full of hurt," he recants, hoping the Lord will "take a good look—and then leave." The Devil wins out, after all.

"The Poet Game" is full of unforgettable images and well-lit snapshots of the human condition. Yes, it's reminiscent of middle-period Bob Dylan—and blessed with the snake-charm electric and Weisenborn lap guitars of Bo Ramsey as well as a raw knot of temperate session players. But on its own terms it's a powerful statement about trying to make sense out of missed opportunity and discarded treasures—large and civic, small and private. Think of it as an elegant examination of scar tissue.

Alanna Nash

Emanuel Ax Explores Haydn

When Emanuel Ax's disc of four Haydn sonatas was issued by CBS Masterworks nearly six years ago, there was no announcement of a complete cycle, although the pianist was quoted as saying he would like to record one. It is only now that a second such
collection has appeared, and there is still not so much as a “Vol. II” in the labeling to indicate an ongoing series. With the passing of years there have been some changes in the packaging—the label is called Sony Classical now—but obviously not in the depth of Ax’s commitment to Haydn; this set of sonatas is even richer and more stimulating than its predecessor.

Three of the four sonatas in the new collection are in minor keys and contain no small amount of drama. Ax makes it clear at the outset, in the Sonata No. 47, in B Minor, that he takes this music very seriously, that he will realize its character by keeping the lines clean and the momentum solid rather than by introducing gratuitous interpretive emphases. The alert, straightforward delivery of the B Minor Sonata’s remarkable finale realizes its almost operatic proportions while assuring the listener there will be no spill-over into histrionic excess.

The same can be said of the way Ax presents the subtly different drama of the succeeding Sonata in E Minor, No. 53, and in the extended opening moderato of the two-movement Sonata No. 32, in G Minor, he achieves an extraordinary range of mood and feeling with the very simplest of means. The program very effectively concludes with the relatively sunny E-flat Major Sonata, No. 59, which relieves the tension of the three preceding works without any diminution of substance.

Whatever emotional character one feels in these performances seems to arise directly and unedited out of Haydn’s own creative impulse. More than any pianist who has recorded these sonatas since Emanuel Ax

Gilbert Kalish (whose Nonesuch series was not completed), Ax succeeds in balancing sobriety with wit and intellectual power with pure virtuosity. The recorded sound tends to be a little plummy here and there, but in general it is both life-like and well-defined.

Richard Freed

HAYDN:
Piano Sonatas Nos. 32, 47, 53, 59
Emanuel Ax
SONY CLASSICAL 53635 (61 min)

Wayne Kramer Makes Punk Rock For Grown-Ups

Wayne Kramer played guitar with the MC5, a band whose name of late is frequently preceded by the word “legendary.” And with good reason: The MC5’s music—an incendiary and, in retrospect, daringly original amalgam of high-energy British hard rock à la the Who, the R&B roots of their Motown adolescence, and Sixties free jazz—was one of the crucial elements in the evolution of both heavy metal and punk. Now Kramer has returned, backed by some of the young turks he’s inspired over the years, with “The Hard Stuff,” his first proper solo effort in ages. And, not surprisingly, it’s a glorious contradiction—a punk-rock record for adults.

On one hand, it’s loud, fast, angry, political, and funny, all descriptions you could have applied to Kramer’s original band. In fact, in many ways you can look on it as the fourth MC5 album, the one they never made (Kramer himself makes that point with a passionately felt cover of the 5’s Poison). But on the other hand, “The Hard Stuff” is also quite obviously the product of a grown-up perspective, and it stakes out its own contemporary territory through some exceptionally sharp lyrics and genuinely inspired instrumental support from a bunch of latter-day punkers, including members of Suicidal Tendencies and Bad Religion.

In Pillar of Fire, for example, when Kramer describes 1994 America (“The Huxtables can’t save us / Willy Horton takes the point / St. Theresa of the Roses works a topless joint”), the political message is altogether more sly than in the old days, the 5’s passionate agitprop now replaced by corrosive wit and satire. And there’s more of a pop edge here than the 5 usually mustered; the songs are concise, tuneful, and beautifully constructed. Many of them, like the opening Crack in the Universe, reverberate in your head as classics after one or two listenings.
Still, none of this newfound sophistication renders the music any less tough. Kramer's guitars still blaze at dangerous speed, and his vocals (underutilized in the Sixties) have just the right teenage insouciance. As a result, "The Hard Stuff" is the coolest example of youthful aggression tempered with adult smarts this side of John Hiatt's new live album, a blast (in more than one sense of the word) from start to finish.

A sad postscript: I got "The Hard Stuff" just a few days after word came that Fred "Sonic" Smith, Kramer's guitar partner in the MC5, had died suddenly. For what it's worth—and this may be the highest praise I can give the album—I'm pretty sure Smith would have adored it.

Steve Simels

WAYNE KRAMER
The Hard Stuff

Crack in the Universe; Junkie Romance; Bad Seed; Poison; Realm of the Pirate Kings; Incident on Stock Island; Pillar of Fire; Hope for Sale; Edge of the Switchblade; Sharpskin Suit; So Long Hank

EPITAPH 86447 (44 min)

Arthur Honegger's hard-edged and somber Symphonies Nos. 2 and 3, composed during and in the immediate aftermath of World War II, receive at the hands of Mariss Jansons and the Oslo Philharmonic their finest recorded realizations since Karajan's memorable 1973 versions for Deutsche Grammophon. This is not to denigrate other distinguished recordings, but rather to assert that the virtuosity and expressive passion that Jansons and his orchestra achieve can only be described as exulted, and EMI has come through with tremendously brilliant and full-bodied sound from Oslo's acoustically excellent Konserthus.

The Symphony No. 2, for strings alone, has a dark, agitated first movement, an intensely grim central slow movement growing out of a two-note ostinato figure, and an exultant finale that culminates in a chorale with melodic line doubled by trumpet. The Symphony No. 3 ("Liturgical") opens with a movement titled "Dies irae" that bespeaks the devastation visited upon the European continent in musically wrathful terms—the brass figures almost sound like an S-O-S in Morse code. The middle movement, "De profundis clamavi" ("Out of the depths I cry"), is in the nature of a Requiem for European civilization, with just a touch of light gleaming through midway. The "Dona nobis pacem" finale, anything but peaceful at the start with its mindless marching cadence, suggests redemption at the close with seraphic bird song from the solo flute.

The filler piece on the disc, Honegger's celebrated youthful evocation of a steam railroad, Pacific 231 (the numbers refer to the configuration of drive-wheels), gets the most faultily exciting run that has come my way over the past fifty years. Jansons not only gets the hang of the piece as cinematic tone painting but, more important, grasps its fundamental contrapuntal structure. The result is viscerally thrilling. This CD is a must for both musical content and sound quality.

Honegger's Requiem for Europe

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Oslo Philharmonic. Jansons cond.
EMI 55122 (58 min)

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Conductor Mariss Jansons

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**EAGLES**

**Hell Freezes Over**

GEFFEN 23725 (74 min)

Performance: Accurate

Recording: Very good

You've heard this before: A guy goes to see a doctor. The doctor says, "Have you had this before?"

"Yes," says the guy.

"Well," says the doc, "You've got it again."

Same thing applies to the new Eagles album. Have you liked them before? You'll like them again. Have you hated them before? You'll hate them again. Not much cared before? You won't much care again.

Yes, you've heard this before.

"Hell Freezes Over" contains eleven familiar Eagles tunes recorded live before an audience at the taping of an MTV special. It's a remarkable performance, at least none of them is making its fourth appearance on an Eagles album. Get Over It, which comes first, is a snappy attack on our selfish society. Love Will Keep Us Alive is a droopy, moon-eyed tribute to love. The Girl From Yesterday is a weepy country tune about a woman who continues to pine for the guy who dumped her. And Learn to Be Still offers instruction about how to grow up from Don Henley (who I guess knows an awful lot about the subject). New though these songs may be, however, they still hear a striking resemblance to older Eagles stuff (particularly the slow ones). You should know that before you buy a whole album expecting four totally fresh tunes. Yup, you've heard this before.

**FATIMA MANSIONS**

**Lost in the Former West**

RADIOACTIVE 11149 (51 min)

Performance: Angry

Recording: Very good

There's no less likely, or more potent, a combination in rock than an articulate punker, but Cathal Coughlan of Fatima Mansions is the genuine article. "Lost in the Former West" is simply the slammest-ever disc released in 1994, harder and angrier than anything short of Nine Inch Nails yet disarmingly intelligent in its dissection of all that ails us. Hybridize the Doors with the Sex Pistols, and you'll have some idea of Fatima Mansions' dark magic and disenchanting outlook.

Coughlan, who poses on the cover in a dead-on mockery of Liberate's conspicuous excess, sees what kindred spirit Walter Becker referred to (in his wonderful "11 Tracks of Whack") as "a great civilization in the terminal stages of a steady moral/mental/spiritual decline." Instead of marching along, numbly insensitive, Coughlan and Fatima Mansions resist for all they're worth, toughening their punkish rudeness with a furious forward thrust that sounds an apocalyptic alarm about the New World Order.

"Something bad is giving birth to something new that's even worse," Coughlan snarls in Something Bad as keyboards wobble and flutter like distant sirens and guitar chords sluice the air with an edgy note of panic. He revives anti-papist conspiracy theory in Popemobile to Paraguay, a black comedy with overtones of Brecht-Weill. Nigh on everything in "Lost in the Former West" comes off like an anthem for storming the ramparts. The band seals their antipathy with an epiphany "for the drivel of the former West" that is eerily unwavering in its intimations of finality: "Let the dirt cover all, cover all / For it's the mother of us all and our bed when we fall / We belong nowhere."

**STEVE GOODMAN**

No Big Surprise

RED PAJAMAS 008 (two CD's, 149 min)

Performance: Classic Goodman

Recording: Varies

Steve Goodman will always be labeled a contemporary folk singer, out of the Chicago folk boom, but his talent was considerably broader than that, as is shown by this comprehensive anthology set (one disc of studio recordings, one of live). From the jazzy Talk Backwards to the country-ish City of New Orleans and You Never Even Call Me by My Name, the western-swing Between the Lines, and the solid pop of Bobby Don't Stop and I Just Keep Falling in Love, Goodman was an outrageously inventive, often wry songwriter with a knowing, amusing delivery.

While the recording quality ranges from
poor to excellent. Most of the material, some of it more than twenty years old, sounds perfectly fresh and quintessentially American. It’s impossible not to think of several of Goodman’s contemporaries, especially John Prine, while listening to such satire as Watching Joey Glow and the gentle Elvis Imitators. But Goodman and Prine were both at the brain stem anyway (they duet here on Sunset) and influenced each other from their coffeehouse days.

This collection also contains several previously unreleased songs, which have a tossed-off quality but still prove affecting. Listening to the unfamiliar songs, especially, I wondered what kind of music Goodman might have made today. Would he have drifted farther out on the MOR sea with his sometime collaborator Bill La-Bounty? Or would he have become country music’s only full-fledged Jewish cowboy star, with the mandolin of Jethro Burns still ringing in his head? Trying to decide which way he’d have gone is only part of the fun of listening to this anthology.

JOHN HIATT
AND THE GUILTY DOGS

Comes Alive at Buokan
A&M 540 284 (76 min)
Performance: Right tight
Recording: Sixties

The title “Comes Alive at Buokan?” is a great goof on two of rock’s career-building, history-making, decade-defining live albums. The cover depicts John Hiatt as a rock-star Godzilla attired in a Japanese workout wardrobe, mouth open mid-scream, karate-chopping his guitar like some heavy-metal maniac. It’s a very funny commentary on the distance between a thoughtful singer/songwriter and a lost generation of bands that rocked on automatic pilot, peddling not much more than ego-laden clichés. At the same time, Hiatt and his Guilty Dogs rock so flat-out and righteously here that you’re left thinking he could have worn (or ought to wear) the mantle of Platinum-selling rock-and-roll icon.

The Guilty Dogs are a lean-and-mean trio that gets to the nitty-gritty essence of a well-chosen batch of Hiatt’s late-model songs. Particularly impressive is the combination of his rhythm guitar—he whacks at his acoustic as if to Sun Studios born—and the lead guitar of Michael Ward, who tags these songs with salty riffs that give them a Stax/Volt soul feel. Given those reference points, it’s no wonder that the South in general and Tennessee in particular recurs throughout the program.

“Comes Alive” is a summation and celebration of Hiatt’s post-booze days—raucous, proving that one can rock with authority and still be a temperate family man. In fact, he makes vignettes of family life and committed conjugal love—such as Your Dad Did and Real Fine Love—work as soulful rockers drawn from the fabric of adult life. And he and the band put a funky spin on tunes like Memphis in the Meantime and Thing Called Love, rattling along in a home-cooked groove that sounds like an old Ford clomping down a rut-filled dirt road. And when it comes to flat-out, up tempo, spinto-the-finish rockers, Hiatt and company come out swinging on Tennessee Plates and Slow Turning. Cheap Trick, make way: These guys could dust you in a battle of the bands, even at Budokan.

GEORGE JONES
Cup of Loneliness
MERCURY 522 635 (two CD’s, 126 min)
Performance: Work in progress
Recording: Vintage

Before George Jones became the country singer’s singer, he stood in awe of Hank Williams, Lefty Frizzell, and Roy Acuff. And when he began recording in 1954, it was often the voice of Hank, Lefty, or Roy that came out of his mouth. This fifty-one-song set traces Jones’s journey toward finding his own chench-jawed, drop-note style, from his early Starday tracks (No Money in This Deal) through the end of his Mercury days (1962), after which he left for United Artists and labels beyond. While it contains his first versions of Why Baby Why (a Cajun dance number) and the two tunes in which he finally began to sound like George Jones, White Lightning and Who Shot Sam, there are lots of other gems here, ranging from the gospel track Take the Devil Out of Me, the rockabilly Maybe Little Baby, and the Gothic I’m Gonna Burn Your Photo Down to Flame in My Heart, a duet with Virginia Spurlock that foreshadows Jones’s great duets with Melba Montgomery and Tammy Wynette.

Don’t think of this as “just old tracks.” Consider it a honky-tonk primer.

P.P.

MADONNA
Bennie Benack
MAVERICK/SIRE 945767 (52 min)
Performance: About-face
Recording: Lush

Maybe Madonna had her antennae up, sensing the country’s mood-swing to the right long before the Election Day results confirmed it. In any case, she’s gone from Sex object and uncensored chronicler of personal “Erótica” to lonely, emotionally vulnerable former party girl yearning for something more than sexual thrills to fill the void.

Painted in warmer, more human tones than its immediate predecessor, “Bedtime Stories” is the deepest she’s gone into self-revelation since her definitive work, “Like a Prayer.” and, as on that album, the musical palette is varied, colorful, and absorbing, transcending the automatic dance-trance groove thing that has often dominated her music. Here the grooves are balanced by songs of a more cerebral bent, and you don’t have to “shake your body” to enjoy them—though you might just want to.

In the opening track, Survivor, she puts it all down to an ordinary girl’s trying to get by in a wicked world: “I’ll never be an angel / I’ll never be a saint, it’s true / I’m too busy surviving.” More revelatory are the songs in which she doesn’t so much defend as bare herself, such as Love Tried to Welcome Me and Sanctuary, where she sounds like a more contemporary Astrid Gilberto, exhalting breathy, daphnian vocals into a trance-like dreamscape of sound. The orchestration of Love Tried and her wispy, circular vocals on Sanctuary are especially captivating examples of her mood-weaving magic. She gets cosmic on Bedtime Story ("Traveling to the arms of unconsciousness") and then closes the album with the sweet, soulful Take a Bow, sung with innocent grace against a melody that glints with Oriental accents. The upshot of all this is that on “Bedtime Stories” Madonna doesn’t so much abandon sexuality as a theme as rely on it less, reclaiming her artistry by digging deeper into herself.

P.P.
DAVE MATTHEWS BAND
Under the Table and Dreaming
RCA 66449 (63 min)
Performance: Eclectic
Recording: Superb

Just when it seems that there's nothing new under the sun, along comes the Dave Matthews Band, comprising a singer/songwriter/guitarist, violin and saxophone virtuosos, and a precision-tooled rhythm section with both rock power and jazz finesse. Pound for pound, this band from Charlottesville, Virginia, features some of the best musicians around. Working in a style of their own devising—if it touches on any genre at all, it probably comes closest to the neo-hippie ethos of bands like Blues Traveller and Phish, they’ve built a Dead-head-loyal following from the ground up by touring clubs and making converts one town at a time on the strength of their smart, committed, gimmick-free music. Matthews is a lucid dreamer and idealist whose folk-jazz forays call to mind Bruce Cockburn, another square peg who wins fans with a combination of artistry and perseverance. He and his band are a marketing specialist's nightmare: I certainly wouldn't know which record-store bin to file them in, and that’s one of the reasons I like them so much.

The music in “Under the Table and Dreaming,” their second album, unfolds with almost classical precision, providing tight frameworks onto which the soloists get to drape some striking coloration. It’s very musicianly stuff, somewhat at odds with the ramshackle spirit of rock, but it can be absorbed and appreciated on its own iconoclastic, uncompromising terms. P.P.

JIMMY PAGE AND ROBERT PLANT
No Quarter
ATLANTIC 82706 (76 min)
Performance: What took them so long?
Recording: Quite good

“No Quarter,” of course, carries the subtitle “Jimmy Page & Robert Plant Unledded” because it’s the soundtrack from an MTV “Unplugged” special. That series has made the tax advisers of several rock-and-roll stars very busy people. Jimmy Page and Robert Plant were aware of that, of course, and you could dismiss this album as an attempt to revive the flagging careers of two middle-aged rockers. But I hope it doesn’t come to that.

“Unledded.” The way I hear it, the subtitle tells us what’s great about this album in two senses:

1) “Unledded” as in “got the lead out,” as in worked more quickly and diligently on something. Plant and Page have dilly-dallied about working together again, with only a couple of live reunions and some fleeting studio work, since the breakup of Led Zeppelin in 1980. But this album brought them together for real, in a sum-is-greater-than-the-parts kind of way. Even if they haven’t produced an entire album of original material—there are only three new songs here, all tasty—they’ve virtually reinvented ten of their old songs that everyone else in hard rock has been ripping off for years.

2) “Unledded,” as in “free of a heavy burden,” as in a metal alloy that tastes great and is less filling. Plant and Page unplugged themselves for this album with real intelligence: unlike some other yahoos who’ve stripped themselves of amplification for MTV, they did it selectively. As a result, the soft stuff packs an even greater wallop because it sits next to some hard stuff. What’s more, Page and Plant have drawn even more deeply upon their North African influences while not losing touch with their bluesy roots—the Mississippi-Morocco axis has never been stronger. In Nobody’s Fault But Mine and Four Sticks, the arrangements are pungently spiced with North African strings, woodwinds, and percussion. And those are only warm-ups for the closing track, Kashmir, which treats Middle Eastern strings and percussion as equal partners in riff-trading of a sublime, wonderfully multicultural son.

For consumer guidance, I feel I must point out another way in which this album is unledded—as in “not the Led Zeppelin you may have been craving.” It doesn’t give you full-blown electric blues-rock or a wealth of Page solos. I, for one, don’t mind.
I suspect that these guys will plug in again together soon enough, and that should produce something just as swell. If you can't accept this album in the meantime...well, that's your loss.

R.G.

SHOW BOAT
Toronto Revival-Cast Recording
QUALITY 257 (73 min)
Performance: Uneven
Recordings: Good

As one of the great, enduring works of American musical theater, like Gershwin's Porgy and Bess, Show Boat flourishes decade after decade because its glorious Kern-Hammerstein score overrides a relentlessly problematical book. For all its once-daring sociological elements, Show Boat remains a banal romance, cliché-ridden and sticky with stereotypes. On disc, of course, the music is on its own, as in this recording of the much-touted 1993 Toronto Arts Centre production that recently moved to Broadway with a number of amendments and cast changes. But without the benefit of the spectacular stage design and performing pizzazz Harold Prince brought to the production, what we get is decidedly uneven.

A laudable effort to restore music cut from the original 1927 production and to integrate songs from later stage and film versions is undercut by too many misguided tinkerings with Robert Russell Bennett's original orchestrations. And as Joe, Michel Bell is just no match vocally for such predecessors as Paul Robeson, William Warfield, and Bruce Hubbard in the musical keystone Ol' Man River. Rebecca Laker, Lonette McKee, and Mark Jacoby (as Magnolia, Julie, and Ravenal, respectively) sing quite well in the other major roles, but the legendary Elaine Stritch makes a vocal shambles of Parthy. As a memento, this recording has its merits, but it's a far cry from the superb 1988 Angel/EMI version.

STEREOLAB
Mars Audiac Quintet
ELEKTRA 61699 (67 min)
Performance: As groovy as they wanna be
Recordings: Good

Stereolab is a pop-psychedelic sextet from the U.K. that swirled together the elements of Cocteau Twins, Velvet Underground, Soft Machine, and Hatfield and the North. What Stereolab has in common with those acts is a mystical/magical sense of the way sound defines feeling. A dadaist sensibility rules the treatment of lyrics—occasional track titles like "Jukebox," "Dada," and "No More Money to Buy" set the tone for an aesthetic that's far from standard pop. In this way, Stereolab is the pop equivalent of the early VU, jettisoning their distant melodic lines for a much more hypnotic, dense approach that's as much a sonic experiment as a work of art.
sionally sung in French with a flute-like lilt; what they mean is less relevant than how the vocals blend into the kaleidoscopic matrix. Cool vocal overlays from two of the women in the group serve as textural elements in an auditory-emotional experience that transcends explanation. Watery-sounding Vox and Farfisa organs recall 1960's garage combos. Chords and melodies are rudimentary but as delicious as ripe strawberries, uncomplicated by inflated "progressive rock" ambitions. It all flows together like one big happy uptempo sonic mantra, an action painting for the ears.

**TAMMY WYNETTE**

**Without Walls**

EPIC 52481 (39 min)

**Performance:** Embarrassing

**Recording:** Good

It's tough for middle-aged country stars to get on the charts these days. Desperate to improve their chances, they often record duets with younger performers—usually hunks. Tammy Wynette's already done that with the cream of the country crop, so for "Without Walls" she turned to pop legends—Elton John, Sting, Cliff Richard, Smokey Robinson, Aaron Neville, and others. Yet, except for her pairing with Lyle Lovett on If You Were to Wake Up, the results suggest that Wynette has about as much business singing with these folks as Socks the cat has in chatting up Lassie. Everything's out of kilter, from the phrasing to the musical attitudes. And on the romantic songs, you don't believe for a second that she and Cliff Richard feel anything for each other except admiration for their successful careers.

Wynette, whose smoky voice still throbs with genuine emotion, is much more touching on two solo performances, the pop ballads If It's the Last Thing I Do and What Do They Know. Otherwise, it's sad that a talent of her caliber has sunk to this kind of ploy. Hear it and weep.
The complete Blue Note recordings
BLUES NOTE 7243 (4 CD's, 208 min)
Performance: Must hear
Recording: Good

When Thelonious Monk emerged on the jazz scene in the 1940's, many thought his music was "far out," as the expression went. Yes, he clearly had a unique approach to bebop, and he wasn't exactly conventional in his social behavior, but if his music was eccentric—and it often was—we are all the better for it. In fact, although he was in many ways an iconoclast, Monk was drenched in tradition, often enriching his work with personal attributes. What some called eccentric was really Monkian whimsey, and whimsey has always been a salient ingredient of jazz.

"The Complete Blue Note Recordings" consists of previously released performances and rarer alternate takes recorded between October 10, 1947, five days after Monk turned thirty, and September 11, 1958, by which time he had long since moved on to other labels. Monk had been active on the New York scene for close to a decade when he made his recording debut as a leader in the spirited session that opens this set. In this sextet date, which included Gillespie disciple Miles Sullivan on trumpet and drummer Art Blakey (who was about to embark on his own productive association with Blue Note), Monk was remarkably faithful to the bop conventions of the day, but it wasn't too long before the real off-with-their-head-sheets Monk emerged. He was already there for the next session, only nine days later, Kenny Dorham, Milt Jackson, Lou Donaldson, and Lucky Thompson are among the players who joined him in subsequent sessions.

Monk returned to Blue Note in 1957 and 1958 on guest dates with Sonny Rollins and John Coltrane, respectively. The five Coltrane tracks that conclude this collection were recorded live at the Five Spot: if you have the CD on which these tracks were first issued you may notice a difference in pitch—this version is a half-step lower, where it belongs.

Some of the alternate takes amount to overkill, but this is an important slice of Monk from a period when people were learning to accept and appreciate his music. Highly recommended.

C.A.
**Popular Music**

**Quick Fixes**

**The Chieftains**
The Long Black Veil
RCA 62702 (59 min)
The Irish traditionalists are joined by rockers Ry Cooder, Sinead O'Connor, Van Morrison, and Mark Knopfler, among others, and for a change the genre-bending really works. Best moment: Keith Richards slipping the signature riff from Satisfaction into The Rocky Road to Dublin. S.S.

**Jessica Harper**
A Wonderful Life
ALCAZAM! 2001 (46 min)
A thoroughly charming album of songs for kids by Jessica Harper, the actress who wanted to kill Steve Martin in Pennies from Heaven. Trivia note: The guitar work is by Gary Myrick, who once played in a band with Paul Simonon of the Clash. S.S.

**Doug Hoekstra**
When the Tubes Begin to Glow
BACK PORCH 2828 (42 min)
Here's a genuine find—a low-key, deliber-ately minimalistic modern folk record that combines the instrumental eccentricity of recent Tom Waits with the hushed intimacy of early Nick Drake without really sounding like either of them, let alone anybody else you can put your finger on. Original, and very impressive. S.S.

**Loveboy**
Loveboy Classics—Their Greatest Hits
COLUMBIA/LEGACY 66648 (71 min)
Does anybody out there really think the word "classics" belongs next to the name of the band responsible for Working for the Weekend and Almost Paradise? S.S.

**The Instant Monty Python CD Collection**
VIRGIN 39820 (six CD's, 402 min)
The Pythons' entire recorded output—eight LP's worth, including a live album and the Holy Grail soundtrack—plus a lavish booklet, and, no contest, it's the funniest boxed set of all time. If hearing Eric Idle croon The Meaning of Life in a cheesy French accent doesn't make you laugh, consult your physician. S.S.

**Songhai 2**
HANNIBAL 1383 (50 min)
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The premiere of Swan Lake and the start of Tchaikovsky's career as a ballet composer. It is followed by Sleeping Beauty in 1890 (Tchaikovsky's own favourite) and the Nutcracker in 1892.
BACH: “Coffee” Cantata (BWV 211); “Peasant” Cantata (BWV 212); Durchlauchtster Leopold (BWV 173a) 

Roschmann; Saint-Gelais; McMillan; Les Violons du Roy, Labadie 

DORIAN 90199 (73 min)  
Performance: Stylish  
Recording: Sparkling  

The myth about J. S. Bach as a conservative religious composer is so pervasive that probably nothing will ever dissipate it. But listen to the three secular cantatas on this CD: one in praise of coffee written to be performed in a Leipzig coffee house, a cantate burlesque in peasant dialect commissioned by the royal music director in Dresden, and a birthday ode to an early patron. Although composed in three different periods of Bach’s life, they are all in perfectly up-to-date styles and as sincere -sounding and fun -loving as anything any opera buffa composer ever produced.

The performances here, with the German soprano Dorothea Roschmann and the Canadians Hugues Saint-Gelais (tenor) and Kevin McMillan (baritone), come from Quebec, where Bernard Labadie directs Les Violons du Roy. Although not quite a period -instrument ensemble, this chamber orchestra is very much at home in the Baroque, and the performances have a lot of style and secular sparkle. They are also a lot of fun and should go a long way toward validating the astonishing idea that Bach was a real person with a sense of humor and a love of life. E.S.

BERLIOZ: Les Troyens  
Soloists; Montreal Symphony Chorus and Orchestra, Dutoit  
LONDON 443 693 (four CD's, 238 minutes)  
Performance: Stirring but flawed  
Recording: Luscious

Hector Berlioz was obsessed with the poet Virgil all his life; when he was a little boy, the Aeneid was his favorite bedtime reading. "Virgil," he wrote in his autobiography, "was the first to find a way to my heart and to enflame my growing imagination." He never lived to see his massive opera based on the Roman epic staged in its entirety, but today Les Troyens (The Trojans) is widely recognized as one of the great masterpieces of Romantic opera. It is also notoriously difficult to cast, requiring a heroic tenor, two dramatic sopranos, and a whole slew of accomplished singers in smaller parts with varying vocal demands.

London’s new recording of the opera, conducted by Charles Dutoit, is itself heroic and epic in many ways, but in the end it is disappointing because of an insurmountable flaw in the cast. The opera revolves around its hero, Énée (Aeneas), who sings with little respite through the work’s four hours. The leading Aeneas in the world right now is Gary Lakes, who takes on the role in this recording. While he has amazing endurance and a certain rough-and-ready artistry as a stage presence, his voice is not a pretty thing, and the microphone tends to emphasize its defects. He has a tight production, especially in the upper register; in his final duet with Dido, his attempts to convey heightened emotion sound almost hysterical. Surrounded by a number of excellent French-speaking singers, Lakes reminds you that he was a high-school football star in Texas. The only other recording of this opera, conducted by Colin Davis on Philips, has Jon Vickers in his prime as its Aeneas, and the inevitable comparison is a blow against the new recording.

It's a pity, for in almost every other respect Dutoit's set is superior, and devotees of the opera will certainly want to have it. His conducting is crisp and refined, and his brisk tempos, using Berlioz's metronome markings, reveal the work’s Classical affinities. Deborah Voigt sings with burnished brilliance of tone as Cassandra, suffusing the prophetess’s predictions with dark foreboding; Françoise Pollet makes an exquisitely elegant Dido, though she sounds less than rapturous in her love duet with Aeneas at the close of Act IV. It is a great luxury to have among the bit players as fine a singer as John Mark Ainsley.

The American pianist Grant Johannesen is celebrating the fiftieth anniversary of his recital debut with a recital at Carnegie Hall on February 18. Faure will be on the program, appropriately enough, as Johannesen was the first to record his complete works for piano. Can’t get to Carnegie Hall? A recently released three-disc Vox Box titled "Grant Johannesen Plays French Piano Music" features a tour de force program of works by Franck, Saint-Saëns, Chabrier, Debussy, Ravel, and, of course, Fauré, all remastered from mid-1970's recordings.

Pianist Grant Johannesen

Deborah Voigt: a brilliant Cassandra
fers" when the most original and successful, and often performed work in Britten's rather extensive theatrical output. It is small and practical (seven characters, thirteen musicians), intensely dramatic, and musically inspired. And it now has a contemporary recorded version that is fully up to its powerful dramatic and musical requirements.

Fear and passion lie close to the surface of this story (about a governess who struggles with a pair of ghosts for the souls of the two children in her care), but Britten chose to cast the entire work within the strict frame of a theme and fifteen variations set for an orchestra of chamber soloists. The result is not less but more theatrical, the tension between the formal, rational elements and the emotional, irrational elements is a part of the theme and dramatic mystery of the piece.

This recording, the latest in an ongoing Britten Edition from the Aldeburgh Festival, is one of the best so far. Stuart Bedford is an opera conductor who has made a speciality of the composer's work. The cast is strong, with soprano Felicity Lott as the Governess and tenor Philip Langridge as Quint, her antagonist for the boy Miles, a sort of serious version of the Addams Family kid. The Governess is the only "real" character in the piece but also a very ambiguous personality (she doesn't even have a name), and Lott's performance is highly specific; both character and dramatic conflict are expressed directly through a singing voice that is, if not strictly speaking beautiful, always musically controlled and emotionally precise. Langridge performs the recitative-like prologue in a very neutral way, but he gives a hair-raising performance as Quint; vocally he is outstanding throughout.

The children, Sam Pay and Eileen Hulse, both give striking readings, Pay's being particularly effective. The Aldeburgh Festival Ensemble, a chamber orchestra of soloists, makes a deep impression. Bedford's direction keeps the stage action in the foreground while maintaining an essential musical clarity that supports rather than competes with the vocal/dramatic action.

On one level, The Turn of the Screw is simply a ghost story; on another, it is a psychosexual drama of enduring power. Taken either way, it makes good theater. The score is both accessible and multilayered, and as a music-drama of a dark night of the soul, it makes an excellent listening experience.

E.S.

**CLASSICAL MUSIC**

**CHOPIAN:** Piano Trio; Cello Sonata; Polonaise Brillante, Op. 3
Frank; Ma; Ax; Osinska
SONY 53112 (72 min)
Performance: Committed
Recording: Most agreeable

In this nearly complete collection of Chopin's chamber music, Yo-Yo Ma and Emanuel Ax of course perform the two works for cello and piano, and they are joined by violinist Pamela Frank in the trio. An unexpected bonus, played by the Polish pianist Eva Osinska, is the hitherto unknown solo version of the Polonaise Brillante, a work composed as early as 1829 for the noted musical amateur Prince Antoni Henryk Radziwill to perform with his daughter, who was to be Chopin's piano pupil. Since the prince was not a first-rate cellist, the composer wrote a much less taxing part for the cello than for the piano. Ma and Ax, like virtually all other performers of the works now, play it as revised some sixty years ago by Emanuel Feuermann, who substantially enhanced the cello part. The solo-piano version, which Chopin apparently prepared for Princess Wanda to perform without her father, receives its première recording here. The piece is every bit as fetching in the one form as in the other.

There is no want of commitment in the two larger works, either, but because Chopin could not help writing more idiomatically, more securely, and therefore far more expressively for the piano than for other instruments, the piano part stands out as strikingly in the trio and even the sonata as in the two concertos. Ax is the hero of this enterprise: his every encounter with Chopin seems to deepen his response in terms of both affection and technical mastery, and here one senses the generous spirit motivating his string colleagues. The sound is most agreeable throughout the program.

R.F.
Holst: The Planets; Egdon Heath
BBC Symphony, Andrew Davis
TELDEC 94541 (64 min)
Performance: First-rate
Recording: Handsome

Andrew Davis’s new recording of The Planets is one of the most appealing items so far in his consistently impressive British line series for Teldec. Indeed, it would be hard to find any version of this much-recorded work that is more convincing in respect to tempos throughout the seven movements. Only “Jupiter,” despite the good pacing, is somewhat less than fully characterized, a little wanting in robustness. Both “Saturn” and “Neptune” are illumined by a rare level of sensitivity (and the women of the BBC Symphony Chorus are exceptionally well focused in the latter).

While this handsomely recorded Planets does not supersede those conducted by Judd, Dutoit, Susskind, or Ozawa—some of which happen to be more economical as well as outstandingly musical—it is definitely in the same class, and, unlike those others, it comes with an additional work, a similarly persuasive account of the later, Hardy-inspired tone poem Egdon Heath. By itself that may make the disc attractive to Holst fans now that Adrian Boult’s definitive version on London is gone. R.F.

ZELENK: The Firebird; Symphonies of Wind Instruments
London Symphony, Nagano
VIRGIN 45032
Performance: Mixed
Recording: Very good

A very delicate and refined performance of the complete Firebird ballet (which includes lots of eccentric and colorful music not part of the familiar suites) is combined here with a curiously sluggish performance of the Symphonies of Wind Instruments, a unique masterpiece written in 1920 in a genre that Stravinsky never again attempted. The reading is too soft; Nagano has missed the hard rhythmic qualities that make the music work. That’s unusual for this gifted young American, who is now the principal conductor of the London Symphony. Nagano usually excels in the large-rhythmic-form department. Listen to what he does with the complete Firebird: The fragmentary and seemingly incoherent panтомimes that connect the well-known suite sections (but are omitted in the various versions that connect the well-known set pieces) are pulled together in a musical and theatrical way that, even without the staging, gives the piece a sense of dramatic completeness. E.S.

WAGNER: Die Meistersinger von Nürnberg
Soloists: Chorus and Orchestra of the Bavarian State Opera, Sawallisch
EMI 55142 (four CD’s, 256 min)
Performance: Smooth and engaging
Recording: Excellent

Let me begin with the “bottom line”: This first recorded Meistersinger in more than fifteen years is, with some reservations, a major success. Conductor Wolfgang Sawallisch sets the overall tone early on, in Pogner’s address, “Das schöne Fest Johannis tag.” It’s an important announcement, yet Kurt Moll delivers it in a conversational manner, lightening his rich voice and shedding ponderousness without losing eloquence. The same light touch is sustained throughout: The Act III Prelude impresses more with tenderness than solemnity; tempos are propulsive, textures are transparent, and the Munich orchestra, whose association with the score is legendary, performs with distinction.

Two of the principals, Ben Heppner and Cheryl Studer, are exceptional. If I begin, ungraciously, with the tenor, despite the good pacing, is somewhat less than fully characterized, a little wanting in robustness. Both “Saturn” and “Neptune” are illumined by a rare level of sensitivity (and the women of the BBC Symphony Chorus are exceptionally well focused in the latter).

While this handsomely recorded Planets does not supersede those conducted by Judd, Dutoit, Susskind, or Ozawa—some of which happen to be more economical as well as outstandingly musical—it is definitely in the same class, and, unlike those others, it comes with an additional work, a similarly persuasive account of the later, Hardy-inspired tone poem Egdon Heath. By itself that may make the disc attractive to Holst fans now that Adrian Boult’s definitive version on London is gone. R.F.

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Oh, “Susannah”!

The great successes of American verismo are two or three operas of Menotti, Douglas Moore's *The Ballad of Baby Doe* (the opera that brought Beverly Sills to prominence), and Carlisle Floyd's *Susannah*. None of these have been served well by recordings in the past, but *Susannah* least of all. Virgin's new version—which comes to us from, of all places, Lyons, France—is, for all intents and purposes, its first real recording.

*Susannah*, a setting of a story from the Apocrypha transposed to Appalachia, was written and composed in 1954 by the twenty-eight-year-old Floyd, and, not surprisingly, passion, impetuosity, and white heat are its salient characteristics. Since taking off from the unlikely platform of Florida State University, where Floyd taught, it has been revived at least four times in New York City Opera and has had more than 200 productions around the country. Yet until now the only recordings have been a mono pick-up of that first Florida performance and a couple of pirated tapes of the opera. Furthermore, and for all intents and purposes, its first real recording.

But why Lyons? The reason, of course, is Kent Nagano. This outstanding American conductor has built Lyons into a major center for offbeat opera. And he managed to recruit a major American cast for this project: Cheryl Studer in the title role, Samuel Ramey as the Reverend Olin Blitch, who turns the village against Susannah and eventually seduces her, and Jerry Hadley as her revenge-seeking brother. These are all powerful, first-rate singers and performers, and they are comfortable with both the Americana and the verismo aspects of the piece. The secondary roles are equally well cast, most notably Kenn Chester as Little Bat. Lyons is a southern town, and this is a southern, largely Italianate performance. And it suits. The idea may come from the Bible, and the locale may be Western Tennessee, but the theatrical and musical setting owes a lot to Mascagni’s *Cavalleria Rusticana*. The Smokies replace Sicily, gospel songs replace Catholic hymns, and Appalachian folk songs stand in for Mediterranean moralism; instead of “rustic chivalry” we have “down-home bigotry.”

*Susannah* has all of the faults and virtues of verismo: exotic, pseudo-folklore underlined to a fault by some very unsubtle music, but also a simple, strong story of basic human prejudices and passions told in a theatrical manner and with a passionately inspired score.

It is not quite a traditional operatic tragedy not only because of Floyd’s attractive neo-Appalachianisms, but because he devised an ending that in some small measure resists totally tragic doom and gloom. And his strong take on bigotry, rooted in the experience of the McCarthy period, has kept its relevance, particularly because Susannah is a strong-willed and independent woman who ultimately refuses to be a victim.

The star-studded recording has the virtues and the faults of the work itself: it is more powerful in its parts than as a whole. Every one of the main characters is delineated with vocal force and character; what seems to be missing is the relationship between these elements. Fortunately, Nagano’s firm hand holds everything together, and the result is as important as it is unexpected. This surprising recording has been a long time coming; it represents a major step forward for American opera.

**Floyd**: *Susannah*

Studer, Hadley, Ramey, others; Lyons Opera Chorus and Orchestra. Nagano

*Virgin* 45039 (two CD's, 95 min)

---

**G.U.Y. KLUCEVSEK**

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**JOHN MARKS JMR4 (53 min)**

Performance: Wit and grit

Recording: Excellent

There are, to my knowledge, only two avant-garde art-music accordionists in the world, both vastly skilled and extremely droll performers with huge repertoires and a willingness to try just about anything. I know because I wrote a piece for one of them. William Schimmel, and I was amused and delighted by this new recording by the other, Guy Kluecvek.

There are a lot of tributes here. Most of the music is the performer’s own, including the title piece, a tribute to Bela Bartok entitled *Three Microoids* (“Eleven Large Lobsters Loose in the Lobby” is one of them), a tribute to Astor Piazzolla, and two other works based on world music of one sort or another. Outside contributions include John Zorn’s wacky tribute to Road Runner cartoons (don’t ask), William Duckworth’s “Slow Dancing in Yugoslavia,” and Fred Frith’s wonderfully musical and hilarious “Disinformation Polka,” complete with yips from the performer. These all have the wit and grit of live performances, and, not surprisingly, that is what Kluecvek plays the freebase accordion, an instrument with notes instead of preset chords in the left hand; it is a difficult instrument here played to a fare-thee-well. This is the freebase fantastic, a funny and original album by an unusual artist.

**E.S.**

(Review continues on page 154)
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HAYDN: Symphonies No. 94 ("Surprise"), No. 98, and No. 104 ("London")
Philharmonia Orchestra, Slatkin
RCA 62549 (79 min)
Leonard Slatkin and RCA are recording all twelve of the symphonies that Haydn wrote for his two London visits, and they are off to a good start with a solid Vol. 1. This is "Papa Haydn" Haydn performed by a vigorous American conductor and top English players of traditional (nineteenth-century-style) instruments. Slatkin stresses both the vigor and the poignancy of this music. He doesn't really tell us anything we didn't already know, but his retelling has clarity, humor, and strong feelings, all captured in a topflight modern recording. *E.S.*

MENDELSSOHN: Violin Concertos
Takezawa, Bamberg Symphony, Flor
RCA VICTOR 62512 (53 min)
Kyokou Takezawa's playing is, as always, stylish and tasteful in both the E Minor and the D Minor concertos, the well-credentialed Mendelssohnian Claus Peter Flor is an exceptionally sympathetic collaborator, and the recorded sound is downright luscious. A highly enjoyable presentation by any measure. *R.F.*

RACHMANINOFF: Symphony No. 2; Scherzo in D Minor; Vocalise
St. Petersburg Philharmonic, Jansons
EMI 55140 (67 min)
In terms of sonic richness and brilliance, this recording is a joy, but others are clearly more febrile and interpretively. I admire the conductor's control and the mostly superb playing in the Second Symphony but find little to suggest a deeper involvement. Nothing very special in the Vocalise, either, though the scherzo by the thirteen-year-old Rachmaninoff is set forth with a straightforward charm that makes it more than agreeable. *R.F.*

TORKE: Four Proverbs
Bott, Argo Band. Torke
Monday; Music on the Floor; Tuesday
London Sinfonietta. Zagrosek
ARGO 443 528 (60 min)
Michael Torke's fresh (youthful) chamber orchestra music suggests Stravinsky reborn as a serious and thoughtful minimalist. *Four Proverbs* is a sweet, almost folksy setting of words from the Bible that seem almost intentionally lost in the shuffle. *Monday, Tuesday, and Music on the Floor* (which gives its title to the album) are full of cheerful repetition and rhythmic guile. Near performances by vocalist Catherine Bott and a studio band under the composer as well as the London Sinfonietta under Lothar Zagrosek. *E.S.*

WAGNER FOR ORCHESTRA
Cincinnati Symphony, Lopez-Cobos
TELARC 80379 (77 min)
At its best, as in the *Faust* and *Tannhäuser* overtures, Jésus Lopez-Cobos brings some very telling touches to this generously filled CD, which also includes the overtures to *Rienzi* and *The Flying Dutchman*, the Meistersinger prelude, and the Prelude and *Isolde*. In general it is the lascivious Romantic melodic lines that stand out in all of these readings. The *Faust* Overture with its eb and flow comes off best, and the *Tannhäuser* Pilgrims' Hymn is splendidly sonorous and sumptuously recorded. *D.H.*

TCHAIKOVSKY: The Children's Album; Melodrama from "The Snow Maiden"; Serenade for Strings
Moscow Virtuosi, Spivakov
RCA VICTOR 61964 (60 min)
Vladimir Spivakov and his Moscow Virtuosi, augmented by some winds and percussion, give us a CD of easy-listening Tchaikovsky. The orchestrations of the *Children's Album* pieces range from the innocuously pleasant to the excessively cute—give me the piano originals! The brief excerpt from *The Snow Maiden* makes a wistful interlude before the lovely *Serenade*. Op. 48, which gets a crisp, well-recorded, but small-scaled performance (the composer intended it for a larger body of strings). *D.H.*
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30 Years Ago
In the February 1965 issue, composer Igor Stravinsky compared recent recordings of his \textit{The Rite of Spring}. His favorite: a French import by Boulez ("Excellent, but not quite as good as I had hoped"). His least favorite: a Deutsche Grammophon LP conducted by Herbert von Karajan ("Generally odd...there are no regions here for Germanic soul-searching").

New products this month included CM Laboratory's CC-1 transistorized control center (preamplifier) and 350 70-watt power amplifier; the James B. Lansing transistorized SG520 Graphic Controller, a preamp with slider controls and distortion under 0.15 percent; the Scott LK-72B 80-watt amplifier kit ($150); and Sonotone's Sonomaster bookshelf speaker system, which could handle 40 watts of average input. In test reports, Julian Hirsch examined the Leak Sandwich speaker system, acoustically damped to suppress unwanted resonance ($190), and Sony's TC-756, a $450 portable four-head tape recorder that he felt was "close enough to professional performance standards to make it suitable for the most discriminating amateur."

Diva Fever: In Best of the Month, George Jellinek hailed an Angel version of \textit{Carmen} starring Maria Callas as "in a word, sensational...the most convincing and most exciting \textit{Carmen} ever recorded."

Stereo Review, Feb./1965

20 Years Ago

Among the new products previewed this month were Sony's TC-756, 1975.

10 Years Ago
Our eighteenth annual Record of the Year Awards included some of the decade's biggest-selling LP's as winners—Bruce Springsteen's "Born in the U.S.A.," Tina Turner's "Private Dancer," and "Purple Rain" by Prince. The issue's cover story was a profile of violinist Isaac Stern, the recipient of SR's 1985 Mabel Mercer Award. Sign of the times: a special CD award, to a Mahler Ninth conducted by Herbert von Karajan on DG, as well as nods to long-form videos by David Bowie and Devo.

Another sign of the times: Julian Hirsch examined the $1,200 Pioneer CLD-900, the world's first combi-player for both CD's and laserdiscs, which he called "one of the most versatile and technically sophisticated pieces of home electronic entertainment equipment we have seen."

—Steve Simels

Pioneer's CLD-900, 1985
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