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August 6

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S-100B

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CIRCLE NO. 30 ON READER SERVICE CARD
February 1996

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For many speaker designers and manufacturers, home theater is a relatively new idea. But the people who work at Cambridge SoundWorks—including our cofounder Henry Kloss (who also founded AR, KLH and Advent)—have been involved with the concept of home theater from the beginning. In 1969 (years before VCRs and cable TV), Henry Kloss founded Advent, the company that introduced the first home theater audio/video systems—complete with big-screen TVs and digital surround sound. We have had an ongoing relationship with the people at Dolby Laboratories, creators of Dolby Surround Sound, since Henry Kloss introduced the first consumer products with Dolby noise 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 four speakers for use as center channel speakers in Dolby Pro Logic home theater systems. All four are magnetically shielded so they can be placed near a TV or computer monitor. Center/Surround IV is a compact, one-way speaker identical to our Ensemble IV satellite speakers. $49.99. Center/Surround III is a small, affordable two-way speaker. $79.99. Center Channel is identical to a Cambridge SoundWorks Ensemble satellite (but with magnetic shielding). $159.99. Center Channel Plus uses an ultra-low, ultra-wide design that is ideal for placement above (or, with optional support stand, below) a TV monitor. $229.99.

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, describing a system that included The Surround said “in many ways the surround sensation was every bit as good as far more expensive installations.” $399.99 pr. The smaller The Surround II is arguably the country’s best value in a dipole radiator speaker. $249.99 pr.
Opens The Way To Killer An Affordable Price."

Stereo Review

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

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

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CIRCLE NO. 6 ON READER SERVICE CARD
LETTERS

Pioneer AC-3 Receiver
I recently purchased a Pioneer VSX-D3S receiver and found David Ranada's test report in December extremely helpful in setting up my system, especially for obtaining proper low-frequency effects output. I was, however, dismayed to read that he found background noise when using the AC-3 or Pro Logic modes. For the record, my unit exhibits no such noise in any surround mode compared with two-channel stereo — even with my ears inches away from the speakers. Is it possible that he tested a faulty unit? 
EDWIN K. BECKER
Woodland Hills, CA

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

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

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

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

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

We'd also like to mention that our Fosgate Audionics line has been integrated into the Citation line, and the new 6-Axis steering circuit offered in the 7.0 preamp represents Jim Fosgate's latest contribution to the field of multichannel processing.

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

Critical Kudos
I've tried many other magazines but soon became very disenchanted with the negative attitude of their music reviewers, who seemed to be frustrated would-be musicians who took their anger out on every artist they reviewed. This does not seem to be the case with Stereo Review's critics. You are very fortunate to have Alanna Nash on your reviewing staff. Her positive attitude, avoidance of meaningless verbiage and psychobabble, and use of words to convey meaning and tangible information all help me make my purchase decisions. Kudos also to Parke Puterbaugh, whose work I am beginning to appreciate more and more.

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

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

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

TV Color Bars
I read with interest Tomlinson Holman's article in November, "10 Tips for TV Shopping," and was particularly intrigued by the sidebar, "Using Color Bars to Improve Picture Quality." I consider myself reasonably intelligent, but a friend and I could not obtain the indicated results with the recommended Kodak Wratten #50 blue filter.

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

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

Our apologies, but somehow we printed the wrong filter identification. The correct filter to use with the color bars is a Kodak Wratten #47B or equivalent. Reference Recordings' test laserdisc, "A Video Standard" (LD-101), includes a suitable filter.
Also, the color-bars chart printed in the magazine was simply intended to suggest what the SMPTE color bars look like. The bars at the bottom of the illustration are not reference colors but an "artist's impression" of the "decoded I and Q signals," which may appear differently on different monitors.

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

November's "Autosound Preview '96" incorrectly stated that the Buick Riviera has 5/4-inch coaxial speakers in the front doors; it has separate 5/4-inch midrange drivers and ¾-inch dome tweeters.

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

Hill Stereo Review

30 YEARS AGO

Nothing comes between me and my vinyl: In his February 1966 Audio Basics column, Hans Fantel observed that "Dust clings to records with the passion of a determined lover." Meanwhile, in test reports, Hirsch-Houck Laboratories looked at Dual's 1019 automatic turntable ("difficult to fault") and Shure's SA-1 headphone amplifier, whose listening quality was "limited only by the quality of the headphones used."

Feature stories this month included Wiley Hitchcock's ode to the first generation of American composers ("William Billings and the Yankee Tunesmiths"), a roundtable discussion with Acoustic Research honcho Edgar Villchur and Larry Seligson of Consumer Reports on the topic "What Is the Measure of a Good Hi-Fi System?", and Leonard Altman's "Musical Composition: Is It For Men Only?," which posited the following: "While this writer could easily name any number of (at least) psychologically bewhiskered woman composers, there would seem to be no prospective Louisa van Beethoven or Pauline Hindemith among them."

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

10 YEARS AGO

The Certificate of Merit, now named the Mabel Mercer Award, was given to Ray Charles, profiled in the February 1986 issue by Chris Albertson. Record of the Year Awards for 1985 included Sade's "Diamond Life," Talking Heads' "Little Creatures," the Philip Glass soundtrack for the film Mishima, and Sir Colin Davis's recording of Handel's Messiah with the Bavarian Radio Chorus and Orchestra.

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

20 YEARS AGO

Bah! Humbug! In a February 1976 letter to the editor, John R. Waldron of Wexford, Pennsylvania, took exception to our recent critics' roundup. "Ten Performers I Hate," saying that "to publish such an article in the December issue is thoughtless. Has the Christmas spirit in this country depreciated to the point where we express our hatred instead of love during this season?"

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

20 YEARS AGO

Rotel RA-1412 integrated amplifier, 1976

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

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

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

Elton John, 1976

My Guru, Baba Rum Raisin: Reviewing "Canyon," the latest from New Age musician Paul Winter, Mark Peel dismissed the genre as a "quasi-jazz form that is to real jazz what a white-wine cooler is to Wild Turkey." — Steve Simels
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All of which inspired Popular Science to award the new Lifestyle® 20 music system the 1995 "Best of What's New" award. Not only is it recognition of the sheer elegance of the music center with 6 CD changer; it's testament to the sheer artistry of the sound. The room brims with the lifelike realism of music reproduced by 4½" Jewel Cube™ speakers and a hideaway bass module. A feat that many may aspire to, but only Bose advanced technologies achieve.

In fact, you might say all Lifestyle® systems are not so much engineered, as inspired. For more information and retailers near you call 1-800-444-BOSE Ext. 713.
Music to Your Ears

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

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

How it Works

You only have two ears, yet you hear in three dimensions. Patented SRS technology is based on a natural psychoacoustic phenomenon, known as Head Related Transfer Functions or HRTFs, that have been largely ignored by modern sound reproduction technologies. HRTFs allow your brain to localize sound because the spectral characteristics, or frequency response, of the sound varies. These "spatial cues" supplied primarily by the outer ear, or pinna, are transferred to the brain—enabling you to position sounds very accurately in three-dimensional space. SRS technology essentially mimics these diffractive effects of the pinna by extracting information from a recording that originally came from the sides and rear. This ambient information gives you a sense of acoustic space. SRS then uses HRTF-based corrections to cause the ear to perceive these sounds in their original spatial relationships. The result is that the sense of realism you perceive from reproduced sound is dramatically enhanced.

Enhance your System

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

The Holy Grail of Audio

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

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

▲ AUDIOLAB
The Zq technology used in the Audiolab Model 8000Q preamp is said to eliminate coupling capacitors from the feedback and signal paths while avoiding the transient noise associated with direct-coupled designs. The 8000Q has six line inputs, three tape outputs, a headphone output, and a remote control with source, volume, and muting. A front-panel gain control adjusts the output to match power amps and speakers of varying sensitivity. Price: $1,495. Audiolab, distributed by Artech Electronics, Dept. SR, P.O. Box 1980, Champlain, NY 12919. • Circle 120 on reader service card

▲ MB QUART
MB Quart makes it easy to match its Domain speaker line to your room decor: Just choose any of ten custom wood finishes for each speaker's grille/frame assembly, or the top and bottom panels of a center speaker or subwoofer. Eight models are offered, including two-way bookshelf speakers, floor-standing towers, and, for home theater, a powered subwoofer, a center speaker, and a wall-mountable dipole surround. Price: bookshelf, tower, and surround speakers, $299 to $899 a pair; center speaker, $399; subwoofer, $549. MB Quart, Dept. SR, 25 Walpole Park S., Walpole, MA 02081-2532. • Circle 122 on reader service card

▲ MORDAUNT-SHORT
Mordaunt-Short's Performance 860 speaker's 33⅓-inch-tall cabinet is made of ResinRock, a material that combines concrete, styrofoam, and rubber. Drivers include two 6½-inch woofers, a 4-inch midrange, and a 1-inch dome tweeter. The low-frequency limit is given as 35 Hz. Price: $2,500 a pair. Mordaunt-Short, distributed by Audio Plus Services, Dept. SR, P.O. Box 3047, Plattsburgh, NY 12901. • Circle 121 on reader service card

▲ MISSION
The Mission M-Time is an integrated home theater system that includes a Dolby Pro Logic decoder (upgradable to AC-3), two built-in powered subwoofers rated at 60 watts each, a center speaker, and amplifiers for three front and two surround speakers rated at 100 and 40 watts per channel, respectively. The top can support a TV with up to a 35-inch screen, and the 28-inch-wide cabinet can hold a VCR and a laserdisc player. Price: $3,995. Mission Electronics, Dept. SR, 400 Matheson Blvd. E., Unit 31, Mississauga, Ontario L4Z 1N8. • Circle 123 on reader service card
NEW PRODUCTS

▲ SOUNDDRMA
The Soundstream Pro P61 car component speaker set combines a 61/2-inch mica-filled poly-cone woofer, a 1-inch soft-dome tweeter with a neodymium magnet, and an outboard 24-dB-per-octave crossover with Mylar capacitors and a tweeter-level control. Bandwidth is given as 50 Hz to 20 kHz, sensitivity as 90 dB, and power-handling as 50 watts continuous, 100 watts peak. Woofer mounting depth is 2 3/4 inches. Price: $249. Soundstream Technologies, Dept. SR, 120 Blue Ravine Rd., Folsom, CA 95630.

▲ MERIDIAN
Meridian's Model 518 digital processor, which slips between a digital signal source (a CD player or DAT deck) and an outboard D/A converter, is said to provide jitter reduction, noise-shaping, and selectable digital pre-emphasis. Selectable word sizes for the input and output allows matching, say, a 16-bit source with a high-resolution 20- or 24-bit D/A converter. Price: $1,650. Meridian, Dept. SR, 3800 Camp Creek Pkwy., Bldg. 2400, Suite 112, Atlanta, GA 30331.

▲ PROLINE
If your CD or tape collection is a monument to chaos, you can get organized with ProLine's AVM-8 oak multimedia storage center. The 29 1/2-inch-tall unit has a swiveling base and adjustable shelves that hold 224 CD's, 66 videotapes, or 256 audio cassettes, or a combination of them. Price: $150. ProLine, Dept. SR, P.O. Box 27682, Denver, CO 80227-0682.

▲ CARY AUDIO DESIGN
Cary Audio Design mixes vacuum tubes with modern digital electronics to create the CD-300 CD player. It features dual 20-bit digital-to-analog (D/A) converters and a proprietary circuit that is said to reduce transient distortion and eliminate a possible source of harshness in playback. The CD-300 is also available with a decoding chip for CD's using High Definition Compatible Digital (HDOD) encoding. Price: $1,995; $2,694 with HDCD chip. Cary Audio Design, Dept. SR, 111-A Woodwinds Industrial Court, Cary, NC 27511.

▲ POLK AUDIO
Polk's RT7 bookshelf speaker features the company's Acoustic Resonance Control (ARC) port system, two ports of different lengths that are said to be specially tuned to supress internal cabinet resonances and to improve midrange accuracy. The 19-inch-high cabinet, finished in black ash vinyl, houses a 7 1/2-inch woofer and 1-inch dome tweeter on a low-resonance 1-inch-thick baffle. Magnetic shielding accommodates home-theater use. Frequency response is given as 49 Hz to 25 kHz -3 dB and recommended power as 20 to 150 watts rms. Price: $450 a pair. Polk Audio, Dept. SR, 5601 Metro Drive, Baltimore, MD 21215.
More Than Just Cable!

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

At MIT® we've discovered that standard audio cables are not efficient conductors of musical information, especially in the lower frequencies. No matter how expensive the materials used, there are limitations that cable alone just cannot overcome.

MIT's solution is the Terminator network. This patented technology was designed to overcome the limitations of "just cable." Improving tonality and signal efficiency, the Terminator delivers more of the music signal for better sound and a more satisfying overall listening experience.

Try MITErrmator™ interfaces in your own system. Most MIT® retailers offer a no-risk home trial program. Call 916-888-0394 for the location of your nearest authorized MITErrmator™ dealer.

CIRCLE NO. 26 ON READER SERVICE CARD
NEW PRODUCTS

**AIWA**

Dolby S noise reduction is a key feature of Aiwa's budget-conscious AD-S750 cassette deck. Others include Dolby B and C noise reduction, Dolby HX Pro headroom-extension circuitry, and Aiwa's own Data System, which automatically sets recording bias and sensitivity for optimum recording on any tape formulation. Feather-touch logic controls, a fluorescent display, twelve-segment level indicators with peak hold, music sensor, and a full-function remote control are also included. Price: $325. Aiwa America, Dept. SR, 800 Corporate Dr., Mahwah, NJ 07430.

**AMC/WELTRONICS**

AMC's DAC 8 D/A converter is said to bring improved sonics to older CD players or laser disc players with a digital output at an affordable price. Features include four switched digital inputs (each 16 or 18 bits), an EIA standard output, and a tape loop for digital recording. The DAC 8 uses Philips' latest single-bit converter chip, with automatic sampling-rate detection (32, 44.1, and 48 kHz) and continuous calibration. Price: $200. AMC, distributed by Weltronics, Dept. SR, P.O. Box 80584, San Marino, CA 91108.

**ALLSOP**

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

**INNOVATIVE SOUND SYSTEMS**

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

The dual-subwoofer Ensemble® speaker system by Henry Kloss. $599.99 factory-direct.

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

There is no other speaker system like it. Designed to perform in your home—not in a laboratory.

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

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

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

Big sound without the big boxes.

Ensemble consists of four separate speaker units; two for each stereo channel. Two powerful, but ultra-slim subwoofers reproduce the deep bass, while two compact satellite units reproduce the rest of the range.

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

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

High Performance Review

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

Why two subwoofers?

Subwoofer/satellite speaker systems that use one subwoofer can and do sound terrific (in fact, we offer a full range of single-subwoofer systems). But for the ultimate in breathtaking, accurate sound reproduction, and the most powerful bass performance, you should have two subwoofers. Here’s why:

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

Ensemble is now available with either its original charcoal Nextel finish with black subwoofers, or a new version with white hand-finished satellites and white vinyl subwoofers for no additional charge.
Ensemble offers more experience that room placement is the uniformity of bass response is obtained.

Subwoofers are placed in the room, better problem. To quote Audio magazine, “At low a room. Two subwoofers can solve that have the best value in the world.

Bass “nulls” and “peaks” in different areas of listening room. Depending on room acoustics and speaker placement, a system can produce bass “nulls” and “peaks” in different areas of

Cambridge SoundWorks “may have the best value in the world.” Audio Magazine

A great many people presume that very large, very expensive “tower” speakers are inherently better than subwoofer/satellite speakers. Nothing could be further from the truth. You can spend hundreds of dollars more for a speaker system that doesn't sound as good.

Factory Direct Savings

Ensemble is available factory-direct for only $5999 with a full 30 -day risk-free home audition. Listen to Ensemble in your home, with your music. If you aren't happy, return it within 30 days for a full refund. We even reimburse your original UPS ground shipping charges in the continental U.S.

To order factory-direct, for a free catalog, or for the nearest store location, call 1-800-FOR-HIFI (1-800-367-4434)
**Sticky CD’s**

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

**WILLIAM A. STOLZ**  
Mays Landing, NJ

**A** Occasionally it does happen that incompatibilities occur between certain discs and players, and the sort of misbehavior you describe can be the result. With the disc you sent me, however, the cause is much more straightforward. A careful examination revealed two parallel scratches about a millimeter apart, a short way into the recording. They were on the label side, so you may not have noticed them, but they were deep enough to have penetrated the aluminum layer. This became apparent when I held the disc up to a window — I could see daylight through the scratches.

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

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

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

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

**Tweakable Speakers**

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

**BARRINGTON CORNWALL**  
Brockton, MA

**A** Speakers with level controls for the various drivers are not unknown, and biamplified systems, which use an external electronic crossover and separate amplifiers...
for the tweeter and woofer, usually give you that sort of control. But matching a speaker to a room's acoustics has very little to do with the relative levels of the drivers and everything to do with the distance and angles of the speaker to the adjacent surfaces and to the main listening position. You can only adjust those by moving the speaker around to find the optimum position.

Screechy Tapes

I have a number of open-reel tapes, some of which are twenty years old. When I try to play them, they quickly develop a mechanical screech. All I want to do at this point is dub the tapes to another medium, a mechanical screech. Scrape flutter is a sign that some of the tape's natural lubrication has been lost and is notoriously difficult to get rid of once it starts. You may have to resign yourself to trashing those tapes, but before you do, there are some things you can try. Make sure that every surface the tape touches is absolutely clean; you may have to clean your recorder after each playing if the tape is shedding oxide. If the recorder holds the tape against the playback head by means of a felt pressure pad, use a toothpick or pin to fluff up the felt so that the tape will move over it more smoothly. If that doesn't work, slip a thin layer of soft flannel between the pressure pad and the tape, you can hold it loosely in place with a bit of Scotch tape. If none of that works, try playing the tapes on a different machine. If the noise is absent, borrow that machine to make your copies.

Room of Hard Knocks

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

BERNARD ONGCOL
Dubai, United Arab Emirates

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.

Better AUDIO for your VIDEO!

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Model 1
Phase-correct main speaker
"The standard for affordable speakers."

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Phase-correct main speaker
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Three driver, 300 watt amplified subwoofer
"Rocks the foundation."

Model 3
Ultra high-performance phase-correct main speaker
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Phase-correct wall-mount loudspeaker
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In its pursuit of perfection, specialty audio has established high-fidelity standards that only the best speakers can reach.

Now your home theater system can meet these standards. A VANDERSTEEN phase-correct home theater system creates a coherent and expansive sound-field with exceptional detail and superior dialog intelligibility. You will hear why "boxless" is definitely better as the system's incredible realism heightens your emotional involvement in your films.

For almost 20 years, VANDERSTEEN AUDIO has built affordable loudspeakers true to both science and music. If you are looking for a system that convincingly reproduces every nuance of a film as easily as it conveys the essence of music, we can direct you to your nearest carefully selected VANDERSTEEN dealer.

DIMENSIONAL PURITY VANDERSTEEN AUDIO
116 West Fourth St, Hanford, CA 93230
(209) 532-3324
CIRCLE NO. 10 ON READER SERVICE CARD
Loudspeaker Measurements: Fact or Fiction?

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

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

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

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

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

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

Well, of course, we can’t! Nevertheless, each of the numerous measurements that can be made affords some insight into the nature of the speaker being evaluated. Over the last forty-odd years, I have evolved a practical procedure that represents a compromise between an ideal goal and the harsh reality of the situation. It gives me part of what I am looking for: a frequency-response curve in a room that has been used for more than 600 speaker tests, a rough measurement of the speaker’s horizontal dispersion (the degree to which its output fills a 90-degree angle in front of the speaker), and its sensitivity (the sound-pressure level it produces at a distance of 1 meter with a standard input of 2.83 volts, corresponding to 1 watt into an 8-ohm resistance). I also measure the distortion of the woofer (bass driver) as a function of frequency, at a drive level corresponding to a 90-dB sound-pressure level (from the complete system) in the middle frequency range. This often provides a clue to the system’s useful low-frequency limit.

Although a speaker’s “frequency response” is different at every location, direction and distance, in addition to being influenced by the acoustic treatment of the room, I make an attempt to determine a speaker’s frequency response under my own more or less controlled (and admittedly nonstandard) conditions.

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

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

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

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

Summing up, we have a situation where the end result — a perceived sound quality, normally different for every listener, that defies fully objective measurement — may be hotly debated by untold thousands of audio enthusiasts. But in the end, what really counts is what brings pleasure to the person who buys the product. What sounds good to you is good — for you!
The HCA-2200 has all the features and flexibility any audiophile could want...,” notes Stereophile. Sure, it’s nice to be hailed as a “benchmark.” But what, exactly, does that mean? Well, let’s read the quote in context:

“While the HCA-2200 has virtually unlimited brute power, it has enough finesse to let the music come through largely unscathed. Over the last six months it has proven, with a variety of speakers in both my listening rooms, that it’s a benchmark product against which other amplifiers can be measured. If an amp of equal or greater price isn’t at least as good as the HCA-2200, it doesn’t cut it.”

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

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

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

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

Enough quotes. It’s time to experience one yourself. Just visit your local Parasound dealer and learn that “benchmark” is the expert’s way of saying you don’t have to break the bank to get the best. And you can quote us on that.

PARASOUND affordable audio for the critical listener
Parasound Products, Inc. 950 Battery Street. San Francisco, CA 94111 • 415-397-7100 • Fax 415-397-0144
The Klipsch KG.5 Audio and Home Theater System.
It's still $999.

What are you waiting for?

You can own a six speaker system that will blow you out of your chair for under $1000! We aren't talking about cheap sound for a cheap price, or small speakers that sound small. This is Klipsch "just like live" sound with a price that fits your budget and your space.

The KG.5 System features speakers that deliver amazing power and clarity for their size. They're sonically matched to give you realistic sound reproduction for music and movies. Award winning Klipsch technology delivers the performance attributes that make recorded sound come to life - high efficiency, broad dynamics with low distortion, controlled directivity and flat frequency response.

And like every Klipsch speaker we've built in the past 50 years, the KG.5 System can tackle the demands of digitally recorded music and motion picture soundtracks for the ultimate audio and home theater experience.
Yamaha RX-V2090 Receiver and DDP-1 AC-3 Decoder

DAVID RANADA • TECHNICAL EDITOR

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

Even without the DDP-1, the RX-V2090 is Yamaha's top A/V receiver. As such it contains the most deluxe embodiment of Yamaha's acclaimed multichannel digital sound-field processing and the highest output power ratings in the company's receiver line, 100 watts a channel for the main front and center speakers and 35 watts to each of four surround/auxiliary outputs, as well as the standard complement of high-end receiver features. Those include a tuner with forty presets, a programmable remote control, on-screen display, and multiroom capability with a small, separate remote.

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

### DIMENSIONS

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

### WEIGHT:

- Receiver: 39 1/4 pounds
- Decoder: 13 1/2 pounds

### PRICE:

- Receiver: $1,499
- Decoder: $599

### MANUFACTURER:

Yamaha, Dept. SR, P.O. Box 6660, Buena Park, CA 90622-6660
**TEST REPORTS**

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

If you don’t have seven speakers — the equivalent of a standard home-theater system plus the front auxiliaries — you can fold the auxiliary front reflections into the main left and right front speakers via a rear-panel switch. I would not recommend this option, however, since it is essential to the creation of a proper stereo image that any artificial front reflections come from different directions than the sound from the main left and right speakers. I’d rather give up the auxiliary front signals altogether than mix them in with the main stereo channels. For much program material, in fact, a pair of dipole surround speakers on the sides of the room will provide ample spatial enhancement.

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

Rear-panel connections are provided for three A/V components (two VCR’s and a laserdisc player), a TV monitor, four audio components (two tape decks, a CD player, and a turntable with a moving-magnet cartridge). The A/V and monitor connections include both composite-video and S-video jacks. There is also a set of inputs for the DDP-1 outputs and a set of pre-out/main-in connectors, normally joined by jumpers, which are crucial to optimum AC-3 operation.

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

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

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### RX-V2090 TUNER SECTION

All data for FM only except frequency response.

**Sensitivity** (50 dB quieting)
- Mono/mono: 15/36 dB
- Mono/mono: -79.5/-71 dB
- Stereo (mostly pilot leakage): 0.12%

**Capture Ratio** (at 65 dB)
- 1.5 dB

**Am Rejection**
- 70 dB

**Selectivity**
- 88 dB
- Adjacent-channel (see text): N/A
- Hum: -70 dB
- Pilot-carrier leakage: -70 dB

**Channel Separation**
- 100 Hz: 38 dB
- 1 kHz: 45 dB
- 10 kHz: 39 dB

**Frequency Response**
- FM: 20 Hz to 15 kHz ±1.2 dB
- AM: 40 Hz to 4 kHz ±1.6 dB

**RX-V2090 AMPLIFIER SECTION**

All data for two-channel stereo operation.

**Output at Clipping** (at 1 kHz)
- 8/4 ohms: 120/193 watts
- Clipping headroom (re rated output)
- 8 ohms: 0.8 dB
- Dynamic Power
- 8/4 ohms: 138/230 watts
- Dynamic headroom (re rated output)
- 8 ohms: 1.4 dB

**Measurements**

- **Distortion at Rated Power** (100 watts, 8 ohms, 1 kHz)
  - 0.007%
- **Sensitivity** (for 1-watt output into 8 ohms)
  - CD/phone: 16/0.26 mV
- **Noise** (re 1 watt, A-wtd)
  - CD/phone: -82.5/-79.5 dB
- **RIMA Phono-Equalization Error**
  - 30 Hz to 15 kHz: ±1.25 dB
- **Frequency Response** (with tone controls centered)
  - 20 Hz to 20 kHz ±0.6 dB
- **Tone-Control Range**
  - 100 Hz and 10 kHz: ±8 dB
- **Bass Extension**
  - Maximum boost: 5.5 dB at 50 Hz

**DDP-1 AC-3 Performance**

**Reference Output Level** (1 kHz, -20 dBFS)
- Left front: 176.5 mV

**Output Level Match** (other primary channels)
- Maximum deviation: 0.17 dB

**Maximum Subwoofer-Output Level**
- All channels 30 Hz, 0 dBFS, all bass through subwoofer output: 9.11 V

**Frequency Response**
- 20 Hz to 6.5 kHz ±3 dB

**Channel Separation**
- (re output level at 0 DBFS, 1 kHz, left surround out, right surround driven)
  - Best: 123.6 dB
  - Worst: 84.3 dB

**RX-V2090 DOLBY PRO LOGIC Performance**

**Frequency Response**
- Left, right: 20 Hz to 20 kHz ±0.5 dB
- Center: 20 Hz to 20 kHz ±0.5 dB
- Surround: 20 Hz to 6.5 kHz ±12 dB

**Output at Clipping** (1 kHz, 8 ohms, channels driven individually, 114 volts AC line)
- Front left, center, and right: 110 watts
- Surround: 41 watts

**Noise** (re 1-watt output, A-wtd)
- Left, right: -74.2 dB
- Center: -80.2 dB
- Surround: -63.3 dB

**Distortion**
- (THD+N, 1 kHz, 1-watt output)
  - Left, right: 0.033%
  - Center: 0.32%
  - Surround: 0.14%

**Surround-Decoder Input-Overload Margins**
- (at 1 kHz)
  - Left, right (re 2-volt input): 1.48 dB
  - Center (re 1.414-volt input): 4.1 dB
  - Surround (re 1.414-volt input): 4.1 dB

**Surround-Channel Noise-Reduction**

**Calibration Error**
- re Dolby level (247.5 mV)
- 0 dB

**Channel Separation** (100 Hz to 7 kHz)
- Left out, right driven: >50 dB
- Left out, center driven: >50 dB
- Left out, surround driven: >34 dB
- Center out, left driven: >52 dB
- Center out, surround driven: >51 dB
- Surround out, left driven: >53 dB
- Surround out, center driven: >47 dB
cording-source selector, and another complete A/V input for temporary hookup of a camcorder or video game.

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

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

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

There is a single unswitched AC convenience outlet.

The DDP-1 is controlled only by a set of front-panel switches and a small display. The switches let you select the input, make fine adjustments to the overall output level and channel balances, turn on and adjust dynamic range compression for late-night viewing, and adjust the center- and surround-channel delays. The importance of the delay adjustments is poorly explained in the DDP-1 manual even though the setting of the center delay can make a striking sonic difference with some AC-3-encoded programs. (Ranada’s center-delay rule of thumb: Starting from 0 milliseconds, increase the center delay by 1 millisecond for every foot that the prime listening position is closer to the center speaker than to the left or right main speaker. Set the delay to zero if the center is farther away than the mains.)

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

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

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

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

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

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

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

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

sally improve pop music recordings, many of which cannot stand the added echoes without a loss of intimacy.

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

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

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

For the record, then, what you need is a home-theater speaker system that includes at least one powered subwoofer with an internal crossover that has both line-level inputs and line-level high-pass-filtered loopback outputs. Fortunately, many mid- to high-end powered subs (both standalone models and those included in home-theater speaker systems) fulfill these requirements. Depending on the speakers you already own, just adding a suitable powered subwoofer might suffice. Hook up the DDP-1’s five main outputs to the RX-V2090 as described in the manuals and connect the five (or seven) primary speakers (all but the subwoofer) in the standard fashion. Then, and here’s the important part, hook up the subwoofer using the RX-2090’s pre-out/main-in connections. Specifically, pull out the rear-panel jumpers connecting the receiver’s left and right pre-out and main-in jacks, run a stereo cable from the pre-out jacks to the inputs of the powered subwoofer (or to two separate powered subwoofers, one per stereo channel). With another stereo cable, connect the high-pass outputs of the subwoofer crossover(s) back to the RX-V2090’s main-in jacks. Set the DDP-1’s controls for “small” surround (rear), “small” center, and “large” main speakers and the LFE output for “main.” These DDP-1 settings are the unit’s factory presets. Adjust the subwoofer level as best you can.

Yamaha will undoubtedly be introducing second-generation AC-3 products that will (or should) avoid some of these hookup restrictions, which stem from the placement of the AC-3 bass-management circuitry in the DDP-1 instead of in the receiver where it belongs. But right now, if you have a suitable home-theater speaker system and you want Dolby AC-3 playback, the Yamaha RX-V2090/DDP-1 combination is a very good way to go.
The Infinity Compositions loudspeaker system was developed to meet the most critical requirements of home theater as well as conventional music systems. It consists of a group of speakers, each designed for a specific role. The heart of the Compositions group is its main-channel speaker, the Prelude. In a full Compositions home-theater installation, a pair of Preludes would be accompanied by two Quadrapole surround speakers and the matched center-channel speaker. Although as a group they complement each other and were designed to create a unified soundstage in a deluxe home theater, the various components of a Compositions system are available separately.

**Dimensions:** 54 1/8 inches high, 7 1/4 inches deep (19 3/4 inches at base), 7 1/4 inches wide

**Weight:** 8 pounds

**Price:** $3,300 a pair

**Manufacturer:** Infinity, Dept. SR, 20630 Nordhoff St., Chatsworth, CA 91311
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The line cord for the built-in subwoofer amplifier emerges from the bottom of the base, where there are also several switches. A rocker switch controls the power to the subwoofer. Normally it is left on so that a signal input can automatically activate the subwoofer amplifier, changing the pilot light’s color from red to green. A few minutes after the cessation of program input, the amplifier automatically reverts to standby status, and the light changes back to red. A small slide switch sets the bass level, relative to the higher frequencies, in three steps. Another activates the subwoofer amplifier’s automatic shut-off system, and a third changes the system’s grounding scheme.

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

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

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

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

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

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

Listening to the Prelude system with a wide variety of program material confirmed its neutrality and imaging capabilities. The soundstage was created with impressive stability. From any point in the room, it remained in the front of the room and was as “real” as the recording itself permitted.

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

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

There were no audible cues to the size or shape of the Infinity Prelude speakers — the music was simply “there.”
Selected titles available on cassette.

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Sony MZ-R3 Portable MiniDisc Recorder
DAVID RANADA · TECHNICAL EDITOR

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

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

In other ways the MZ-R3 is unlike both analog cassette decks and digital audio tape (DAT) machines. For instance, it allows you to make a double-time recording in mono, up to 148 minutes with a "74 minute" MD. During recording, track markers are entered automatically, as they pass by if you're dubbing a CD or DAT through the digital input or after any 2-second silence if you're using the analog input. The array of top-panel controls allows you to change the playback sequence of tracks, to add track markers in playback and to erase track markers, selected tracks, or the whole disc. There are three CD-like repeat modes and a DAT-like display of time information as well as a built-in date/time clock. Finally, unlike other recorders, the MZ-R3 allows you to label a homemade recording and every track on it. Letters, numbers and punctuation marks are selected with the top-panel rotary dial and the finished label scrolls by on the LCD readout whenever the disc is played, as do labels on commercially prerecorded MD's.

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

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

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

MZ-R3's officially distributed in the U.S. have a modular AC adaptor. The adaptor can charge an optional internal BP-DM20 nickel/metal-hydride battery pack ($30), which is rated for 2 hours of continuous recording or 3 hours of continuous playback. An external battery, the LIP-12 ($60), is rated for 2½ hours of recording or 4 hours of playback, but its separate charger, the ACP-MZ60A ($150), is rather expensive.

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

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

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

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

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

But as a portable playback device, the MZ-R3 triumphs over the TCD-D7 and all the analog portables I’ve used. It’s smaller and lighter than the DAT unit, fitting in an inside-jacket pocket without tearing through the bottom. It takes half as many AA cells, which last slightly longer, and its cueing is faster and more accurate.

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

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

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

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

In a twelve amplifier comparison test Video Magazine ranked the Acurus A150 amplifier number one. The Acurus received an A grade in both Sound Quality and Construction! "More importantly, this amp delivered tons of punch—significantly more than I expected from a '150-watt' amp. The sound had outstanding dynamic outlines and impact, trap drums and big bass events were impressively rendered. There was also an open, highly detailed, but never harsh character to the sound, with notable depth and 'space.'" Dan Kumin, Video Magazine

To prove to yourself that the U.S. made Acurus is superior to the foreign made Sony, Rotel, NAD, Pioneer, Parasound, Carver, Adcom, etc. go to your nearest Acurus dealer for a demonstration.
A subwoofer, as the name implies, is a loudspeaker designed to extend a music system's frequency response below the range of its normal bass driver, or woofer. Sometimes a subwoofer may be a part of the basic speaker system, but usually it's an addition to an existing system. Some subwoofers are designed to be compatible with specific full-range speakers, generally from the same manufacturer. When connected in parallel with the system's woofers, they can provide a balanced bass extension without further adjustment.

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

A subwoofer typically covers a limited range of frequencies, usually below 100 Hz (although some are designed to go as high as 200 Hz). The lower limit may be anywhere from 50 Hz to as low as 20 Hz or less, but we wouldn't consider anything with a limit above, say, 40 Hz to be a true subwoofer.

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

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

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

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

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

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

With the 100-Hz crossover setting, the maximum output occurred just above 60 Hz, dropping by 6 dB at 40
and 90 Hz. With the 80-Hz setting, the maximum output point remained at 60 Hz, but the -6-dB frequencies were 36 and 95 Hz. Finally, with the 60-Hz setting, which we used for our listening tests, there was a broad maximum from 50 to 60 Hz, and response dropped to -6 dB at 25 and 75 Hz. This sort of characteristic is typical of powered subwoofers, although it may surprise many people who expect their subwoofer to have an ideal (flat-topped) band-pass filter response. In the world of loudspeakers, nothing is ideal!

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

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

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

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

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

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

JACK DANIEL'S HEAD DISTILLER, Jimmy Bedford, has lots of folks looking over his shoulder.

Since 1866, we’ve had only six head distillers. (Every one a Tennessee boy, starting with Mr. Jack Daniel himself.) Like those before him, Jimmy’s mindful of our traditions, such as the oldtime way we smooth our whiskey through 10 feet of hard maple charcoal. He knows Jack Daniel’s drinkers will judge him with every sip. So he’s not about to change a thing. The five gentlemen on his wall surely must be pleased about that.

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

In a tradition now venerable enough that it could purchase beer legally in any state in the country, our editors and critics have chosen what they consider the top twelve pop and classical recordings of the past year. The honorees are showcased on the next two pages, along with an additional twenty-four recordings of special merit, hot contenders all. As usual, the winners — on record labels large and small — were chosen on the basis of musical interest, performance quality, and sonic excellence. This year we are also pleased to give a Special Achievement Award to a major jazz reissue, the epochal eight-CD Miles Davis set, "The Complete Live at the Plugged Nickel, 1965" on Columbia/Legacy.

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

— Robert Ripps and Steve Simels
**AL GREY**  
*Centerpiece*  
TELARC JAZZ. “One of the finest jazz albums in a long time.”

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

**BRYN TERFEL**  
*The Vagabond — English Songs*  
by Vaughan Williams, Finzi, Butterworth, and Ireland  
Bryn Terfel (baritone); Malcolm Martineau (piano). DEUTSCHE GRAMMOPHON. “Terfel’s genius lies in the astonishing freshness of his communication.”

**MARY CHAPIN CARPENTER**  
*Stones in the Road*  
COLUMBIA. “With this album, Carpenter is master of her fate.”

**JOHN HIATT**  
*Walk On*  
CAPITOL. “Filled with Hiatt’s cockeyed, sweet-and-sour wisdom.”

**BORODIN**  
*Prince Igor*  
Galina Gorchakova, Olga Borodina, Mikhail Klin, Gegam Grigorian, others; Kirov Opera Chorus and Orchestra, Valery Gergiev conducting. PHILIPS. “The music never sounded grander or more glorious.”

**JOAN OSBORNE**  
*Relish*  
BLUE GORILLA/MERCURY. “A highly resourceful singer who isn’t afraid to take risks.”

**MAHLER**  
*Symphony No. 9*  
New York Philharmonic, Kurt Masur conducting. TELDEC. “Neither the New York Philharmonic nor the Mahler Ninth has ever sounded better in a recording.”

**RANDY NEWMAN**  
*Faust*  
WARNER BROS. “Gives new meaning to the term ‘Devil’s Music.’ ”
CHOPIN
The Four Ballades; Two Waltzes; Nocturne in F Major; Three Mazurkas; Two Etudes
Murray Perahia (piano). SONY.
"... this pianist's finest hour in any recorded repertory so far."

NEIL YOUNG
Mirror Ball
REPRISE. “A desperate kind of grandeur.”

RACHMANINOFF
Piano Concerto No. 3
TCHAIKOVSKY
Piano Concerto No. 1

CHOPIN
Chamber Symphony; Grand Piano Music.
London Sinfonietta. John Adams cond. NONESUCH.

ASS PONYS
Electric Rock Music. A&M.

BACH
Suites for Unaccompanied Cello.
Mstislav Rostropovich. EMI.

Cecilia Bartoli
Mozart Portraits.
Vienna Chamber Orchestra, Gyorgy Fischer cond. LONDON.

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

JUNIOR BROWN
Junior High. MCA/Curb.

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

EMMYLOU HARRIS
Wrecking Ball. Asylum.

P J HARVEY
To Bring You My Love. ISLAND.

GUY KLUCEVSEK
Transylvanian Softwear.
John Marks.

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

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

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

SCHUMANN
The Complete Schumann on Philips.
PHILIPS.

SCHUMANN
Rheingold.
Jean-Christophe Spinosi. Orchestre de la Cité de la Musique, Louis Langrée cond. EM.

SMASHING PUMPKINS
Mellon Collie and the Infinite Sadness. VIRGIN.

THROWING MUSES
University. SIRE.

THE VELVET UNDERGROUND
Peel Slowly and See. POLYDOR.

SING FOR THE SILENT
Dawn Upshaw. "The Voice of the Voiceless." WINTER.

BRIAN WILSON
"Good Vibrations." A & M.

SING HOLLIES IN REVERSE.
EGREMONT.

SPECIAL ACHIEVEMENT
MILES DAVIS
The Complete Live at the Plugged Nickel, 1965. COLUMBIA/LEGACY.
A single-purpose product usually has a name describing its basic function — a radio, a tape player. Actually, the nomenclature is simplified for convenience: A "radio" contains a tuner to receive broadcasts, a speaker to reproduce the selected sound, and an amplifier to drive the speaker.

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

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

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

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

**AUDIO SOURCES**

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

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

Your monthly subscription fee includes a digital tuner through which you can receive more than thirty channels of continuous, near-CD-quality music around the clock — free of DJ chatter and commercials. For home-
Today's analog cassette decks offer good value. Marantz's dual-well SD-545 (S350) boasts Dolby B, C, and HX Pro as well as full-logic electronic control. Normal and high-speed dubbing is provided, along with a synchro-record function for compatible CD players.

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

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

If you're having difficulty deciding whether to buy a laserdisc player, ask yourself: Do I also need to buy a new CD player? If you do, the decision is occur consistently with many different CD's and whether any improvement is large enough to justify the higher price. Might you gain more satisfaction by investing the extra money in superior speakers or a subwoofer? Listen carefully to good demonstrations in a store, or take home a high-price player for a brief home trial, and decide for yourself.

HOME THEATER SOURCES

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

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

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

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

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

**AUDIO RECORDING**

**Analog.** Today’s analog cassette decks offer remarkably good value, especially if you mostly play prerecorded tapes. When you buy a new tape deck, the first thing you should do is play a tape with some sustained tones on it (slow piano chords or a slow melody played on a clarinet or flute). If the notes sound steady, fine. If the pitch wobbles or sounds like underwater gargling, exchange the deck for one without a wow-and-flutter problem. When making new recordings, the main issue is matching the recorder’s internal calibrations to the specific tape’s sensitivity and bias requirements. If the maker recommends a specific brand and grade of tape, try it. Or try several, but when you find a brand and grade that makes an accurate copy of a recording, keep using it.

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

Among the various Dolby noise-reduction systems, the least costly is the automatic Dolby NR system that relies on a microphone in the pen of an automatic pen recorder to detect tape hiss and cut the bias. The other systems use built-in filters.

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

**DVD AND THE LASERDISC**

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

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

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

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

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

— P.W.M.
Some high-end A/V receivers offer THX certification; the surround processor and amplifier in such models meet specs set by Lucasfilm to optimize home theater performance. The SA-TX1010 THX receiver from Technics ($1,000) delivers 120 watts to each of its five channels.

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

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

Denon's AVP-8000 ($3,500) combines three components: an FM tuner that receives Radio Data System (RDS) text, an A/V preamplifier with digital signal processing, and a Dolby AC-3/Pro Logic surround-sound decoder.
the sound quality in a subtle way. But a typical A/V receiver has a plethora of displays, knobs, and buttons.

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

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

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

AMPLIFIERS

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

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

An amplifier is often called on to
SYSTEM BUILDING

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

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

Power requirements also vary widely according to speaker sensitivity, which is usually rated by measuring the speaker's output at a standard drive level. If one speaker produces 90-DB SPL with a 1-watt input, but another speaker produces only 83 dB with 1 watt (measured at the same distance), the 7-DB difference means that the second speaker needs five times as many watts to produce the same sound level. As a general rule, it's best to shop for speakers with a sensitivity rating in the high 80's or low 90's.

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

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

SPEAKERS

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

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

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

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

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

Ladies and gentlemen, you are cordially invited to the next showing of SharpVision. Now, thanks to our Super High Brightness, we've got a picture that combines razor-sharp clarity with a brightness that surpasses most movie theaters. And it’s playing in a place where the popcorn’s better anyway... your own home. No bulky boxes. No three-beam convergence headaches. Just 40", up to a massive 200", of crisp, bright picture. So if you really want to see a memorable picture, don't go to the movies. Go to a SharpVision dealer. Call 1-800-BE-SHARP. Or visit our web site at http://www.sharp-usa.com. Then sit back, relax and enjoy the show.
Worker ants spend their entire lives bringing home sustenance to the queen and her young.

(We apologize if this sounds familiar.)

Work, work, work. And what do you have to show for it? We'd like to suggest the most thrilling home entertainment experience ever. A Pioneer® Dolby® Surround AC-3® Audio/Video Receiver and LaserDisc Player. The first in the industry, our VSX-D3S receiver with advanced AC-3 technology gives you the distinct pleasure of hearing six independent digital channels for true surround sound. Plus, all the power you demand from an advanced home theater system. The result? With our AC-3 receivers and AC-3 compatible LaserDisc players, your home theater can deliver exciting digital surround sound, which until now was heard only in top theaters. Call us at 1-800-PIONEER to find out more about our complete range of home theater equipment and for a dealer near you. After all, worker ants don't get much time off. So you might as well make the most of it.
If you've been bustling around town looking for the hottest stereo and home theater gear, it's time to let your fingers do the walking. STEREO VIEW's 1996 Equipment Buying Guide is packed with the information you need to help narrow your shopping list.

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

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

1996 EQUIPMENT BUYING GUIDE
**CD PLAYERS**

**ARCAM**

ACD71 CD Player
1-bit D/A converter. Features glass optics to focus laser; chassis suspended on air cushion; steel form chassis. Coaxial digital output. Random-play selectable; removable rack handles; remote control. FR 20-20,000 Hz ±0.5 dB; THD 0.008%; dynamic range 94 dB; S/N 98 dB; ch sep 88 dB. 17 1/4 x 4 1/4 x 11 1/2 in; 20 lb..................$899

**AIWA**

GC7-700 5-Disc CD Changer
Dual 20-bit Burr-Brown ladder-type D/A converters, 5-disc carousel. Features dual-transformer power supply; Class A analog output circuitry. Fixed- and variable-level RCA outputs; coaxial digital output. Selectable digital-domain phase reverse; remote control. FR 20-20,000 Hz ±0.5 dB; THD 0.005%; dynamic range 92 dB; S/N 100 dB; ch sep 88 dB. 17 1/2 x 4 1/4 x 11 1/2 in; 20 lb..............$700

**AUDIO ALCHEMY**

DD8 HI CD Player
1-bit D/A conversion. Features Sony-based engine, concentric-chassis design to isolate mechanism and controller mechanically and electrically; digital tracking servo; 18-bit D/A-converter resolution; detachable AC cord with integrated line filtering. Analog outputs; buffered digital output. Remote control..................$699

**AUDIO RESEARCH**

CDD1 CD Player
Features Philips CDM-12.1 drive; 3-beam laser pickup; servo/control and signal-data microprocessors; electronic digital-jitter elimination; regulated power supply. AT&T ST glass fiber-optic, BNC coaxial, AES/EBU XLR, and Toslink digital outputs; balanced-XLR and unbalanced-RCA fixed-level analog outputs. Track skip/scan, random play; repeat; vacuum-fluorescent display; remote control. FR 0.1-20,000 Hz ±0.2 dB; S/N 95 dB; ch sep 94 dB at 1,000 Hz. 2-yr warranty. 19 5/4 x 11 1/4 x 16 in: $2,995

**BANG & OLUFSEN**

Beogram CD7000 CD Player
Dual 16-bit D/A converters. Integrates with Beosystem 7000; features digital Bessel/equelliptic analog filter. Track-time, elapsed-playing-time, remaining-time, and track-number displays. FR 3-20,000 Hz ±0.3 dB; S/N 110 dB; 1 3/16 x 3 1/8 x 1 1/4 in; 18.4 lb.............$1,250

**BOSE**

20-CD Music System Complete system includes Lifestyle Music Center containing 6-disc CD changer and AM/FM tuner. Acoustimass bass module with amp rated 100 W (subwoofer) + 50 W × 2 (satellites); and two magnetically shielded Jewel Cube satellites, each comprised of two attached, rotating single-driver cubes. Music Center features Dynamic EQ; two-zone operation; 30 AM/FM presets; Video I and 2, Tape. Auxiliary inputs: brushed aluminum finish; 2 1/4 x 7 x 11 1/2 in; $1,600

**CALIFORNIA AUDIO LABS**

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

**CREEK**

CD42 CD Player
1-bit Delta-Sigma D/A converter. Features 3-beam linear laser and loader assemblies, separate power supplies for transport and D/A converter sections; grain-oriented steel transformer with separate windings; digital control circuitry; modular upgradeable design. AES/EBU digital output. Gold-plated analog RCA outputs. Pause; track skip, backlit LCD; remote control. FR 4-20,000 Hz ± 5 dB. THD 0.03% at 0 dB; S/N 90 dB; dynamic range 100 dB; ch sep 100 dB at 1,000 Hz. 16 3/4 x 3 1/8 x 11 3/8 in; 9 lb............$1,095

**DENON**

DCD-S10 CD Player
Four 20-bit D/A converters. Features Alpha processor for 20-bit resolution: linear slide motor; motor-driven volume control. Coaxial and fiber-optic digital inputs and outputs; balanced and unbalanced analog outputs. Remote with volume control.............................................$1,600

**DCD-3000 CD Player**
Four 20-bit D/A converters. Features Alpha processor for 20-bit resolution: linear slide motor; center-mount transport; motor-driven volume control. Coaxial and fiber-optic digital inputs and outputs; balanced-XLR and unbalanced-RCA outputs. Peak search; tape edit; programmable fade in/out; random play; repeat; index search; 20-track programming; display with 3 brightness settings; remote with volume control.............................................$1,400

**DCD-1015 CD Player**
Two 20-bit D/A converters. Features Alpha processor for 20-bit resolution; center-mount transport. Coaxial and fiber-optic digital outputs. ±12% digital pitch control in 0.1% steps; peak search; tape edit; programmable fade in/out, random play; repeat; index search; 20-track programming; display with 3 brightness settings; remote with volume control.............................................$550

**DCD-815 CD Player**
Two 18-bit D/A converters. Features zero-cross-distortion elimination; noise shaping. Coaxial digital output. ±12% pitch control; A/B repeat; stereo play with compatible cassette decks; tape edit; repeat; 20-track programming; 1-step digital attenuator in 1.5-dB steps; direct track access; 20-track music calendar; selectable display; remote control.....................$330

**DCD-615**
Above without digital output. Pitch control. Or A/B repeat..................$250

**DENON**

DCD-1015 CD Player
Two 20-bit D/A converters. Features Alpha processor for 20-bit resolution: linear slide motor; center-mount transport. Coaxial and fiber-optic digital outputs. ±12% digital pitch control in 0.1% steps; peak search; tape edit; programmable fade in/out, random play; repeat; index search; 20-track programming; display with 3 brightness settings; remote with volume control.............................................$1,400

**DENON**

DCD-3000 CD Player
Four 20-bit D/A converters. Features Alpha processor for 20-bit resolution: linear slide motor; center-mount transport; motor-driven volume control. Coaxial and fiber-optic digital inputs and outputs; balanced-XLR and unbalanced-RCA outputs. Peak search; tape edit; programmable fade in/out; random play; repeat; index search; 20-track programming; display with 3 brightness settings; remote with volume control.............................................$1,600

**CARVER**

SD/A-360 5-Disc CD Changer
Dual 1-bit D/A converters. 3-beam laser pickup. Fiber-optic digital output. Tape edit; 3 random-play and 4 repeat modes; 10-track programming. Remote control. FR 20-20,000 Hz ±0.5 dB; THD 0.004%; S/N 100 dB; 17 x 4 x 16 1/4 in; 14 lb..............$599

**CARVER**

SVC-2000 5-Disc CD Changer
Introducing CDHQ
where free music fantasies come true — by mail!

Welcome to CDHQ.
We've got a warehouse full of great music at huge savings — every day.
And to welcome you, we want to send you FREE MUSIC!

MORE ALTERNATIVES

Tori Amos Under The Pink (Atlantic) 12.4262
"Angus" Ogg Smith (Reprise) 12.4632
Beastie Boys "(f)Communication"(Capitol) 12.4880
Better Than Ezra "(Belvedere)(Elektra) 12.5290
Bjork Post (Elektra) 12.5343
The Cranberries No Need To Ask (Island) 12.5583
Deep Blue Something "(Bravado) 12.5723
"Empire Records" Ogg Smith (Asrict) 12.4932
God Goool Dolls A Boy Named Goo (Warner Bros) 12.5118
The Jayhawks Tomorrow The Green Grass American) 11.8695
Ziggy Marley &... Free Like We Wanna Be (Elektra) 12.3736
Mum Prepsuits No Joke (Eon) 12.4992
Marriott Southern Grammar (Reprise) 12.5337
Lia Philips Whisp Smart (Malodor/Atlantic) 10.3867
Phish Live (Plextro) 13.1607
Red Hot Chili Peppers Blood Sugar Sex Magik (Warner Bros) 12.4267
R.E.M. Monster (Warner Bros) 11.1569
Red Hot Chili Peppers Blood Sugar Sex Magik (Warner Bros) 12.4267
R.E.M. Monster (Warner Bros) 11.1569

CDHQ / CD Headquarters
3109 Canterbury Court
Bloomington IN 47404-9801
Blast From The Past

The Alan Parsons Band - A Decade Of His Ferrari Hits (Polydor) 43-0439
America - Greatest Hits (Warner Bros) 29-1385
The Beach Boys - Greatest Hits (Capitol) 13-7903
Bee Gees - The Bee Gees (Phonogram) 13-2091
Corps - The Singles 1965-72 (AM) 23-6685
Chicago - Greatest Hits (A&M) 40-1166
Eric Clapton - The Cream Of Eric Clapton (Polydor) 13-1665
Elvis Costello & The Attractions - The Best Of (Rykodisc) 11-8904
Crosby, Stills & Nash - Greatest Hits (Fantasy) 30-0809
The Doobie Brothers - (Elektra) 29-1276
The Doors - The Best TV (Elektra) 35-7614/29-7612
Eagles - Hotel California (Asylum) 28-0444
Eurythmics - Greatest Hits (A&M) 14-0160
Flirtwood Max - Greatest Hits (Warner Bros) 33-2001
Foreigner - Records (Atlantic) 31-8055
Grateful Dead - American Beauty (Warner Bros) 31-8045
Jimi Hendrix - Band Of Gypsys (Capitol) 13-2598
INXS - The Very Best Of (Atlantic) 13-1519
Elton John - Greatest Hits (Polydor) 47-1013
John Lennon - Collection (Capitol) 40-5308
Bob Marley & The Wailers - Legend (Fiji) 19-5304
Paul McCartney - All The Best (Capitol) 43-9776
The Steve Miller Band - Gt Hits 1974-78 (Capitol) 29-0171
The Police - Every Breath You Take, The Classics (A&M) 13-9673
Elvis Presley - The Number One Hits ( RCA) 13-5361
Lou Reed - Walk On The Wild Side (RCA) 13-5351
The Righteous Brothers - The Very Best Of (Verve) 42-3773
Smokie - Hits & Smokie's Best (Capitol) 29-0144
Squeeze - Singles: 45's And Under (A&M) 13-6762
Styx - Greatest Hits Time Stands Still (A&M) 13-6721
James Taylor - Greatest Hits (Warner Bros) 29-1290
Van Halen - 5150 (Warner Bros) 31-8055
Village People - The Best Of (Casablanca) 47-8131
Neil Young - Decade (Reprise) 12-9254/20-9253
Zappa - Jethro Commercial Best Of (Reprise) 13-6452
Z Top - Greatest Hits (Warner Bros) 43-8010

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<th>The Gold Experience - Freeway</th>
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<td>Friends [Music From The TV Series] (Columbia)</td>
<td>19-5304</td>
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<td>Allison Krauss - Now That I've Found You</td>
<td>22-0956</td>
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<td>Alanis Morissette - Jagged Little Pill (Reprise)</td>
<td>21-1235</td>
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<td>Joni Mitchell - Both Sides Now</td>
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- If you want to join CDHQ, keep everything. You'll then continue to receive free catalogs containing 20+ CDs and information on joining CDHQ - all free.
- Note: Shipping and handling charge will be added to each selection.
- So what's the catch? Alright, you do have to buy 1 CD at the regular price ($16.98) at some time in the coming year. But then you get 2 more free CDs. This means you get 10 CDs for the price of 1 with no further obligation to buy. In fact, once you've bought 1 CD, you can cancel your membership at any time.
- From the moment you join CDHQ, you can look forward to big savings. And, from time to time, if you purchase your first CD, you'll receive offers which will enable you to purchase additional CDs for up to 60% off their regular prices, which allows you to indulge in lots of music without sacrificing - say, food. We're talking free CDs here. Just mail back the postage-paid coupon provided and we'll send you the discs, our Best Selling Disc, for free. If you like it, do nothing (Isn't that a beautiful country?) - if you don't, simply send the response card by the date specified. You'll always have at least 10 days to decide. If you ever have less than 10 CDs and receive a selection you don't want, just return it to us at our expense.
- From the moment you join CDHQ, you can look forward to big savings. And, from time to time, if you purchase your first CD, you'll receive offers which will enable you to purchase additional CDs for up to 60% off their regular prices, which allows you to indulge in lots of music without sacrificing - say, food. We're talking free CDs here. Just mail back the postage-paid coupon provided and we'll send you the discs, our Best Selling Disc, for free. If you like it, do nothing (Isn't that a beautiful country?) - if you don't, simply send the response card by the date specified. You'll always have at least 10 days to decide. If you ever have less than 10 CDs and receive a selection you don't want, just return it to us at our expense.
| CD PLAYERS |
|------------------|------------------|
| **FISHER** | The following changers can be controlled through the remote supplied with any Fisher receiver. |
| **Studio 60 DAC-6015 60-Disc CD Changer** | Dual 1-bit D/A converters, 60-disc bidirectional vertical carousel. Features 20-bit digital filter; fiber-optic digital output; headroom jack with volume control; 60 user-programmable categories; 9 preset categories; 48-track programming; intro scan; remote control. |
| **Studio 24 DAC-2415 24-Disc CD Changer** | 1-bit D/A conversion, bidirectional 24-disc vertical carousel. 7 factory and 24 user-definable disc categories; 48-track programming; intro scan; random-play modes; 15 characters alphanumeric display. |
| **DAC-503 5-Disc CD Changer** | 1-bit D/A conversion, front-loading 5-disc carousel. Tape edit; fader; 32-track programming; intro scan; random-play; remote control. |
| **HARMAN KARDON** | FL8450 5-Disc CD Changer |
| **FL8300 5-Disc CD Changer** | Bitstream D/A converter, front-loading 5-disc carousel. Features 20-bit digital filter; fiber-optic digital output; headroom jack with volume control; 32 discs while one disc plays; 32-track programming; random play; intro scan; music calendar; random play; remote control. |
| **HD 710 CD Player** | Bitstream D/A converter. Features 20-bit digital filter, low negative feedback output stage; digital output; 3 repeat modes; programmable and random play; intro scan; music calendar; phone level control; remote control. Dynamic range 95 dB; ch sep 95 dB. |
| **JVC** | The following feature a 1-year carry-in service-and-parts warranty. |
| **XLMC301 104-Disc CD Changer** | 1-bit PDM D/A conversion, 100-disc transport, single-disc controller. Features 4th-order noise shaping, daisy-chain connection for play and control of two XLMC31 add-on transports; 10 user files; delete file; remote disc-title index and search; 300-disc random play; 4 repeat modes; direct access; resume function; delete play; 32-track programming; intro scan; 300-disc title memory; continuous play; 20-track music calendar; fluorescent display. CompuLink remote-control compatibility; remote control with LCD. THD 0.002%; S/N 107 dB; dynamic range 99 dB. |
| **XLCS550 7-Disc CD Player** | 1-bit PDM D/A conversion, 6-disc magazine, single-disc tray. Features 4th-order noise shaping; optical digital output: 32-track programming; auto/manual search; pg dial for input of up to 192 titles; disc/title search; 4 repeat modes; front-panel direct disc access; 7-disc continuous play. |
| **XLFA17N 7-Disc CD Changer** | 1-bit PDM D/A conversion, 7-disc magazine, single-disc tray. Features 4th-order noise shaping, independent suspension system; servo system; 32-track programming; auto/manual search; auto power-on/off eject; 4 repeat modes; intro scan; 30 discs; auto/remote. Remote control with LCD. THD 0.005%; S/N 107 dB; dynamic range 99 dB. |
| **XLF181N 5-Disc CD Player** | 1-bit PDM D/A conversion. Features 4th-order noise shaping; independent suspension system; servo system; daisy-chain stabilizing clamper. Headphone jack with volume control. Ability to change 4 discs while one disc plays; auto/manual search; front-panel direct disc access; continuous play; random play; 3 repeat modes; 32-track programming; fluorescent display. CompuLink remote-control compatibility. |
| **XLV261N CD Player** | 1-bit PDM D/A conversion. Features 4th-order noise shaping; independent suspension system; servo system; daisy-chain stabilizing clamper. Headphone jack with volume control. Ability to change 4 discs while one disc plays; auto/manual search; front-panel direct disc access; continuous play; random play; 3 repeat modes; 32-track programming; fluorescent display. CompuLink remote-control compatibility. |
| **KENWOOD** | DP-J2070 100-Disc Changer |
| **DP-J2070 100-Disc Changer** | Dual 1-bit D/A converters, two 50-disc vertical-load trays. Features switchable 16-megabyte buffer for continuous play; 3rd-order noise shaping. Computer keyboard input for creating title and artist disc-name file; first-letter disc-name search; 7 factory and 3 user music-type files; 30-track best-selection memory from any combination of discs; interface with DP-R6070 CD changer; 32-track programming; 3 random-play modes; 20-track music calendar; 12-character dot-matrix display; remote control. Video CD adaptor optional. |
| **DP-J1070 100-Disc Changer** | Dual 1-bit D/A converters, two 50-disc vertical-load trays. Features 3rd-order noise shaping. |

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**Stereo Review February 1996**

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**CD PLAYERS**

- **FISHER**: The following changers can be controlled through the remote supplied with any Fisher receiver.
- **Studio 60 DAC-6015 60-Disc CD Changer**: Dual 1-bit D/A converters, 60-disc bidirectional vertical carousel. Features 20-bit digital filter; fiber-optic digital output; headroom jack with volume control; 60 user-programmable categories; 9 preset categories; 48-track programming; intro scan; remote control. THD 0.003%; S/N 100 Hz; dynamic range 99 dB; ch sep 85 dB at 1,000 Hz. 17 1/2 x 9 1/4 x 19 in; 17 lb. $699
- **Studio 24 DAC-2415 24-Disc CD Changer**: 1-bit D/A conversion, bidirectional 24-disc vertical carousel. 7 factory and 24 user-definable disc categories; 48-track programming; intro scan; random-play modes; 15 characters alphanumeric display; remote control. THD 0.003%; S/N 100 Hz; dynamic range 99 dB; ch sep 80 dB at 1,000 Hz. 17 1/2 x 7 1/4 x 15 1/2 in; 15 lb. $500
- **DAC-503 5-Disc CD Changer**: 1-bit D/A conversion, front-loading 5-disc carousel. Tape edit; fader; 32-track programming; intro scan; random-play; remote control. THD 0.002%; S/N 107 dB; dynamic range 99 dB. $320
- **HARMAN KARDON**: FL8450 5-Disc CD Changer
- **FL8300 5-Disc CD Changer**: Bitstream D/A converter, front-loading 5-disc carousel. Features 20-bit digital filter; fiber-optic digital output; headroom jack with volume control; 32 discs while one disc plays; 32-track programming; random play; intro scan; music calendar; random play; remote control. THD 0.003%; S/N 100 Hz; dynamic range 99 dB. $399
- **HD 710 CD Player**: Bitstream D/A converter. Features 20-bit digital filter, low negative feedback output stage; digital output; 3 repeat modes; programmable and random play; intro scan; music calendar; phone level control; remote control. Dynamic range 95 dB; ch sep 95 dB. $299
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- **XLCS550 7-Disc CD Player**: 1-bit PDM D/A conversion, 6-disc magazine, single-disc tray. Features 4th-order noise shaping; optical digital output: 32-track programming; auto/manual search; pg dial for input of up to 192 titles; disc/title search; 4 repeat modes; front-panel direct disc access; 7-disc continuous play. 20-track program chart; fluorescent display; headphone output with volume control; CompuLink remote-control. THD 0.002%; S/N 108 dB; dynamic range 99 dB. $400
- **XLFA17N 7-Disc CD Changer**: 1-bit PDM D/A conversion, 7-disc magazine, single-disc tray. Features 4th-order noise shaping, independent suspension system; servo system; 32-track programming; auto/manual search; auto power-on/off eject; 4 repeat modes; intro scan; 30 discs; auto/remote. Remote control with LCD. THD 0.005%; S/N 107 dB; dynamic range 99 dB. $320
- **XLV261N CD Player**: 1-bit PDM D/A conversion. Features 4th-order noise shaping; independent suspension system; servo system; daisy-chain stabilizing clamper. Headphone jack with volume control. Ability to change 4 discs while one disc plays; auto/manual search; front-panel direct disc access; continuous play; random play; 3 repeat modes; 32-track programming; fluorescent display. CompuLink remote-control compatibility.
- **KENWOOD**: DP-J2070 100-Disc Changer
- **DP-J2070 100-Disc Changer**: Dual 1-bit D/A converters, two 50-disc vertical-load trays. Features switchable 16-megabyte buffer for continuous play; 3rd-order noise shaping. Computer keyboard input for creating title and artist disc-name file; first-letter disc-name search; 7 factory and 3 user music-type files; 30-track best-selection memory from any combination of discs; interface with DP-R6070 CD changer; 32-track programming; 3 random-play modes; 20-track music calendar; 12-character dot-matrix display; remote control. Video CD adaptor optional.
- **DP-J1070 100-Disc Changer**: Dual 1-bit D/A converters, two 50-disc vertical-load trays. Features 3rd-order noise shaping.
C D P L A Y E R S

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

DP-R6070 5-Disc CD Changer
Dual 1-bit D/A converters, 5-disc carousel. Plays CD's and CD-G's. Features 3rd-order noise shaping; Gold-plated headphone jack; programmable circuitry; programs 20 tracks. Ability to change 4 discs while one disc plays; 100-disc program memory; one-touch record with compatible cassette decks; random play; 32-track programming; audible track search; timer play; 20-track music calendar; remote control...........$300

DP-R5070. As above, but does not play CD-G's.........$230

DP-R4070. As DP-R5070, without 100-disc program memory.........$220

DP-M5570 7-Disc CD Changer
Dual 1-bit D/A converters, 6-disc magazine. Single tray. Plays CD's and CD-G's. Features 3rd-order noise shaping. Ability to change magazine or disc in single tray while other plays; one-touch record with compatible cassette decks; high-speed CD-to-tape dubbing; direct track access; 20-track programming; audible track search; timer play; 20-track music calendar; remote control...........$250

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

Mimik CD Player
1-bit Delta-Sigma D/A conversion. Features replaceable laser pickup; 2 RCA output pairs; BNC digital output; remote-control jack for switching of other Linn products or multiroom use..........................$1,995

LUXMAN
D-500XS CD Player
16-bit resistance-ladder-type D/A conversion. Features top loading; CDM-3 pickup mounted on swing arm; 5 independent power supplies; antiresonance/antivibration design with aluminum top panel and wooden side panels; separate mechanical, electronic, electric, and signal-handling sections; motor-driven volume control. Fixed and variable-level outputs. FR 5-20,000 Hz ±0.5 dB; THD 0.0049% at 1,000 Hz, S/N 105 dB; dynamic range 103 dB; ch sep 114 dB..........................$7,000

D-500. As above, 18-bit D/A converter. Volume control not motor driven. Features coaxial digital output. Dynamic range 102 dB; ch sep 110 dB..............$5,000

D-373 CD Player
18-bit resistance-ladder-type D/A converter. Features motor-driven volume control; line phase separator; Star circuitry. Fiber-optic digital output; system bus connection. Digital fade out; tape edit; 24-track programming; synchro play with compatible cassette decks; random play; repeat; auto scan; 20-track music calendar; timer play; fluorescent display with 3 brightness levels; remote control. FR 5-20,000 Hz ±1 dB; THD 0.006% at 1,000 Hz, S/N 105 dB; dynamic range 97 dB; ch sep 100 dB. Black or champagne....................$759

D-322 CD Player
18-bit D/A converter. Features floating pickup suspension; metal chassis and front panel; Star circuitry; 20-track programming; true dual D/A converters; auto edit/space; random play; repeat; remote control. FR 5-20,000 Hz ±1 dB; THD 0.003% at 1,000 Hz, S/N 105 dB; dynamic range 100 dB; ch sep 103 dB. 171/2 x 4 x 11 in; 8.6 lb...................$449

MAGNAVOX
CD74517 5-Disc CD Changer
1-bit Bitstream D/A converter. 5-disc carousel. Features motor-driven driver. Ability to change 3 discs while one disc plays; 30-track programming; tape edit; auto space; auto record; remote control. FR 20-20,000 Hz; THD 0.02%; S/N 84 dB; dynamic range 86 dB; ch sep 65 dB. 171/4 x 4 7/8 in; 13.9 lb..............$200

CDX-23 CD Player
4 Philips differential Bitstream D/A converters. Features 20-bit digital filter; Philips CD-9 single laser head; 5-disc carousel; CD-17 CD Player. Gold-plated connector; 5 disc magazine; fiber-optic and coaxial digital outputs. Track scan; repeat; index play; remote control. FR 20-20,000 Hz ±1 dB unbalanced; THD 0.008%; S/N 108 dB; dynamic range 96 dB; ch sep 100 dB. 9/4 x 5 1/2 x 11; 3/4 lb.......................$2,500

CD-17 CD Player
Dual 1-bit differential Bitstream D/A converters. Features CDX-12.1 3-beam holographic mechanism; Philips integrated digital servo controller with demodulator/decoder. Analog outputs; Toslink fiber-optic and coaxial digital outputs. Track scan; repeat; index play; display dimmer; tape edit; peak search; remote control. FR 5-20,000 Hz ±0.2 dB; THD 0.002%; S/N 104 dB; dynamic range 97 dB; ch sep 18 dB. 12 x 6 1/2 x 11 in; in; 13 lb.......................$1,200

LV-520 Combi-Player
1-bit Bitstream D/A conversion. Plays CD's and laserdiscs. Features CD-direct mode with separate CD tray in center of laserdisc drawer; 3-line Y/C separator with digital time-base corrector. Dolby Surround AC-3 RF output; 3-line v/c separator with digital time-base corrector; color drop-out compensator; digital laser pick-up. 2 RCA output pairs; BNC and fiber-optic digital outputs; remote-control jack. FR 20-20,000 Hz ±0.1 dB; THD 0.008%; S/N 100 dB; dynamic range 94 dB; ch sep 12 dB. 16 x 4 3/4 x 12 in..................$400

LV-501 Combi-Player
1-bit Bitstream D/A conversion. Plays CD's and laserdiscs. Features separate CD tray in center of laserdisc drawer; digital time-base correction; color drop-out compensator; digital 3-line comb filter; 3-beam laser pick-up; S-video output. Dual-side laserdisc player; clear CAV/CLV scan; color scan; random track; 24-chapter/track programming; repeat; last-position memory, tape edit; intro chapter/track scan; variable output level; remote control with shutter. FR 20-20,000 Hz ±0.1 dB; THD 0.002%; S/N 114 dB; dynamic range 98 dB. 18 x 3/4 x 11 in; 7 lb.............................$250

MARK LEVINSON
No. 39 CD Player
20-bit D/A conversion. HDCCD compatible. Features all-metal drawer mechanism. Variable balanced and unbalanced analog outputs; digital input and output. Remote control..............$6,500

CD-63 Mk II CD Player
Dual 1-bit Delta-Sigma Bitstream D/A converters. Features CDX-12 laser mechanism with 3-beam laser and photo-diode pickup; proprietary analog-stage op amp combining discrete output circuit in integrated package; 4th-order noise shaping; digital deemphasis and muting; digital drive servo; main power transformer with OFC connector primary and secondary windings. Gold-plated analog output; coaxial and fiber-optic digital outputs. Tape edit; peak search; 30-track programming; display with dimmer; remote control with volume control. FR 5-20,000 Hz ±0.5 dB; THD 0.002%; S/N 104 dB; dynamic range 96 dB; ch sep 102 dB. 16 1/4 x 4 12 in....................$400

Slim Series CD-1020 CD Player
1-bit Delta-Sigma Bitstream D/A conversion. One of three Slim Series components featuring compact chassis and hinged titanium front panels that conceal all controls. Features 4th-order noise shaping. Analog and Toslink digital outputs. Normal/delete track programming; tape edit with fading; auto peak-level search; track scan; 3 repeat modes; random play; remote control. Can also be operated by remote control supplied with SR-1020 receiver. FR 5-20,000 Hz; THD 0.005%; S/N 102 dB; dynamic range 98 dB; ch sep 100 dB. 16 3/4 x 3 1/4 x 11 in; 9 lb...............................$400

CC-65 5-Disc CD Changer
1-bit Bitstream D/A conversion, 5-disc carousel. CDM-12 laser mechanism; 2nd-order noise shaping; coaxial digital output; analog output. Ability to change 3 discs while one plays; 32-track programming; random play; repeat; peak search; tape edit; variable output level; remote control. FR 5-20,000 Hz ±0.5 dB; THD 0.0025%; S/N 110 dB; dynamic range 96 dB; ch sep 100 dB. 17 3/4 x 4 1/4 x 15 in.......................$399

CC-65SE. As above, with upgraded analog output section, higher-grade capacitors; and solid metal bottom plate added to chassis foundation.........................$500

CC-45 5-Disc CD Changer
1-bit Bitstream D/A conversion, 5-disc carousel. Features CDX-12 laser mechanism; 2nd-order noise shaping. Coaxial digital output; analog output. Ability to change 3 discs while one disc plays; 32-track programming; random play; repeat; peak search; tape edit with fading; auto peak-level search; track scan; 3 repeat modes; random play; remote control. FR 5-20,000 Hz ±0.5 dB; THD 0.0025%; S/N 106 dB; dynamic range 96 dB; ch sep 100 dB. 17 3/4 x 4 1/4 x 15 in.................$300

CD-46 CD Player
16-bit D/A conversion. Features Philips CDX-12 holographic 3-beam transport mechanism; decoder/error correction; noise shaping; Philips digital servo control; 30-track programming. Headphone jack. Remote level control; digital peak search; random play; 2 repeat modes; music scan; fader; remote control. FR 10-20,000 Hz ±0.5 dB; THD 0.004%; S/N 100 dB; dynamic range 94 dB; ch sep 92 dB. 17 3/4 x 3 3/4 x 11 in; 7 lb...............................$250

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### CD PLAYERS

**McINTOSH**

- **MLD7020 Compact Player**
  - Dual 1-bit Bitstream D/A converters. Plays CD's and laserdiscs. Features digital noise reduction; digital video processing. Dual-side play; remote control. $3,200

- **MCDD7009 CD Player**
  - Two 1-bit dual-differential Bitstream D/A converters. Features 20-bit digital filter, vibration-free rigid disc clamping; CD-size die-cast-aluminum disc turntable. Remote control...$2,750

- **MCDD7008 7-Disc CD Changer**
  - 8x oversampling, Dual 20-bit D/A converters, Dual 20-bit D/A converters, MCD7008 7-Disc CD Changer: Features 20-bit digital filter; vibration-free rigid disc clamping; CD-size die-cast-aluminum disc turntable. Remote control...$2,200

**MELOS**

- **CD-T 1 Bit Tube CD Player**
  - Features 2-chassis design with one for drive and one for analog section...$1,895

**MERIDIAN**

- **Model 508 CD Player**
  - Features precision reclocked digital outputs for reduced jitter. 1 SPDIF-coaxial and 1 fiber-optic digital outputs; unbalanced and balanced-XLR analog outputs. Pause; 8-character alphanumeric display, remote control. 12½ x 3¾ x 13 in...$2,495

- **Model 506 CD Player**
  - 1 coaxial-SPDIF digital output; 1 EIAJ fiber-optic digital output; 1 unbalanced analog output. Pause; 8-character alphanumeric display; remote control. 12½ x 3¾ x 13 in...$1,495

**NAD**

- **Model 517 5-Disc CD Changer**
  - 1-bit D/A converter, 5-disc carousel. Features multiple-stage filtering; all-DC-coupled output stage. Coaxial digital output; digital output for upgrading. Ability to change 2 discs while one disc plays; random play; remote direct track/disc access; 32-track programming; tape edit; remote control. FR 5-20,000 Hz ±0.3 dB; 1½ x 3½ x 17¾ in; 25 lb...$2,999

- **Model 513 3-Disc CD Changer**
  - 1-bit MASH D/A converter, 3-disc carousel. Features balanced filtering, linear-phase digital filter; 5-pole active analog filter. Ability to change 2 discs while one disc plays; random play, 3 repeat modes; 32-track programming; remote direct access; tape edit function; remote control. FR 5-20,000 Hz ±0.5 dB; THD 0.003%; S/N 105 dB; dynamic range 98 dB; ch sep 100 dB at 1,000 Hz; 16½ x 3½ x 13¼ 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. S/N 105 dB; dynamic range 98 dB; ch sep 100 dB at 1,000 Hz; 16½ x 3½ x 11¾ in; 13.3 lb...$299

**NA-M**

- **NA-CD5 CD Player**
  - Philips 16-bit D/A conversion. Features 20-bit digital filter; vibration-free rigid disc clamping; CD-size die-cast-aluminum disc turntable. Remote control...$7,000

- **NA-CD1 CD Player**
  - Philips 16-bit D/A conversion. Features top loading. Remote control...$3,850

- **NA-CD3 CD Player**
  - Features front loading. Remote control...$1,850

**NAKAMICHI**

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

**Dragon CD 7-Disc CD Changer**

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

- **MB-1s 7-Disc CD Changer**
  - Dual hand-selected 20-bit D/A converters. Features change to adjacent disc in 2.1 seconds; 18-dB/ octave Bessel analog low-pass filter. Gold-plated analog outputs; coaxial digital output; headphone jack with volume control; system remote jack. Direct access; 50-track programming; random play; repeat; track, remaining-time, and total-time displays, music calendar; system remote-control compatibility. FR 5-20,000 Hz ±0.5 dB; THD 0.0035% at 1,000 Hz; S/N 100 dB; dynamic range 98 dB; ch sep 100 dB at 1,000 Hz; 17½ x 3½ x 10½ in...$800

- **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...$600

- **MB-3s 7-Disc CD Changer**
  - 18-bit D/A converters. Features change to adjacent disc in 2.1 seconds; 18-dB/octave Bessel analog low-pass filter. Direct access; 50-track programming; random play; repeat; track, remaining-time, and total-time displays; music calendar; system remote-control compatibility; remote control. FR 5-20,000 Hz ±0.5 dB; THD 0.006% at 1,000 Hz; S/N 96 dB; dynamic range and ch sep 90 dB. 17 x 3½ x 10½ in...$500

- **MB-4s 7-Disc CD Changer**
  - Dual 16-bit D/A converters. Features change over time to adjacent disc of 2.1 seconds; 18-dB/octave 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 0.0035% at 1,000 Hz; S/N 87 dB; dynamic range 87 dB; ch sep 78 dB. 16½ x 3½ x 10½ in...$400

**NIKKO**

- **NCDD115R CD Player**
  - 16-bit D/A converter. 21-track programming; intro scan; repeat, remote control. FR 20-20,000 Hz ±0.5 dB; THD 0.008%; S/N 80 dB...$139

**NRM**

- **Model 3101AC 100-Disc CD Changer**
  - Two 50-disc magazines. Features Philips CDM-4 laser mechanism; commercial-grade robotics; 5-second average disc-change time. RS-232 interface for control via PC; analog, coaxial-digital, and Toslink fiber-optic-digital outputs. NRM-remote-control capability. FR 20-20,000 Hz; S/N 95 dB; dynamic range 92 dB; ch sep 90 dB at 1,000 Hz; 2 yr parts-and-labor warranty. 18½ x 14½ x 8½ in...$3,000

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

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

**STUM-4 Expansion Module**

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

**ON KYO**

- **Next-selection function refers to the ability to select the next track to play without interrupting the currently playing track.**

**Integra DX-788F CD Player**

- Dual 1-bit D/A converters. Features separate analog and digital transformers designed to prohibit electromagnetic interference; aluminum chassis. Balanced output; fiber-optic digital output; fixed and variable analog outputs. Remote control. 18½ x 14½ x 8½ in...$3,200

**Integra DX-990 6-Disc CD Changer**

- Dual 1-bit D/A converters, 6-disc carousel. Features transformer designed to prohibit electromagnetic interference; copper-plated chassis; motor-driven volume control. Fixed and variable analog outputs; fiber-optic digital output; headphone jack with volume control. Ability to change 3 discs while one disc plays; program reverse: synchro play with compatible cassette decks; peak search; 40-track programming; random play; 6 repeat modes; next-selection function; direct track/disc access; 20-track music calendar; RI-system cassette-deck compatibility; remote control. FR 3-20,000 Hz; THD 0.0028%; S/N 106 dB; dynamic range 98 dB; ch sep 92 dB at 1,000 Hz. 18 x 5½ x 17 in; 19.6 lb...$689

**Integra DX-C686 6-Disc CD Changer**

- Dual 1-bit D/A converters, 6-disc carousel. Fiber-optic digital output; headphone jack with volume control. Ability to change 3 discs while one disc plays; program reverse: synchro play with compatible cassette decks; peak search; 40-track programming; random play; 6 repeat modes; next-selection function; direct track/disc...
In our never ending quest for reproducing the fine quality of a live performance, we took our award winning and critically acclaimed GCD-600 and made it a bit, actually four bits, better.

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

But that's not all we did. To achieve the lowest levels of noise and distortion, our GCD-700’s analog section features the same Class A amplifiers we use in our top-of-the-line GFP-565 preamplifier.

The GCD-700 also boasts a superior power supply with two transformers. One for the analog section and one for the digital section, each housed on separate
By now you're probably asking yourself, "How good does it really sound?" Let your ears be the judge. Visit your Adcom dealer for a demonstration of this remarkable new player. You'll discover that the new GCD-700 sounds exceptional and is sensibly priced. What else would you expect from a component that is every bit pure Adcom?
access; 20-track music calendar; RI-system cassette-deck compatibility; remote control. FR 2-20,000 Hz; THD 0.0028%; S/N 106 dB; dynamic range 98 dB; ch sep 92 dB at 1,000 Hz. 18 x 5 x 7 in; 19.8 lb. ...$489

DX-C320 6-Disco CD Changer
Dual 1-bit D/A converters, 6-disc carousel. Ability to change 3 discs while one disc plays; random play; 40-track programming; next-selection function; 20-track music calendar; fluorescent display; R1-system cassette-deck compatibility; remote control. FR 2-20,000 Hz; THD 0.004%; S/N 96 dB; dynamic range 96 dB; ch sep 90 dB at 1,000 Hz. 18 x 4 1/4 x 16 1/2 in; 17 lb. ...$349

DX-C320 6-Disco CD Changer
Dual 1-bit D/A converters, 6-disc carousel. Headphone jack. Ability to change 3 discs while one disc plays; synchro play with compatible cassette decks; 40-track programming; random play; 5 repeat modes; next-selection function; 20-track music calendar; fluorescent display; remote control. FR 2-20,000 Hz; THD 0.003%; S/N 96 dB; dynamic range 96 dB; ch sep 90 dB at 1,000 Hz. 18 x 4 1/4 x 16 1/2 in; 17 lb. ...$309

OPTIMUS BY RADIO SHACK
CD-100 100-Disco CD Changer
1-bit D/A converter, four vertical 25-disc carousels. Disc grouping; auto digital level control; ability to remove without interrupting play of disc in 4th rack; direct track access; 40-track programming; synchro play with compatible cassette decks; random play; track, disc, and program repeat; last-disc memory; remote control through select Optimus receivers; remote control. Includes folder for liner notes. 16 1/2 x 7 7/8 x 16 1/2 in. ...$500

CD-6600 60-Disco CD Changer
1-bit D/A converter, vertical disc carousel. Features bidirecitional radial transport. Headphone jack with volume control. 7 disc groups; auto edit to fit tracks to a tape length; 48-track programming; intro scan; one-disc random play; 3 repeat modes; remote control with shuttle. 16 1/2 x 3 1/4 x 11 1/4 in. ...$400

CD-6500 24-Disco CD Changer
1-bit D/A converter, vertical disc carousel. Features bidirecitional radial transport. Headphone jack with volume control. 7 disc groups; auto edit to fit tracks to a tape length; 48-track programming; intro scan; one-disc random play; 3 repeat modes; remote control access; remote control. 16 1/2 x 7 7/8 x 16 1/4 in. ...$300

CD-7300 6-Disco CD Changer
6-disc magazine. Headphone jack with volume control. Auto digital level control; magazine labeling with one of 6 style names for up to 10 magazines; 32-track programming; memory for programmed/deleted tracks nonvolatile while magazine is in changer; highlight scan; 3 repeat modes; random play; delete play; last-disc memory; tape edit; digital fader; direct track access; syncro play; programmable cassette decks; fluorescent display; remote control through select Optimus receivers. ...$250

PANASONIC
IX-900 Combi-Player
1-bit MASH D/A conversion. Plays CDs and laserdiscs. Features one-spool brushless direct-drive motor; digital time-base corrector; 8-bit digital signal processor for CLV/GAVCD special effects; digital comb filter; digital servo control; digital noise canceling; digital field/noise reduction; aspheric glass-lens pickup. Fiber-optic digital output; S-video output; headphone jack with volume control. Dual-side laserdisc play; 7 repeat modes; on-screen displays; jog shuttle control; remote control. FR 4-20,000 Hz; THD 0.0023%; S/N 115 dB; dynamic range 96 dB. 17 1/2 x 4 1/2 x 12 1/2 in; 20.5 lb. ...$1,050

IX-K770 Karaoke Combi-Player
4 multiple-stage 1-bit D/A converters. Plays CDs and laserdiscs. Features digital time-base corrector; digital servo, noise shaping. 2 A/V outputs; headphone jack; 2 mic inputs; S-video output. Dual-side laserdisc play; Stage, Echo, and Theater acoustical karaoke modes; digital remote karaoke key control; auto karaoke vocal-track boost; CLV-laserdisc elapsed-time search; CAV-laserdisc frame-number search; 20-key direct chapter/track access; CD random play; laserdisc chapter skip; chapter/track repeat; karaoke display. Bidirectional transport; no display rising or falling with singer’s voice; bar-graph karaoke display to track number of off-key notes; remote control. FR 4-20,000 Hz; THD 0.005% and S/N 102 dB at 1,000 Hz. ...$999

IX-H670 Combi-Player
4x oversampling, four D/A converters. Plays CDs and laserdiscs. Features digital time-base corrector; digital servo, aspheric glass-lens pickup. S-video output; headphone jack with volume control. Dual-side play; laserdisc direct chapter access; CLV-laserdisc elapsed-time search; CAV-laserdisc frame-number search; CD track-number access; random play; conventional/custom repeat; intro scan; 20-track programming; shuttle-knob disc scan; on-screen displays; SCART-interfaced fluorescent display; remote control. FR 4-20,000 Hz; THD 0.003% and S/N 115 dB at 1,000 Hz. ...$549

IX-H170 Combi-Player
4x oversampling, four D/A converters. Plays CDs and laserdiscs. Features digital time-base corrector; digital servo control; glass-lens pickup. Composite video output; headphone jack with volume control. Videodisc direct chapter access; CLV-laserdisc elapsed-time search; CAV-laserdisc frame-number search; CD track-number access; random play; conventional/custom repeat; intro scan; 20-track programming; on-screen displays; defeatable fluorescent display; shuttle-knob disc scan; remote control. FR 4-20,000 Hz; THD 0.003% and S/N 115 dB at 1,000 Hz. ...$450

PARASOUND
CDC-1500 5-Disco CD Changer
Hybrid 1-bit/18-bit Burr-Brown PCM-67P ladder D/A converter, 5-disc carousel. Features mechanically damped chassis. Coaxial digital output; gold-plated connectors; external remote-control connector. Ability to change 2 discs while one plays; music calendar; remote control. ...$620

Pioneer PD-M703 changer
PIONEER Elite PD-65 CD Player
1-bit D/A converter in multiple complementary sets. Features Stable Platter disc-drive mechanism with aluminum platter; disc clamper; brushless spindle motor; Legato Link to extend FR above 20,000 Hz; separate analog and digital transformers. Class A/FET buffer amp; noise shaper; antiresonant honeycomb chassis; motor-driven volume control. Fiber-optic and coaxial digital outputs; headphone jack. Synchro play with compatible cassette decks; remote control. ...$800

 Elite PD-59 CD Player
1-bit D/A converter. Stable Platter disc-drive mechanism with aluminum platter; disc clamper; brushless spindle motor; Legato Link to extend FR above 20,000 Hz; separate analog and digital transformers. Add AT&T ST fiber-optic and balanced AES/EBU XLR outputs. ...$225

PHILIPS CD936 5-Disco CD Changer
1-bit Bitstream D/A conversion, 5-disc carousel. Features digital servo IC, CDM-12 linear-tracking laser mechanism. Digital output; gold-plated headphone jack with volume control. Ability to change 3 discs while one disc plays; favorite-track selection with naming; 30-track programming; peak search; synchro play with compatible cassette decks; auto fader; auto edit; auto space; intro scan; repeat; random play; 6-character display; music calendar; remote control. 17 1/4 x 4 1/4 x 15 in; 13.8 lb. ...$260

CD926. As above, but without favorite-track selection. ...$230

CD916. As CD926, no remote control. ...$180

PHILIPS CD921 PKB CD Player
1-bit Bitstream D/A converter. Digital output. 2 auto-edit modes; synchro play with compatible cassette decks; 30-track programming; peak search; direct track access; auto fader; auto space; auto source select on compatible Philips receivers; music calendar; remote control. FR 2-20,000 Hz; THD 0.003%; S/N 100 dB; dynamic range 90 dB; ch sep 90 dB. 17 x 4 x 11 1/4 in; 8.8 lb. ...$150

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Comb-Players
Pioneer’s proprietary digital video noise reduction allows the user to vary chrominance and luminance by factors of 10, and its proprietary...
digital video processing provides noise reduction and includes a digital time-base corrector. An A/B switch provides selection to the left or right side of a 3-equipped A/V receiver, preamp, or outboard decoder for playback of laserdiscs with Dolby Surround AC-3 soundtracks.

Elite CLD-99 Combi-Player
Dual 1-bit D/A converters. Plays CD's and laserdiscs. Features direct-CD mode with independent CD tray within laserdisc tray, Legato Link conversion to extend FR above 20,000 Hz, 8-bit digital field memory, separate audio and video circuit boards, proprietary digital video noise reduction, proprietary digital video processing, 3-line comb filter. AC-3 RF output; 2 S-video outputs, fiber-optic and coaxial digital outputs. Dual-side play, digital level control; remote control with jog/shuttle. FR 4-20,000 Hz; THD 0.0035%; S/N 115 dB; dynamic range 99 dB. 16.5 x 5.8 x 17 in. $2,400

Elite CLD-79 Combi-Player
Dual 1-bit D/A converters. Plays CD's and laserdiscs. Features direct-CD mode with independent CD tray within laserdisc tray, Legato Link conversion to extend FR above 20,000 Hz, 8-bit digital field memory for special effects, separate audio and video circuit boards, proprietary digital video noise reduction, proprietary digital video processing, 3-line comb filter. AC-3 RF output; 2 S-video outputs, fiber-optic and coaxial digital outputs. Dual-side play, digital level control; remote control with jog/shuttle dial. FR 4-20,000 Hz; THD 0.0045%; S/N 115 dB; dynamic range 98 dB. 16.5 x 5.8 x 17 in. $1,440

CLD-1704 Combi-Player
Dual 1-bit D/A converters. Plays CD's and laserdiscs. Features direct-CD mode with independent CD tray within laserdisc tray; 8-bit digital field memory for special effects; separate audio and video circuit boards, proprietary digital video noise reduction; proprietary digital video processing; 3-line comb filter. AC-3 RF output; 2 S-video outputs, fiber-optic and coaxial digital outputs. Dual-side play, digital level control; remote control with jog/shuttle. FR 4-20,000 Hz; THD 0.0035%; S/N 117 dB; dynamic range 99 dB. 18.5 x 5.4 x 17 in. $1,235

CLD-D604 Karaoke Combi-Player
1-bit D/A converter. Plays CD's and laserdiscs. Features direct-CD mode with independent CD tray within laserdisc tray; 8-bit digital field memory for special effects; proprietary digital video noise reduction; proprietary digital video processing, 3-line comb filter. AC-3 RF output; 2 S-video outputs, fiber-optic and coaxial digital outputs. Dual-side play; one-touch karaoke; digital echo, mic-level control, tape edit, synchro play with compatible cassette decks; intro/highlight scan; on-screen displays, RS-system remote control with jog/shuttle. Includes mic. FR 4-20,000 Hz; THD 0.0035%; S/N 115 dB; dynamic range 96 dB. 16.5 x 5.8 x 15.5 in. $1,035

CLD-D504 Karaoke Combi-Player
1-bit D/A converter. Plays CD's and laserdiscs. Features direct-CD mode with independent CD tray within laserdisc tray, proprietary digital video noise reduction, proprietary digital video processing, 3-line comb filter. AC-3 RF output; mic input; S-video output. Dual-side play; one-touch karaoke; digital echo, mic-level control, tape edit, synchro play with compatible cassette decks; intro/highlight scan; on-screen displays, RS-system remote control with shuttle. Includes mic. FR 4-20,000 Hz; THD 0.0035%; S/N 115 dB; dynamic range 96 dB. 16.5 x 5.8 x 15.5 in. $660

CLD-S304 Karaoke Combi-Player
1-bit D/A converter. Plays CD's and laserdiscs. Features direct-CD mode with independent CD tray within laserdisc tray, proprietary digital video noise reduction, proprietary digital video processing. AC-3 RF output; mic input. One-touch karaoke, mic-level control, tape edit, synchro play with compatible cassette decks, intro/highlight scan; on-screen displays, RS-system remote control. Includes mic. FR 4-20,000 Hz; THD 0.0035%; S/N 115 dB; dynamic range 96 dB. 16.5 x 5.8 x 15.5 in. $555

CLD-S104 Combi-Player
1-bit D/A converter. Plays CD's and laserdiscs. Features direct-CD mode with independent CD tray within laserdisc tray, Legato Link conversion to extend FR above 20,000 Hz, 8-bit digital field memory; separate audio and video circuit boards, proprietary digital video noise reduction; proprietary digital video processing. AC-3 RF output; 2 S-video outputs, fiber-optic and coaxial digital outputs. Dual-side play, digital level control; remote control with jog/shuttle dial. FR 4-20,000 Hz; THD 0.0045%; S/N 115 dB; dynamic range 98 dB. 16.5 x 5.8 x 17 in. $1,440

CD Players

RTEOL

RCD-975 CD Player
Dual-differential Philips Continuous Calibration D/A conversion. Track programming, random play, remote control. THD 0.0025%; S/N 107 dB, $1,235; 17% x 2% x 12.5 in. $535

RCD-970BX CD Player
Phihpns Continuous Calibration D/A conversion. Track programming, random play, remote control. THD 0.0025%; S/N 105 dB; ch sep 100 dB, 17% x 2% x 12.5 in. $600

RCC-945 6-Disc CD Changer
1-bit dual D/A conversion, 6-disc carousel. Analog and digital outputs. Ability to change discs while one plays, random play, repeat, scan, 16-track programming, remote control. THD 0.01%; S/N 96 dB, ch sep 95 dB, 17% x 2% x 11.4 in. $480

RCD-940BX CD Player
Multiple D/A conversion. Features 18-bit resolution. Track programming, random play, repeat; remote control. THD 0.005%; S/N 110 dB; ch sep 90 dB, 17% x 3% x 12 in. $400

RCD-930AX CD Player
Dual 1-bit PWM D/A converters. Features 2nd-order Delta-Sigma noise shaping. Track programming, random play, repeat; remote control. THD 0.01%; S/N 90 dB, ch sep 90 dB, 17% x 2% x 12 in. $300

SAMSUNG

DV730K Karaoke Combi-Player
1-bit D/A converter. Plays CD's and laserdiscs. Features direct-CD mode, 2 mic outputs with level controls, 17-step key control; last-song karaoke repeat; digital echo, intro scan, programing, repeat; on-screen displays, fluorescent display, remote control. THD 0.005%; S/N 100 dB, dynamic range 96 dB, 16.5 x 5.8 x 16.5 in. 16.5 lb. $449

DV530K Karaoke Combi-Player
1-bit D/A converter. Plays CD's and laserdiscs. Features direct-CD mode, 2 mic inputs with level controls. Last-song karaoke repeat; digital echo, intro scan, programing, repeat; on-screen displays, fluorescent display, remote control. THD 0.01%; S/N 96 dB, dynamic range 90 dB, 16.5 x 5.8 x 16.5 in. $349

SHERWOOD

CDC-6650R 5-Disc CD Changer
1-bit D/A converter, front-loading carousel. Features 3-beam laser pickup. Headphone jack with volume control. Ability to change discs.
while one plays; 32-track programming; delete play; intro scan; random play; 7 repeat modes; synchro record with compatible cassette decks; tape edit; remote direct access; timer play; music calendar; display dimmer; fluorescent display; remote control

$349

CD-3050R CD Player

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

$299

SONY

CDP-XA1ES CD Player

Current-pulse D/A converter. Features fixed laser-pickup tracking; digital filter with 45-bit processing and 20-bit outputs; circuitry to minimize time-base errors; digital servo control for tracking; laser focus, and disc rotation; spike-free tracking; laser-sapphire bearings; balanced analog output; fiber-optic and coaxial digital outputs; gold-plated analog outputs; remote-variable line-level output; headphone jack; remote control. S/N 116 dB; ch sep 110 dB; dynamic range 100 dB; ch sep 110 dB. 3-yr limited warranty. 17 x 5 x 17¾ in; 14.5 lb

$349

MDP-650 Karaoke Combi-Player

1-bit D/A converter. Plays CD's and laserdiscs. Features digital time-base corrector, comb filter, dropout compensation, and noise canceler. 2 video outputs; fiber-optic digital output; mic input; headphone jack with volume control. Dual-side play; 8-bit digital video memory for freeze-frame and frame-by-frame advance for DVD/CLV laserdiscs; digital picture memory; 1.52x wide-angle scan; remote control. FR 2-20,000 Hz ±0.3 dB; S/N 119 dB; dynamic range 100 dB; ch sep 110 dB. 3-yr limited warranty. 17 x 5 x 17¾ in; 33 lb

$2,700

CDP-XA1ES CD Player

Current-pulse D/A converter. Locking disc clamp mechanism; digital filter with 45-bit processing and 20-bit outputs; circuitry to minimize time-base errors; digital servo control for tracking, laser focus, and disc rotation. Fiber-optic digital output; gold-plated analog outputs; remote-variable line-level output; headphone jack with volume control. S/N 107 dB; ch sep 100 dB; dynamic range 98 dB; ch sep 100 dB. 3-yr limited warranty. 17 x 5 x 17¾ in; 12.6 lb

$350

CDP-0545 5-Disc CD Changer

Features 18-bit digital filter; circuitry to minimize time-base errors; digital servo control of tracking, laser focus, and disc rotation. Fiber-optic digital output; gold-plated analog outputs; remote-variable line-level output; headphone jack with volume control. Ability to change 4 discs while one plays; program edit to fit tracks to a given tape length; remote direct track access; direct disc access; 32-track programming; random play; 6 repeat modes; manual fader; peak-level search; remote control. S/N 117 dB; ch sep 110 dB. 3-yr limited warranty. 17 x 5 x 15¾ in; 15.4 lb

$500

CDP-C745 5-Disc CD Changer

Hybrid pulse D/A converter. 5-disc carousel. Digital filter with 45-bit processing and 20-bit outputs; circuitry to minimize time-base errors; digital servo control of tracking, laser focus, and disc rotation. Fiber-optic digital output; gold-plated analog outputs; remote-variable line-level output; headphone jack with volume control. Ability to change 4 discs while one plays; remote direct track access; direct disc access; 32-track programming; random play; 6 repeat modes; manual fader; peak-level search; remote control. S/N 117 dB; ch sep 110 dB. 3-yr limited warranty. 17 x 5 x 15¾ in; 12.6 lb

$480

CDP-CAT97ES 5-Disc CD Changer

Hybrid pulse D/A converter. 5-disc carousel. Features 18-bit digital filter; circuitry to minimize time-base errors. Fiber-optic digital output; remote-variable line-level output; headphone jack with volume control. Ability to change 4 discs while one plays; Hall, Church, Jazz Club, Stadium, and Dance DSP sound fields. 17-disc Custom File memory for preferred tracks in one of 4 categories, names, and delete-play selections; direct track/disc/group access; 32-track programming; random play; 6 repeat modes; remote control. S/N 117 dB; ch sep 110 dB. 3-yr limited warranty. 17 x 5 x 15¾ in; 12.6 lb

$500

CDP-CT97ES 5-Disc CD Changer

Hybrid pulse D/A converter. 18-bit digital filter; circuitry to minimize time-base errors; fiber-optic digital output; remote-variable line-level output; headphone jack with volume control. Ability to change 4 discs while one plays; program edit to fit tracks to a given tape length; remote direct track access; direct disc access; 32-track programming; random play; 6 repeat modes; remote control. S/N 117 dB; ch sep 110 dB. 3-yr limited warranty. 17 x 5 x 15¾ in; 12.6 lb

$500

CDP-C910 10-Disc CD Changer

1-bit high-density linear D/A converter; 10-disc magazine. Features 45-bit digital filter; circuitry to minimize time-base errors. Fiber-optic digital output; remote-variable line-level output; headphone jack with volume control. 184-disc Custom File memory for 8-character disc names, volume levels, and track programming; time, program, and link edit to fit tracks to a given tape length; direct track/disc access; 3-mode music scan; random play; 7 repeat modes; 32-track programming; random play; 6 repeat modes; manual fader; peak-level search; remote control. S/N 110 dB; ch sep 105 dB. 17 x 5 x 15¾ in; 15.4 lb

$350

CDP-C545 5-Disc CD Changer

Hybrid pulse D/A converter. 5-disc carousel. Features digital servo control; 18-bit digital filter; circuitry to minimize time-base errors. Fiber-optic digital output; remote-variable line-level output; headphone jack with volume control. Ability to change 4 discs while one plays; program edit to fit tracks to a given tape length; remote direct track access; direct disc access; 32-track programming; random play; 6 repeat modes; remote control. S/N 117 dB; ch sep 110 dB. 3-yr limited warranty. 17 x 5 x 15¾ in; 12.6 lb
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ter; circuitry to minimize time-base errors. Fiber optic digital output; headphone jack with volume control. Ability to change 4 discs while one plays; delete play with 400-disc memory; direct track/disc access; 16 repeat modes; random play; time, program, and link edit to fit tracks on a given tape length; direct track/disc access; 32-track programming; random play; 4 repeat modes; direct disc access; and sequential play.

SL-VM500 5-Disc Video CD Changer 5-disc carousel. Plays MPEG-1 Version 2 video CD's and CD's. Features bidirectional carousel rotation; digital servo. Ability to change 4 discs while one plays; video pause and repeat; track/clapper search; direct access; title, artist, chapter-name, and disc-location on-screen displays; remote control.............$700

SL-CMC50 50-Disc CD Changer 1-bit MASH D/A converter. 50-disc magazine. Features 10-second max disc access time; digital servo system with auto adjustment. Ability to change 4 discs while one plays; 1D Scan to play loudest 10 seconds of tracks with fade in/out of samples; 2-color disc-location LED's.............$300

SL-PD1010 5-Disc CD Changer 1-bit MASH D/A converter, 5-disc carousel. Features bidirectional carousel rotation; 4-megabit memory chip that holds 3 seconds of music before routing to D/A converter to allow disc access in 3 seconds or less; digital servo system with auto adjustment. Ability to change 4 discs while one plays; 1D Scan to play loudest 10 seconds of tracks with fade in/out of samples; 2-color disc-location LED's.............$250

SL-PD987 5-Disc CD Changer 1-bit MASH D/A converter, 5-disc carousel. Features bidirectional carousel rotation; 7-second max-disc-access time; digital servo system with auto adjustment. Ability to change 4 discs while one plays; 1D Scan to play loudest 10 seconds of tracks; ±12.5% manual pitch control; auto-cue programmed track access; synchro play with compatible cassette decks; Edit Guide to calculate which tracks will fit on each cassette side for a given tape length; 2-color disc-location LED's; remote control.............$200

SL-PD875 5-Disc CD Changer 1-bit MASH D/A converter, 5-disc carousel. Features bidirectional carousel rotation; 7-second max-disc-access time; digital servo with auto adjustment. Ability to change 4 discs while one plays; 1D Scan to play loudest 10 seconds of tracks; synchro play with compatible cassette decks; Edit Guide to calculate which tracks will fit on each cassette side for a given tape length; fluorescent display with circle-pattern disc-location indication; remote control.............$180

YAMAHA CDV-3000 Karaoke Combi-Player Plays multiplex and stereo karaoke discs, CD's, and laserdiscs. Features 10-second max-disc-access time; digital servo with auto adjustment. Ability to change four discs while one plays; intro scan; 1D Scan to play loudest 10 seconds of tracks; synchro play with compatible cassette decks; remote control with selected Technics receivers.............$180

CDC-W390 Karaoke Combi-Player 1-bit D/A conversion. Plays CD's and laserdiscs. Digital video processing; digital field memory. Dolby Surround AC-3 output; fiber-optic digital output; audio, 2 video. 2-S video outputs; 2 mic inputs. Dual-side play; digital echo; one-touch karaoke; track programming; random play; 6 repeat modes; direct track access; frame/time number search; last-position memory; on-screen displays; system remote control. S/N 115 dB, dynamic range 95 dB, 17 x 5 1/4 x 16 1/4 in in.......... $899

CDC-755 5-Disc CD Changer Yamaha S-Bit Plus D/A Conversion. Features digital servo. Ability to change four discs while 5th plays; intro scan; track/chapter programming; system remote control. S/N 115 dB; dynamic range 90 dB; 17 1/4 x 4 x 15 1/4 in in.......... $399

CDC-655 5-Disc CD Changer Yamaha S-Bit Plus D/A Conversion. Features digital servo. Ability to change four discs while 5th plays; intro scan; track/chapter programming; system remote control. S/N 110 dB; dynamic range 90 dB; 17 1/4 x 4 x 15 1/4 in in.......... $399

CDC-855 5-Disc CD Changer PMC D/A converters. 5-disc carousel. Class A current buffer amp; digital servo, time-base control. Fiber-optic digital output; gold-plated headphone jack. Ability to change four discs while one plays; 100-disc program memory; 40-track programming; tape edit; intro scan; index search; random play; 4 repeat modes; peak-level search; synchro play with compatible cassette decks; system remote-control compatibility; remote control. S/N 118 dB; dynamic range 100 dB; 17 1/4 x 4 1/4 x 15 1/4 in in.......... $499

CDC-770 5-Disc CD Changer Yamaha S-Bit Plus D/A Conversion. Features digital servo. Ability to change four discs while 5th plays; intro scan; 1D Scan to play loudest 10 seconds of tracks; synchro play with compatible cassette decks; Edit Guide to calculate which tracks will fit on each cassette side for a given tape length; fluorescent display with circular-pattern disc-location indication; remote control.............$250

CDC-655 5-Disc CD Changer Yamaha S-Bit Plus D/A Conversion. Features digital servo. Ability to change four discs while 5th plays; intro scan; track/chapter programming; CD peak-level search; freeze frame; single-frame advance; track skip/scan; frame or track-memory search; movie scan; on-screen displays. Yamaha system remote-control compatibility; remote control.............$299

CDC-490 CD Player 8x oversampling, dual 1-bit D/A converters. Features digital servo. Variable-level digital output; headphone jack. Ability to change four discs while 5th plays; intro scan; on-screen display; remote; front-panel direct track access; 20-track programming, peak-level search; system remote control. S/N 110 dB, dynamic range 90 dB, 17 1/4 x 4 x 15 1/4 in in.......... $249
HOME RECORDING EQUIPMENT

AIWA

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

AD-S950 3-Head Cassette Deck
Dolby S. 2-motor dual-capstan drive; PC-OCC head; record calibration system. IC logic controls; fine bias control; counter zero return; repeat; linear tape counter; display mode control. FR 15-21,000 Hz metal; S/N 79 dB Dolby C; W&F 0.035%. $400

AD-S750. As above, 2 heads; automatic bias control $325

AD-F850 3-Head Cassette Deck
2-motor dual-capstan drive; sendust erase head; record calibration system. IC logic controls; auto tape-bias selector; level indicators with peak hold; linear tape counter. FR 20-18,000 Hz $325

AD-WX727 Double Cassette Deck
Auto reverse for both transports; IC logic controls; auto tape-bias selector; high-speed dubbing; 2-tape continuous play; blank skip; level indicators with peak hold; 2 tape counters. FR 20-18,000 Hz metal; S/N 78 dB Dolby C; W&F 0.09%. 16 x 5.8 x 12 in; 16 lb $400

ARCAM

Delta 100 3-Head Cassette Deck
Dolby S. B. C. 3 motors. Auto tape-bias selector; program search; bias and record-level controls; peak-level meters; real-time counter: remote control through system remote control. FR 20-20,000 Hz metal; S/N 88 dB Dolby C; W&F 0.035%. 17 x 5.8 x 12 in; 11 lb $300

BANG & OLUFSEN

Beocord 7000 Cassette Deck
Dolby B, C. Integrate with Beosystem 7000. Sendust head. Auto reverse; auto track search; auto dynamic recording-level control; transport opens by touching front panel. FR 30-18,000 Hz $375

CARVER

TDV-1550 Cassette Deck
Dolby B, C. HX Pro. PC-OCC-cold metal-alloy record/play head: double-gan ferrite erase head. Headphone jack with volume control. Auto reverse; timer record; real-time counter; peak-level meters: remote control. FR 20-18,000 Hz; H bias: S/N 73 dB metal; W&F 0.06%. 19 x 5.8 x 12 in; 12 lb $599

DENON

The following feature Denon IS-system remote control compatibility.

DRM-740 3-Head Cassette Deck
Dolby B, C. HX Pro. 3 motors; die-cast aluminum head base; closed-loop dual-capstan design; non-slip reel drive. Full logic controls; bias control; auto tape-bias selector; record return; program search; synchro record with capable CD players; output-level control; 4-digit linear counter; peak-level and peak-hold displays $400

DRR-730 Cassette Deck
Dolby B, C. HX Pro. Non-slip reel drive. Rotating-head autoreverse; full logic controls; $300

DUAL

CC580RC Cassette Deck
Dolby B, C. HX Pro. Remote control. S/N 76 db; W&F 0.05%. $505

CC8065RC Cassette Deck
Dolby B, C. HX Pro. Remote control. S/N 74 db; W&F 0.06%. $440

FIsher

CR-W955 Double Cassette Deck
Dolby B, C. HX Pro. Headphone jack. Full logic and autoreverse for both transports; synchro high-speed dubbing; 2-tape sequential play; L/R record-level controls; auto tape-bias selector; timer standby: 2-5 segment LED level meters; remote control through any Fisher receiver. Remote control $180

CR-W885 Double Cassette Deck
Dolby B. Headphone jack. Autoreverse for one transport; synchro high-speed dubbing; 2-tape sequential play; L/R record-level controls; auto tape-bias selector; two level meters $130

HARMAN KARDON

DC5300 Double Cassette Deck
Dolby B, C. Hard-Permalloy heads. Rear-panel remote-control jack. One record/play transport; autoreverse; high-speed dubbing; bias control; edit mode; linear time counter. FR 20-17,000 Hz $499

TDV420 Cassette Deck
Dolby B, C. HX Pro. Front-loading tape drawer, solenoid-controlled transport: switchable MPX filter; 2 hard-Permalloy heads. Rear panel remote control. Fine bias control; auto tape-bias selector; linear time counter. FR 20-18,000 Hz $419

JVC

TDV661TN 3-Head Cassette Deck
Dolby B, C. HX Pro. Closed-loop dual-capstan drive with direct-drive motor; computer-controlled full logic; aluminum front panel; center mount transport; PC-OCC head-cold wiring; powered cassette door; bias and level record calibration; built-in record oscillator; MPX filter. CD-direct input; headphone jack with volume control. Input-balance control; auto record mute; noise scan; auto tape-bias selector; auto monitor; timer record/play; peak and level displays; 0-4 digit linear counter: CompuLink remote-control compatibility $420

TDW731S Double Cassette Deck
Dolby B, C. HX Pro. Computer-controlled full logic mechanism; cassette-shel stabilizer; gold plated terminals; fine amorphous heads; computer-controlled auto tape-bias selector; autoreverse play/record on both transports; headphone jack with volume control. Four-digit linear counter on both decks; continuous play of two tapes; auto record mute; music scan; peak and level displays: CompuLink remote-control compatibility $400

TDW717TN Double Cassette Deck
Dolby B, C. HX Pro. Two autoreverse record/play transports, each with Dolby HX Pro; computer-controlled full logic; 2-tape sequential record; cassette-shell stabilizer in both transports. Headphone jack with volume control; use input with mix-level control. Rotating-head autoreverse for both transports; pitch control for one transport; 2-tape sequential play: synchro high-speed Dubbing; auto/synchro record mute; program scan; auto tape-bias selector; level meters and 4-digit counter for both transports; CompuLink remote-control compatibility $350

TDW317TN. As above, one autoreverse record/play transport $270

JVC TDW750 cassette deck

TDW191TN Double Cassette Deck
Dolby B, C. HX Pro. Two autoreverse record/play transports, computer-controlled full logic. Headphone jack: 2-tape sequential play: synchro high-speed Dubbing: auto/synchro record mute: auto tape-bias selector: level meters and 4-digit counter for both transports; CompuLink remote-control compatibility $220

TDW115TN. As above, one autoreverse record/play transport $200

KENWOOD

KX-W8070S Double Cassette Deck
Dolby B, C. HX Pro for both transports. Switchable MPX filter. Gold-plated headphone jack. Autoreverse record/play for both transports: full logic controls for both transports; bias selection for one transport; 2-tape simultaneous or sequential recording; 2-tape sequential play: high-speed Dubbing: high-speed CD dubbing with dual: bias CD players; 16-track program search; track repeat; index scan for one transport; one-touch record with compatible CD players: auto tape-bias selector: timer record/play; record-level meters: 2 linear tape counters: system remote-control compatibility $300
LKX-W4070 Double Cassette Deck
Dolby B, C, HX Pro. Gold-plated headphone jack. One record/play transport; full-logic controls and autoreverse for both transports; high-speed dubbing; one-touch record with compatible CD players; 16-track program search; track repeat; input scan; 2-tape sequential play; record level and balance controls; timer record/play; record-level meters; 2 tape counters; system remote-control compatibility.

$200

LUXMAN
K-373 3-Head Cassette Deck
Dolby B, C, HX Pro. Record and play heads with hard-Permalloy cores; independent power signal paths for audio and other sections; die-cast aluminum base; demagnetizer; switchable MPX filter. Mic input; system bus connection. Bias control; record return; program search; blank search/skip to tape; synchro record head; microprocessor-controlled logic; switchable MPX filter; bias, level, and balance recording controls; synchro record with compatible CD players; remote control. FR 16-20,000 Hz ±3 ±3 dB high bias, no NR; S/N (bias) 60 dB no NR, 70 dB Dolby B, 80 dB Dolby C; W&F 0.06% w+m. 17½ x 5½ x 12½ in.$350

SD-63 3-Head Cassette Deck
Dolby B, C, HX Pro. Hard-Permalloy record and play heads; double-gap ferrite erase head; alloy flywheel. RC-5 system remote-control jacks. Microprocessor-controlled logic; switchable MPX filter; bias, level, and balance recording controls; synchro record with compatible CD players; remote control. FR 20-17,000 Hz ±3 ±3 dB high bias, no NR; S/N (bias) 58 dB no NR. 68 dB Dolby B, 78 dB Dolby C; W&F 0.05%. 16½ x 5½ x 12 in.$350

NAKAMICHI
DR-1 3-Head Cassette Deck
Dolby B, C, HX Pro. Multiple regulated power supply; adjustable azimuth; dual cartridge; DC servo capstan motor; auto slack take-up; integrated head and playback amp. Gold-plated record and play heads. Switchable MPX filter; bidirectional auto search; adjustable bias; repeat; timer; record mute; output-level control; tape-bias selector with interlocked EQ selection; 4-digit counter; system remote-control compatibility. FR 20-21,000 Hz ±3 ±3 dB; THD 0.8% metal; S/N (metal) 66 dB Dolby B, 72 dB A @ Dolby C; W&F 0.035% w+m. 17 x 4 x 12 in; 12 lb... $930

DR-3 Cassette Deck
Dolby B, C DC servo capstan motor; regulated power supply; auto slack take-up. Switchable MPX filter; bidirectional auto search; adjustable bias; repeat; timer; record mute; tape-bias selector with interlocked EQ selection; 4-digit counter; system remote-control compatibility. FR 20-20,000 Hz ±3 ±3 dB; S/N (metal) 64 dB Dolby B, 70 dB A @ Dolby C; W&F 0.06% w+m. 17 x 4 x 12 in; 14 lb...$430

ONYKO
The following feature onony RA-system remote-control compatibility.

Integra TA-RW909 Double Cassette Deck
Dolby B, C, HX Pro. 3 motors per transport; copper-plated chassis; powered cassette loading. Headphone jack with volume control. Autoreverse record/play for both transports; full-logic controls; random play; repeat; 2-tape simultaneous record; 2-tape sequential play; synchro record; auto space; auto tape-bias selector; high-speed dubbing; switchable auto space; auto tape-bias selector; input level and balance controls; peak-level indicator. FR 20-18,000 Hz high bias; W&F 0.07% w+m. 18 x 4½ x 4½ in. 12 lb...$709

TA-RW508 Double Cassette Deck
Dolby B, C, HX Pro. Headphone jack. Full-logic controls; autoreverse record/play for both transports; 2-tape simultaneous record; 2-tape sequential play; synchro record; auto space; auto tape-bias selector; high-speed dubbing; input level and balance controls; program search; repeat. FR 20-16,000 Hz high bias; W&F 0.07% w+m. 18 x 4½ x 4½ in. 15 lb...$424

TA-6510 3-Head Cassette Deck
Dolby B, C, HX Pro. 3 motors. FR 20-20,000 Hz metal; W&F 0.045% w+m. S/N 60 dB metal. 18 x 4½ x 12½ in; 11 lb...$399

TA-RW-411 Double Cassette Deck
Dolby B, C, HX Pro. Headphone jack. Full-logic controls; autoreverse record/play for both transports; program search; synchro record with compatible CD players, switchable auto space, auto tape-bias selector; 2-tape sequential play; high-speed dubbing; input level control; peak-level indicator. FR 20-16,000 Hz high bias; W&F 0.07% w+m. 18 x 4½ x 12½ in. 13 lb...$335

TA-R410 Cassette Deck
Dolby B, C, HX Pro. Switchable MPX filter. Full-logic controls; autoreverse, auto tape-bias selector; synchro record; program search; auto space; timer; single/blank; remote; master and balance input-level controls; 4-digit electronic counter; peak-level indicator; remote control. FR 20-19,000 Hz high bias; W&F 0.07% w+m. 18 x 4½ x 12½ in; 11 lb...$279

SY RADIO SHACK
DCT-2000 DCC Deck
Drawing loading. Fiber-optic and coaxial digital inputs; headphone jack with volume control. Autoreverse; analog-cassette playback compatibility with Dolby B and C NR, 20-track program; display for titles and artists from prerecorded DCC’s...$300

SC-2 3-Head Cassette Deck
Dolby B, C, HX Pro. Auto Bias, level, and equalization controls; auto frequency-response/spectrum adjustment. Headphone jack. Autoreverse for both transports; one-touch normal/high-speed dubbing; program search; blank skip; 2-tape continuous play; synchro record with compatible CD players; remote control through select Optimus receivers...$280

SCT-56 Double Cassette Deck
Dolby B, C, HX Pro. Autoreverse for both transports; normal/high-speed dubbing; program search; blank skip; 2-tape continuous play; synchro record with compatible CD players; auto tape-bias selector; remote control through select Optimus receivers...$200

SCT-49 Double Cassette Deck
Dolby B, C, HX Pro. Autoreverse for one transport; 2-tape continuous play; high-speed dubbing; auto tape-bias selector; 2 input-level controls; record-level meters...$150

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

FC931 Double Cassette Deck
Dolby B, C, HX Pro. Full-logic controls; autoreverse for both transports; synchro record...
**Home Recording Equipment**

- **Pioneer CT-W79 Double Cassette Deck**
  - Dolby B, C, HX Pro
  - Automatically optimizes recording bias, level, and EQ for inserted tape using 3 calibration frequencies: MPX filter; hard-Permalloy record/playhead; ferrite erasable heads.
  - Headphone jack, mic input with level control.
  - Autoreverse record/play for both transports: 2-tape simultaneous/sequential recording: 2-tape continuous play; normal/high-speed dubbing; synchro record with compatible CD players; program search; blank skip; auto space record/mute; auto tape-bias selector; mechanical tape counter; LED display.
  - $1,950

- **Elite CT-W79 Double Cassette Deck**
  - Dolby B, C, HX Pro
  - Automatically optimizes recording bias, level, and EQ for inserted tape using 3 calibration frequencies: MPX filter; hard-Permalloy record/play; ferrite erase heads.
  - Headphone jack, mic input with level control.
  - Autoreverse record/play for both transports: 2-tape simultaneous/sequential recording: 2-tape continuous play; normal/high-speed dubbing; synchro record with compatible CD players; program search; blank skip; auto space record/mute; auto tape-bias selector; mechanical tape counter; LED display.
  - $1,995

- **Sony DTC-790 DAT Deck**
  - Pulse D/A converter, pulse-type A/D converter: 20-bit digital filter with dither and 45-bit internal processing; 3-motor direct-drive transport.
  - Fiber-optic and coaxial digital inputs; analog inputs; fiber-optic digital output; headphone jack with volume control.
  - Standard and long-play modes; audio/manual 10 subcode; track program search; 200x or 400x speed search; auto/variable fade in/out; absolute-, remaining-, or program-remote control capability; record mute; selectable absolute- or remaining-time display; remote control.
  - Sampling rates 32, 44.1, and 48 kHz; THD 0.005% at 1,000 Hz; S/N 90 dB; W&F 0.035%.
  - $3,000

- **TC-WR665 Double Cassette Deck**
  - Dolby B, C, HX Pro
  - 2 motors for each transport; auto tape calibration; Permalloy heads; switchable MPX filter.
  - Autoreverse for both transports; full-logic controls; track program search; auto play after fast-forward/rewind.
  - Record level and balance controls; record mute: two electronic tape counters; peak-level meters; remote control through compatible Sony receivers.
  - FR (high bias) 20-18,000 Hz ±3 dB no NR; S/N (high bias) 59 dB no NR; W&F 0.045%, 17 x 4 1/2 x 12 in; 9.5 lb.
  - $340

- **TC-WR465 Double Cassette Deck**
  - Dolby B, C, HX Pro
  - 2 motors for each transport; Permalloy tape heads; MPX filter.
  - Autoreverse for both transports: pulse-type filters; 9-track program search; auto play after fast-forward/rewind.
  - Record level and balance controls; record mute: 2 electronic tape counters with memory; peak-level meters; remote control through compatible Sony receivers:
  - FR (high bias) 30-17,000 Hz ±3 dB; S/N (high bias) 57 dB no NR; W&F 0.05% wms; 17 x 5 x 1 1/4 in; 7.5 lb.
  - $250

- **SHERWOOD TC-WR461S Cassette Deck**
  - Dolby B, C, HX Pro
  - 2 motors for each transport; Permalloy tape heads; ferrite heads.
  - Headphone jacks; mic input with level control.
  - Autoreverse record/play for both transports: 2-tape simultaneous/sequential recording: 2-tape continuous play; normal/high-speed dubbing; synchro record with compatible CD players; program search; blank skip; auto space record/mute; auto tape-bias selector; mechanical tape counter; LED display.
  - $1,700

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

- **DTC-2000ES DAT Deck**
  - 16-output 90-MHz D/A converter, pulse-type A/D conversion. Super Bit Mapping noise shaping for 20-bit resolution: 4-motor direct-drive transport; 4-head system with separate record and play heads; dual-FET mic-input amps; center-controlled transport; separate analog and digital power supplies.
  - 2 fiber-optic and coaxial digital inputs; analog inputs: fiber-optic and coaxial digital inputs; analog outputs: mic inputs; headphone jack with volume control.
  - W&F 1.6% at 1,000 Hz; dynamic range 50-17,000 Hz ±3 dB; S/N (high bias): 59 dB no NR; W&F 0.05% wms; 17 x 5 x 12 in; 9 lb.
  - $220
HOME RECORDING EQUIPMENT

time display; digital peak and peak-margin indicators; remote control. Sampling rates: 32, 44.1, and 48 kHz; S/N 94 dB; THD 0.0035% at 1 kHz. 17 x 5 1/4 x 15 in; 27.5 lb. $2,500.

DTC-60ES DAT Deck
90-MHz D/A converter; pulse-type A/D converter. Super Bit Mapping noise shaping for 20-bit resolution; 2 transport motors and 1 tape-loading motor. Analog inputs and outputs; fiber-optic digital inputs and outputs; coaxial digital inputs and outputs; headphone jack with volume control. Standard and long-play modes; SCMS copy-management system; auto/manual ID subcoding; auto track remember; 2.5/8.5x audible cueing; 200/400x speed search; programmable: intro scan; skip play; end search; syncrono record with compatible CD players; track/tpage repeat; recordmute; absolute- or remaining-time display; digital peak-margin indicator; remote control. Sampling rate: 32, 44.1, and 48 kHz; S/N 92 dB; THD 0.0045% at 1,000 Hz. 17 x 4 1/4 x 13 1/4 in; 13 lb. $1,200.

MDS-JA3ES MiniDisc Recorder
Pulse D/A converter; 1-bit pulse A/D converter. 3rd-generation ATRAC digital coding; 4-second astonished buffer; 20-bit digital playback filter with dither, 45-bit internal processing, and 20-bit output. Fiber-optic digital inputs and outputs; coaxial digital input and outputs; stereo mic inputs; headphone jack; with volume control. Sampling-rate converter for 32, 44.1, or 48-kHz discs. Disc-track-title and artist-name displays for pre-recorded MD's; 1,700-character text entry, auto date/time stamp, and 3-second track spacing for user recordings; synchro record with compatible CD players; random playback; repeat nodes; 25-track programming; timer record/play; digital peak meters; jog dial; remote control. FR 5-20,000 Hz ±0.5 dB; S/N 103 dB. 17 x 5 x 13 1/2 in; 12.5 lb. $1,000.

TC-KA3ES 3-Head Cassette Deck
Dolby S, B, C. HX Pro. Closed-loop dual-capstan direct drive; quartz-locked speed servo; laser-amorphous record and play heads; 3-motor transport; record level, EQ, and bias adjustment for each tape with built-in oscillator; aluminum front panel. Gold-plated inputs and outputs; headphone jack with volume control. Powered cassette deck; microprocessor-controlled digital signal processing; record level and balance controls; record mute; linear counter with memory; peak meters; remote control through compatible Sony components. FR 20-20,000 Hz ±3 dB high bias; S/N (high bias) 59 dB no NR. W&F 0.022% wms; 17 x 5 1/4 x 14 in; 16.7 lb. $850.

TC-WAES Double Cassette Deck
Dolby S, B, C. HX Pro. Quanz-touch direct-coupled dual-capstan drive; cobalt amorphous head; center-mount transport; individual motors for each tape; digital display; digital peak meters; jog dial; remote control. 15-20,000 Hz ±3 dB high bias; S/N (high bias) 69 dB no NR; W&F 0.02% wms; 17 x 7 x 13 1/4 in; 19 lb. $1,330.

TC-WACE Double Cassette Deck
Dolby S, B, C. HX Pro. 2 motors for each transport; auto record calibration; Permalloy heads; switchable MPX filter. Headphone jack. Auto-reverse for both transports; track programming: 9-track program search; normal/high-speed dubbing; record level and balance controls; record mute; 2 electronic counters with memory; peak meters; remote control through compatible Sony components. FR 20-18,000 Hz ±3 dB high bias; S/N (high bias) 59 dB no NR; W&F 0.055% wms; 17 x 5 1/2 x 12 1/4 in; 9.3 lb. $330.

TEAC

V-8030S 3-Head Cassette Deck
Dolby S, B, C. HX Pro. Quartz-locked direct-coupled dual-capstan drive; cobalt amorphous head; center-mount transport; individual motors for each tape; digital display; digital peak meters; jog dial; remote control. FR 15-20,000 Hz ±3 dB; S/N 84 dB. 17 x 5 x 13 1/2 in; 14 lb. $949.

V-6030S. As above, without quartz-lock direct-drive; record mute with auto space, or auto tape-bias selector. W&F 0.02% wms. $949.

W-6000R Double Cassette Deck
Dolby S, B, C. HX Pro. Motor-driven volume control. 1/LR micro inputs; headphone jack. Rotating-head auto-reverse record/play for both transports; 46% pitch control for one transport; 2 tape simultaneous play; 2 tape sequential play; record/mixing; auto fade-in/out; record mute with auto space; master and balance record-level controls; auto tape-bias selector; remote control. FR 15-20,000 Hz ±3 dB; S/N 84 dB. 80 dB Dolby B; 80 dB Dolby C; W&F 0.022% wms; 17 x 5 1/4 x 14 1/2 in; 17.6 lb. $499.

W-850R Double Cassette Deck
Dolby S, B, C. HX Pro. Hard-Permalloy record/play heads. 2 motors for each transport; auto record calibration for both transports; Permalloy heads; switchable MPX filter. Headphone jack. Auto-reverse record/play for both transports; tape simultaneous or sequential record; track programming; 7-track program search; normal/high-speed dubbing; record level and balance controls; record mute; 2 electronic counters with memory; peak meters; remote control through compatible Sony components. FR 20-20,000 Hz ±3 dB high bias; S/N (high bias) 59 dB no NR. W&F 0.02% wms; 17 x 5 1/4 x 14 in; 16.7 lb. $750.

RS-DC10 DCC Deck
1-bit D/A converter; 1-bit A/D converter. Analog and digital inputs and outputs; gold-plated connectors. Analog/cassette playback compatibility; autoreverse; text display; remote control...$1,000.

RS-TR797 Double Cassette Deck
Dolby S, B, C. HX Pro. Record/play for both transports; full logic controls; auto-reverse for both transports; 2-tape sequential play; two linear counters; synchro record with compatible CD players; bias control; level meter; remote control through select Technics receivers. $1,340.

RS-TR575 Double Cassette Deck
Dolby S, B, C. HX Pro. Record/play and auto-reverse for both transports; 2-tape sequential record/play; auto tape calibration; bias control; high-speed dubbing; two linear counters, peak-hold meters. $1,270.

RS-TR474 Double Cassette Deck
Dolby S, B, C. HX Pro. Autoreverse for both transports; 2-tape sequential play; auto tape calibration; high-speed dubbing; 2x fast-forward and rewind speeds; two linear counters, peak-hold meters. $1,250.

YAMAHA

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

KX-W952 Double Cassette Deck
Dolby S, B, C. HX Pro. 2 motors for each transport; 12-layer amorphous record/play heads. Headphone jack with volume control. 2-tape sequential play/record; 2- tape simultaneous record of independent sources; auto-reverse record/play for both transports; auto tape-bias selector; play/trim control; high-speed dubbing; cross-Dolby, random-program, and skip dubbing; 15-selection random program play for each transport; intro scan; auto record mute; blank skip; separate reverse/forward record and playback; level meters with peak-hold. 17 x 5 1/2 x 14 1/2 in; 17.6 lb. $729.

KX-580 Cassette Deck
Dolby S, B, C. HX Pro. 2 motors; hard-Permalloy heads: separate mechanical and signal power supplies. Microprocessor-controlled full logic; auto bias, sens, and EQ optimization; switchable MPX filter; programmable pitch control, scan; repeat; bias control; synchro record with compatible CD players: play/trim; timer record/play; level meter with peak hold; 4-digit tape counter. Headphone jack with volume control. Remote control: 9-track program; 20-20,000 Hz ±3 dB; 12-bit A/D converter; W&F 0.05% wms; 17 x 5 x 10 1/4 in; 21 lb. $399.

KX-W882 Double Cassette Deck
Dolby S, B, C. HX Pro. Autoreverse; Hall, Disco, Church, and Jazz Club 2-channel, recordable surround modes: microprocessor-controlled full logic; 2-tape simultaneous record and sequential record/play; program search; play trim; synchro record with compatible CD players; normal/high-speed dubbing; auto tape-bias selector; record level and balance controls; level meters with peak hold; two 4-digit tape counters. Remote control optional. FR 20-20,000 Hz ±3 dB metal. 17 x 5 x 11 in; 16.7 lb. $399.

KX-W382 Double Cassette Deck
Dolby S, B, C. HX Pro. Headphone jack. Autoreverse; microprocessor-controlled full logic; play trim for both transports; 2-tape sequential play; repeat; program search; normal/high-speed dubbing; auto tape-bias selector; record level and balance controls; auto record mute; synchro record with compatible CD players; level meters with peak hold; 4-digit tape counter. Remote control optional. FR 20-20,000 Hz ±3 dB metal. 17 x 5 x 11 in; 16.7 lb. $299.

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### Tuners

**ADCOM**
GFT-5551 AM/FM Tuner
8 AM/8 FM presets. Quartz-referenced digital-synthesis design; buffered output stages using Class A amplification; 1% Reeder metal-film-tapped output, metal-film capacitors. Auto scan; switchable high-blend circuit; mono/mute switch; fluorescent display. FM: 50-dB quieting sens 34 dBf stereo; AM: rej 80 dB; cap ratio 0.75 dB; adj-ch sel 40 dB narrow IF; alt-ch set 100 dB; S/N 65 dB stereo at 65 dBf; THD 0.15% at 1,000 Hz stereo; ch sep 50 dB at 1,000 Hz; 17/4 x 14/4 x 5/4 in; 45 lb. $1,380

**ARAGON**
Model 412 AM/FM Tuner
16 AM/FM presets. Patented circuitry to prevent unwanted signals from entering tuner by way of antenna ground, isolated subchassis encasing circuit board; isolated subchassis for transformer; solid-aluminum front panel. Seek/scan tuning. FM: 50-dB quieting sens 37.6 dB; AM: rej 80 dB; cap ratio 1 dB; alt-ch sel 66 dB; S/N 75 dB; 19 3/8 x 7 1/2 x 1 5/8 in; 22 lb. $695

**ARCAM**
Delta 280 AM/FM Tuner
20 presets. 2 pairs of gold-plated audio output sockets. Auto/manual tuning; display-off facility; switchable IF bandwidth; signal-strength meter; mono/muting switch. Remote optional. Ultra slimline styling. $749

**Alpha 5+ AM/FM Tuner**

**AUDIODESIGN ASSOCIATES**
MT-3000 Multi-Tuner
Designed for multiroom applications; may be used with System Delta, System 3000, System 8000, System Titanium, or System Omega. In independent tuner modules with 20 presets per module, choice of AM-stereo, FM-stereo, shortwave, or cable-TV modules in any combination. Digital-synthesis tuning; auto analog-phase-frequency detector, stereo dynamic noise blend. Remote-control input for each module; 1 remote-control input to access all 3 modules and 60 presets; 1 line-level output for each module; 1 line-level output for all 3 modules. 4-character alphanumeric labeling for each preset; mute. Remote control optional. FM: 50-dB quieting sens 34 dBf; AM rej 54 dB; cap ratio 1 dB; alt-ch sel 66 dB; S/N 75 dB stereo; THD 0.08% stereo; ch sep 50 dB at 1,000 Hz; 17 1/4 x 4 x 14 in; 5.5 lb. $3,995

**DAY SEQUERRA**
FM Reference Panalyzer FM Tuner
3 selectable IF bandwidths; panoramic display; rack-mount front plate. FM: 50-dB quieting sens 34 dBf stereo; AM: rej 80 dB; cap ratio 0.75 dB; adj-ch sel 40 dB narrow IF; alt-ch set 100 dB; S/N 65 dB stereo at 65 dBf; THD 0.15% at 1,000 Hz stereo; ch sep 50 dB at 1,000 Hz; 17 3/4 x 14 x 5/4 in; 45 lb. $1,380

**DENON**
TU-380R AM/FM/RDS Tuner
40 AM/FM presets. Quartz-lock synthesis design. RDS reception; scrolling Smart Radio display; system remote compatibility. $325

**TU-280 AM/FM Tuner**
30 AM/FM presets. Quartz-lock synthesis design; MOSFET RF stages. IS-system remote-control compatibility. $275

**HARMAN KARDON**
TU930 AM/FM Tuner
30 AM/FM presets. System remote-control jack. Seek tuning; manual tuning; direct station access. $199

**HARMAN KARDON**
Kardon TU930 AM/FM tuner
Harman Kardon TU930 AM/FM Tuner
30 AM/FM presets. System remote-control jack. Seek tuning; manual tuning; direct station access. $1,199

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

**Kudos AM/FM/Longwave Tuner**
20 station presets. Digital-synthesis design; screened circuitry. 2 line-level output pairs; remote-control jack for switching of other Linn products or multiroom use. Auto/manual scan; adjustable mute/scan threshold. $1,195

**Kudos Sneaky Module**
Above designed as module for use in Majik-1 integrated amp or Wadokou preamp. $695

**LUXMAN**
T-353L AM/FM Tuner
30 AM/FM presets. Digital-synthesis PLL design. optimum-frequency-location via computer analysis; line-phase sensor; Star circuitry. System Bus connection. Selectable strongest-station preset storage; muting-level switch; auto seek and scan; mono/stereo switch; turn-on and sleep timers; fluorescent display. FM: AM rej 62 dB; cap ratio 1.5 dB; S/N 73 dB at 65 dBf stereo; ch sep 50 dB at 1,000 Hz. AM: S/N 54 dB. Black or champagne. $449

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

**MCINTOSH**
MR7084 AM/FM Tuner
50 AM/FM presets. Spatial circuitry to modify frequency and phase response. Preset scan; all preset-clear button; remote-control through current McIntosh remote-controlled units. $1,500

**MERIDIAN**
Model 504 FM Tuner
30 FM presets. 75-dB FM-antenna input; unbalanced output. Custom labeling for each preset; mono/stereo switch; signal-strength and tuning-accuracy displays; 8-character alphanumeric display. FM: S/N 70 dB; 12 x 3 x 13 in. $3,995

**MUSEATEX**
FM Tuner
Antenna and cable inputs. 100-station auto-memory; remote control. $1,199

**NAD**
Model 402 AM/FM Tuner
24 AM/FM presets. IF filters; switchable blending circuit. NAD-Link facility for remote control through other NAD products; high-speed search tuning. FM: cap ratio 1.6 dB; alt-ch sel 58 dB; S/N 74 dB; 16 1/2 x 3 x 11 3/16 in; 8.8 lb. $249

**NAIM**
NAIT-01 FM Tuner
Progressive switching from mono to stereo; separate power supply. Auto bandwidth selection; digital frequency display that increases in brightness to indicate signal strength. 11 3/4 x 8 in. $3,100

**NAIT-02**
As above but with integrated power supply. $1,950

**NAIT-03 FM Tuner**
Toroidal transformer. $1,050

**ONKYO**
Integra T-90001 AM/FM Tuner
20 AM/FM presets. Auto/manual reception-optimization system to select A/B antenna, local/DX, wide/narrow IF bandwidth, high-blend, and mono/stereo. Two antenna inputs. Preset scan; strongest-station memo-
TUNERS

ry; timer: FM fine tuning; adjustable output level; digital display; and signal-strength meter; remote control. FM: cap ratio 1 dB; alt-ch sel 95 dB narrow; S/N 95 dB mono; THD 0.009%; ch sep 55 dB wide; Wood side panels. 18 1/4 x 9 5/8 in; 17.7 lb ......................................$789

T-4310R AM/FM/RDS Tuner
30 AM/FM presets; RDS reception; auto reception-optimization system. RDS program search and alphanumeric text display; battery-free memory backup; 6 preset groups; direct station access; auto scan tuning .............................................$279

T-4210 AM/FM Tuner
40 AM/FM presets. Auto reception-optimization system; MOSFET front end. Battery-free memory backup; 6 preset groups; direct station access; auto scan tuning. Onkyo R1-system control compatibility. FM: cap ratio 1.5 dB; alt-ch sel 50 dB; S/N 73 dB mono; THD 0.1%; ch sep 40 dB; 18 x 3 x 12 1/2 in; 7.5 lb ......................................$200

OPTIMUS BY RADIO SHACK
TM-155 AM/FM Tuner
PLL circuitry; built-in antennas. FM-antenna input. FM-mono button ..........................................................$60

PARASOUND
TDQ-1600 AM/FM Tuner
20 AM/FM presets. Digital quartz-locked design. External-remote-control connector; gold-plated RCA jacks. Remote control. FM: 50-dB quieting sens 37.2 dB; ch sep 50 dB .............$385

PIONEER
F-93 AM/FM Tuner
Super-narrow FM IF-bandwidth setting. FM: 50-dB quieting sens 36.2 dB stereo; AM rej 80 dB; cap ratio 0.1 dB; alt-ch sel 85 dB super-narrow; S/N 88 dB stereo at 80 dB ch sep 60 dB at 1,000 Hz. AM: S/N 50 dB. 18 x 4 3/4 x 13/8 in .............$900

F-449 AM/FM Tuner
36 AM/FM presets. Selectable FM IF bandwidth; RF attenuator; 3-speed search; SR-system remote-control compatibility. 16 1/4 x 3 3/4 x 12 1/2 in .................................................$285

ROTEL
RT-990BX AM/FM Tuner
16 FM presets. Discrete-component front end with copper shield; RF attenuator. Selectable wide/narrow IF bandwidth; remote control. FM: 50-dB quieting sens 37.2 dB stereo; cap ratio 1 dB; alt-ch sel 80 dB; S/N 82 dB; THD 0.12%; ch sep 2% x 12 in ..............................................$750

RT-940AX AM/FM Tuner
20 AM/FM presets. Mute mono switch; bargraph signal-strength display; remote control. FM: 50-dB quieting sens 34.5 dB; cap ratio 1.5 dB; alt-ch sel 63 dB; S/N 70 dB; THD 0.3%; 17 3/8 x 2 3/4 x 11 1/2 in .................................$350

SONY
ST-SA55ES AM/FM Tuner
40 AM/FM presets. Frequency-synthesis design; optionally sensed rotary tuning; antenna attenuator to prevent front-end overload; 2 antenna inputs; coaxial FM input. High-blend switch; preset scan; auto scan tuning; alphanumeric naming for each preset; A/B antenna selection; FM interstation muting; signal-strength meter; remote-control capability via select Sony components. FM: S/N 100 dB mono. 92 dB stereo; ch sep 70 dB at 1,000 Hz. 17 x 4 x 14 3/4 in; 13.3 lb .............................................$700

ST-SS50ES AM/FM Tuner
30 AM/FM presets. Frequency-synthesis design; antenna attenuator to prevent front-end overload; direct-comparator system; optionally sensed rotary tuning. Coaxial FM input. Control S input and output for Sony multiroom systems. Preset memory for mono/stereo/blend, IF-bandwidth, and antenna-attenuator settings; stereo/mono/high-blend switch; FM interstation muting; wide/narrow IF bandwidth; alphanumeric preset naming; signal-strength meter; remote-control capability via select Sony components. FM: S/N 82 dB mono. 78 dB stereo; ch sep 65 dB wide at 1,000 Hz. 17 x 3 3/8 x 14 1/4 in; 8.9 lb .........................................................$350

ST-S211 AM/FM Tuner
40 AM/FM presets. Frequency-synthesis design; optionally sensed rotary tuning. Coaxial FM input. Control S input for Sony multiroom systems. Interstation muting; alphanumeric preset naming; 10-segment signal-strength meter; remote-control capability via select Sony components. FM: S/N 75 dB stereo. 80 dB stereo; ch sep 40 dB at 1,000 Hz. 17 x 3 1/2 x 11 3/4 in; 6.5 lb .........................................................$250

Yamaha TX-480 AM/FM tuner
YAMAHA
TX-950 AM/FM Tuner
40 AM/FM presets, naming for 24. Auto selection of PLL-synthesis or FM-voltage-servo tuning; mono switch. System remote control optional .................................................$429

TX-480 AM/FM Tuner
40 AM/FM presets. Direct-PLL LSI circuitry combined with microprocessor-controlled IF-count-synthesizer tuning; proprietary Alpha circuitry for improved selectivity, interference rejection, phase linearity, and channel separation. Rotary-encoder tuning with lock; strongest-station preset store; preset grouping; auto/manual mono/stereo selector; signal-strength meter; Yamaha system remote-control compatibility. Remote control optional. 17 1/2 in; 3 3/4 x 11 1/2 in .................................$199

All prices given are the manufacturers’ suggested retail prices. Dealer prices may change without notice.

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**RECEIVERS**

**CARVER**

HR-895 365-W A/V Receiver
5 channels; Dolby Pro Logic and 3 surround modes: 110 W x 2 (front) with 0.00% THD + 75 x 1 (center) + 35 x 2 (rear), all into 8 ohms; 7 audio inputs including phone; 4 composite-video inputs; 3 S-video inputs; sub output; pre-out/main-in loop for each channel: CATV coaxial FM input. Sonotronics image-enhancing circuitry; digital-synthesis tuner. 2-channel multi-room capability with infrared receiver; 30 tuner presets; program/sleep timer; programmable 2-zone remote control. Amp: SN 75 dB stereo. FM 50-dB quieting sens 39.2 dBf; AM rej 55 dB; cap ratio 1.5 dB; all-ch sel 70 dB narrow; SN 68 dB stereo; THD 0.05% stereo at 1 kHz. 19 x 6 1/4 x 17 1/2 in; $1,399.

**DENON**

AVR-2500 305-W A/V Receiver
5 channels; Dolby Pro Logic, Classic Concert, Rock, Jazz Club, Super STADIUM, Mono Movie, and Matrix modes; DSP: 85 W x 3 (front, center) + 25 x 2 (rear). 7 audio inputs: 4 audio outputs; 2 center-channel outputs: main amp inputs; front, center, and mono line-level outputs; 3 S-video inputs; 3 composite-video outputs; 4 composite-video outputs. RDS radio-data reception with front-panel/on-screen displays; normal, wide, and phantom center-channel modes; Wide Screen and Live enhanced Dolby Pro Logic modes; 32 AM/FM presets; remote control. Basic remote control optional... $1,000.

AVR-1500 250-W A/V Receiver
5 channels; Dolby Pro Logic, Rock, Jazz Club, Super STADIUM, and Mono Movie modes; DSP: 70 W x 3 (front, center) + 20 x 2 (rear). 6 audio inputs: 2 audio outputs; mono and center-channel line-level outputs; 3 video inputs; 2 video outputs. RDS radio-data reception: normal, wide, and phantom center-channel modes; Wide Screen and Live enhanced Dolby Pro Logic modes; 32 AM/FM presets; remote control. Basic remote control optional... $750.

AVR-1200 250-W A/V Receiver
5 channels; 6 surround modes including Dolby Pro Logic. 70 W x 3 (front, center) + 20 x 2 (rear). 6 audio inputs including phone; center-channel and mono-subwoofer line-level outputs; 3 video inputs; icon-based on-screen displays; system remote control... $650.

AVR-900 210-W A/V Receiver
5 channels: 5 surround modes including Dolby Pro Logic. 60 W x 3 (front, center) + 15 x 2 (rear). 5 audio inputs including phone; center-channel and mono-subwoofer line-level outputs; 2 video outputs. System remote control... $400.

DRA-565RD 65-Wc Receiver
2 channels. 65 W x 2 into 8 ohms with 0.05% THD. Video inputs and outputs: line-level output; 3-way speaker outputs; switched AC outlet. Discrete output transistors; frequency-synthesis tuning; motor-driven volume control. RDS digital-data reception; 40 AM/FM presets with labeling; variable loudness control; bass EQ switch; Denon IS-system remote with volume control... $400.

DRA-365R 48-Wc Receiver
2 channels. 48 W x 2 into 8 ohms with 0.05% THD. Video inputs and outputs. Discrete output transistors; frequency-synthesis tuning; motor-driven volume control. 40 AM/FM presets with alphanumeric labeling; variable loudness control; Denon IS-system remote with volume control... $300.

**DUAL**

CR950RC 340-W Receiver
2 channels. 85 W x 2 into 8 ohms with 0.02% THD. Class A design; motor-driven volume control; digital quartz-synthesis tuner. Gold-plated inputs for phone and CD; 16 AM/FM presets; remote control... $620.

CR960RC 320-W Receiver
2 channels. 80 W x 2 into 8 ohms with 0.02% THD. Digital quartz-synthesis tuner; motor-driven volume control. Matrix surround: 4-channel alphanumeric station naming; 40 AM/FM presets; remote control... $480.

**FISHER**

RS-737 280-W A/V Receiver
5 channels; Dolby Pro Logic. 80 W x 3 (front, center) rms into 8 ohms at 1 kHz with 0.9% THD + 20 x 2 (rear) rms into 8 ohms at 1 kHz with 0.9% THD. 4 audio and 2 A/V inputs. Quartz-LPL tuning. Selectable digital delay; 40 AM/FM presets; 7-band EQ; A/V switching; A/V remote control... $450.

RS-777 240-W A/V Receiver
5 channels; Dolby Pro Logic. 100 W x 2 (front) with 0.08% THD + 20 x 1 (center) at 1 kHz with 0.9% THD + 10 x 2 (rear) at 1 kHz with 0.9% THD. RDS. 4 audio and 2 A/V inputs. Quartz-PPL tuning. Selectable digital delay; 40 AM/FM presets; A/V switching; misrange control; A/V remote control... $350.

RS-717 80-Wc Receiver
2 channels. 80 W x 2 into 8 ohms with 0.9% THD. 4 audio inputs. Quartz-LPL tuning. 40 AM/FM presets; remote control... $250.

**JVC**

RX517VTN 265-W A/V Receiver
5 channels; digital Dolby Pro Logic. Dolby 3 Stereo, Dance Club, Headphone, Live Club, Hall, Pavilion, and 2 Theater modes; DSP: 105 W x 3 (front, center) + 25 x 2 (rear), both at 1 kHz with 0.7% THD or 85 x 2 into 8 ohms with 0.007% THD. 5 audio inputs: line-level subwoofer and rear outputs; 3 video inputs. Front panel A/V input; headphone jack. Independent channel volume control; gold-plated terminals. 25 electronic EQ presets; 40 AM/FM presets; jog dial for source selection and tuner; 4-character station naming; spectrum peak indicator; multisource A/V remote control... $650.

RX17VTV 365-W A/V Receiver
5 channels; digital Dolby Pro Logic. Dolby 3 Stereo, Dance Club, Headphone, Live Concert, Pavilion, and 2 Theater modes; DSP: 105 W x 3 (front, center) + 25 x 2 (rear), both at 1 kHz with 0.7% THD or 105 x 2 into 8 ohms with 0.007% THD. 5 audio inputs: line-level subwoofer and rear outputs; 2 video inputs; front-panel A/V input; headphone jack. Super-A amplifier circuit; computer-controlled digital-synthesis tuner; motor-driven volume control. 25 electronic EQ presets; center-channel tone control; 40 AM/FM presets; loudness switch; jog dial for source selection and tuner; station naming; sleep timer; multiple-brand A/V remote control with illuminated keys... $630.

RX517VTN 265-W A/V Receiver
5 channels; digital Dolby Pro Logic. Dolby 3 Stereo, and Hall modes. 75 W x 3 (front, center) + 20 x 2 (rear), both into 8 ohms at 1 kHz with 0.7% THD or 80 x 2 into 8 ohms with 0.4% THD. 2 video inputs; 5 audio inputs: outputs for 2 front speaker pairs; headphone jack. Computer-controlled digital-synthesis tuner; motor-driven "Stereo Review" February 1996
RECEIVERS

Kenwood
KR-X1000 550-W THX Receiver
5 channels: digital Dolby Pro Logic, Dolby 3 Stereo, Arena, Jazz Club, and Stadium modes; DSP. 100 W x 3 (front, center) + 50 W x 2 (rear). Features Power Envelope and Soft Clipping circuitries. NAD-link input for multiroom applications: switchable phono/line input. 20 AM/FM presets; remote control...$349

Kenwood
KR-V7070 350-W A/V Receiver
5 channels: Dolby Pro Logic, Dolby Stereo, and Theater modes. 100 W x 3 (front, center) + 50 W x 2 (rear). 4 audio inputs; video input; line-level outputs for left, center, rear, and subwoofer. 2 video inputs; outputs for 2 front speaker pairs; headphone jack. 2 switched AC outlets. Fan cooling; motor-driven volume control; quartz-synthesis tuner. Test-tone generator; auto input balance; digital delay; center- and rear-channel level controls. 20 AM/FM presets; direct station access; auto/manual tuning; loudness; remote control...$400

Kenwood
KR-V5750 250-W A/V Receiver
5 channels: Dolby Pro Logic and Dolby 3 Stereo modes. 70 W x 3 (front, center) + 50 W x 2 (rear). 4 audio inputs; video input; video output; outputs for 2 front speaker pairs; headphone jack. 2 switched AC outlets. Motor-driven volume control; quartz-synthesis tuner. Test-tone generator; auto input balance; digital delay; center- and rear-channel level controls. 20 AM/FM presets; direct station access; auto/manual tuning; loudness; remote control...$299

Kenwood
KR-A5070 100-W A/V Receiver
2 channels: 100 W x 2. 2 audio inputs; outputs for 2 speaker pairs; headphone jack; 2 switched AC outlets. Motor-driven volume control; quartz-synthesis tuner. 10 AM/20 FM presets; direct station access; auto/manual tuning; loudness; remote control...$229

LUXMAN
RV-371 315-W A/V Receiver
5 channels: Dolby Pro Logic, Stadium, simulat-ed stereo, 2 Hall modes. 75 W x 2 (front) + 55 x 3 (center, rear). 12 audio inputs; switchable phono-level inputs; 5 video inputs; switchable composite-video on-screen display outputs; front-panel A/V input; system bus connection: outputs for 2 front speaker pairs. Multichannel capability, variable rear delay, A/V record selector; FM tuning in 25000-Hz steps; 20 AM/FM presets; defeatable bass, treble controls; loudness switch; sleep timer; on-screen displays; remote...$1,749

MARANTZ
SR-92 MKII 365-W A/V Receiver
5 channels: Dolby Pro Logic. 100 W x 2 (front) with 0.09% THD + 75 x 1 (center) + 55 x 2 (rear), all into 4 ohms. 20 AM/FM presets; switchable FM/AM quartz-synthesis tuner. Test-tone generator; 20 AM/FM presets; wide/narrow tuner IF selection; programmable and basic-function remote controls. Amp: S/N 94 dB phono, 104 dB line. FM: cap ratio 1 dB; alt-ch sel 70 dB narrow; S/N 68 dB stereo; THD 0.5% stereo; ch sep 45 dB; 16% x 5/14 in...$1,150

MARANTZ
SR-82 MKII 295-W A/V Receiver
5 channels: Dolby Pro Logic. 75 W x 2 (front) rms with 0.09% THD + 75 x 1 (center) + 35 x 2 (rear), all into 8 ohms. Phono input; line-level subwoofer output; pre-out/main-in loop for each channel. 12-db/oct subwoofer crossover at 70 Hz. 2-zone multichannel capability: adjustable delay. 30 AM/FM presets with 5-character naming; selectable wide/narrow tuner IF and noise reduction; clock/timer, programmable and basic-function remote controls. Amp: S/N 94 dB phono, 104 dB line. FM: cap ratio 1 dB; alt-ch sel 70 dB narrow; S/N 68 dB stereo; THD 0.5% stereo; ch sep 45 dB; 16% x 5/14 in...$900

MARANTZ
SR-73 295-W A/V Receiver
5 channels: Dolby Pro Logic. 75 W x 2 (front) rms with 0.09% THD + 75 x 1 (center) + 35 x 2 (rear), all into 8 ohms. 4 audio and 3 video inputs; line-level outputs for each channel. Motor-driven master volume control. Adjustable digital delay; auto input balance; remote-controllable test-tone generator; video dubbing capability; 4 user signal-processing presets; bass, treble, and bass-EQ controls; programmable remote control. Amp: S/N 94 dB phono, 104 dB line. FM: cap ratio 1 dB; alt-ch sel 70 dB narrow; S/N 72 dB stereo; THD 0.5% stereo; ch sep 45 dB; 16% x 5/14 in; 34 lb...$700

NAD
Model 705 405-W A/V Receiver
2 channels. 40 W x 2 con avg into 8 ohms with 0.03% THD. 7 line-level inputs; 2 tape-monitor loops; buffered multichannel output. 5-way binding posts. Power Envelope and Soft Clipping circuits; dual-gate MOSFET PLL tuner; infrasonic filtering in phono stage; IF-count circuitry; 39 AM/FM presets; dual-resolution manual and auto-tuning; independent input/record capability; loudness and tone controls. Remote control. Amp: S/N 76 dB phono, 90 dB line. FM: 50 dB quieting sens 35 dB stereo...$499

NAD
Model 701 255-W A/V Receiver
2 channels. 25 W x 2. Features Power Envelope and Soft Clipping circuits. NAD-link input for multichannel applications: switchable phono/line input. 20 AM/FM presets; remote control...$349

Nakamichi
AV-1 310-W A/V Receiver
5 channels: Dolby Pro Logic. 100 W x 2 (front) + 50 x 1 (center) + 30 x 2 (rear) into 8 ohms with 0.1% THD. A/V inputs and outputs; video connectors including S-video; pre-out/main-in loops; mono line-level output. Motor-driven volume control. Spatial-mode, delay-time, balance, center-level, rear-level, and tone controls; direct station access; 30 AM/FM presets; programmable remote control. Amp: S/N 78 dB. FM: 50 dB quieting sens 37.5 dB stereo; S/N 70 dB; THD 0.3%; 17 x 5/14 in...$1,200

Nakamichi
AV-2. As above, 70 W x 2 (front) + 35 x 1 (center) + 20 x 2 (rear) into 8 ohms with 0.1% THD. No S-video connectors. Nonprogrammable remote control...$850

Re-1 80-W A/V Receiver
2 channels. 80 W x 2 into 8 ohms. Pre-out/main-in loops; 3 video inputs; 2 video outputs; 2 speaker terminals; A/V inputs and outputs; AC outlet. Harmonic Time Alignment amp circuitry to keep distortion components aligned with musical waveform: isolated-ground topology, THD 0.03%; no tape-monitor loop; buffered multichannel output. 5-way binding posts. Power Envelope and Soft Clipping circuits; dual-gate MOSFET PLL tuner; infrasonic filtering in phono stage; IF-count circuitry; 39 AM/FM presets; dual-resolution manual and auto-tuning; independent input/record capability; loudness and tone controls. Remote control. Amp: S/N 76 dB phono, 90 dB line. FM: 50 dB quieting sens 35 dB stereo...$499

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multiregulated power supply; video buffer amp; PLL tuner with dual-gate MOSFET; isolation buffer at output. Multisource capability; 10 AM/ FM presets; auto seek/manual tuning; loudness control; deltabeta gain control; tone control; muting; signal-strength meter; monitor/recorder-out selectors; remote control. Amp: THD 0.08%; S/N 78 dB. FM: 50-μV quieting sens 37,500 Hz/stereo, cap ratio 2 db, 16 x 3 x 14 in, 26 lb.

ST-7000 $599

2-Amp. Amp: THD 0.09%; S/N 88 dB. FM: THD 0.4%; S/N 68 dB. 17½ x 4½ x 1½ in, 17.6 lb.

XX-931 520-W A/V Receiver

4 channels; Dolby Pro Logic, 50 W x 2 (front) + 10 x 2 (center, rear), all into 8 ohms. 4 audio inputs and 1 video input; 2 audio outputs and 1 video output. 6 DSP sound effects; auto input balance; cursor controls; unified remote control. Amp: Bandwidth 40-20000 Hz, THD 0.3%; S/N 85 dB. FM: THD 0.4%; S/N 54 dB. 17½ x 4½ x 1½ in, 17.6 lb.

$330

FR-911 50-W A/V Receiver

5 channels. 70 W x 2 into 8 ohms, 4 audio inputs; 2 audio outputs. Amp: Bandwidth 40-20000 Hz, THD 0.4%; S/N 65 dB. 17½ x 4½ x 1½ in, 12.7 lb.

$220

PIONEER

Elite SX-99 500-W A/V Receiver

5 channels; Dolby Surround AC-3. Dolby Pro Logic, Jazz, Dance, Hall, and Simulated Surround modes. 100 W x 5 (front, center, rear) at 1 kHz or 165 x 2 cont avg with 0.05% THD; both into 8 ohms. 5 audio inputs. 5 video inputs; 2 S-video inputs; 2 S-video outputs. line-level center-channel and subwoofer outputs; 2 center-channel outputs; front panel A/V input; 2nd-zone line-level output; banana-plug speaker outputs. Source-direct mode; motor-driven volume control; pure-line center-channel inputs; icon-based graphic interface; multizone/multisource control; video-signal selector; sound-field parameter control; variable bass enhancer; remote control. Lacquered wood side panels. 16½ x 6½ x 16¼ in.

$2,100

VSX-D3S. As above, without wood side panels.

$1,925

VSX-D4S 520-W A/V Receiver

4 channels; Dolby Pro Logic, Dolby 3 Stereo, Jazz, Dance, Hall, and Simulated Surround modes. 130 W x 4 (front, center, rear) at 1 kHz or 165 x 2 cont avg with 0.05% THD; both into 8 ohms. 5 audio inputs. 5 video inputs; 2 S-video inputs and 1 S-video output; 2 center-channel outputs; front panel A/V input. Source-direct mode; motor-driven volume control. Icon-based graphic interface; video-signal selector; sound-field parameter control; bass enhancer; remote control.

$1,980

Elite SX-59 480-W A/V Receiver

4 channels; Dolby Pro Logic, Dolby 3 Stereo, Jazz, Dance, Hall, and Simulated Surround modes. 120 W x 4 (front, center, rear) at 1 kHz or 150 x 2 cont avg with 0.09% THD; both into 8 ohms. 4 audio inputs; 3 video inputs, line-level center-channel and subwoofer outputs; front panel A/V input. Motor-driven volume control. Icon-based graphic interface controlling all system components; multizone control; bass enhancer; remote control. Lacquered finish. 16½ x 6½ x 16¼ in.

$765

VSX-49. As above, 100 W x 4 (front, center, rear) at 1 kHz or 110 x 2 cont avg from 20-20000 Hz with 0.09% THD; both into 8 ohms. 2 audio inputs. No Jazz, Dance, Hall. No frontpanel A/V input. 16½ x 6½ x 16¼ in.

$550

VSX-604S 440-W A/V Receiver

4 channels; Dolby Pro Logic, Dolby 3 Stereo, Simulated Surround modes. 100 W x 5 (front, center, rear) at 1 kHz or 110 x 2 cont avg from 20-20000 Hz with 0.09% THD; both into 8 ohms. 4 audio inputs; 3 video inputs;
RX-2050R 45-Wch Receiver
2 channels. 45 W x 2 with 0.5% THD. 4 audio inputs: headphone jack. Motor-driven volume. Matrix surround: 30 AM/FM presets; scan, tone/QEQ control; sleep timer; unified remote control....$299

RX-4050R 170-Wch A/V Receiver
4 channels. Dolby Pro Logic. Dolby 3 Stereo. 50 W x 3 (front, center) + 20 x 1 (rear) or 60 x 2 with 0.5% THD. 4 audio and 2 video inputs; front-panel A/V input; video-monitor output; headphone jack. Auto input balance; remote center- and rear-channel level control; test-tone generator; 30 AM/FM presets with scan; tone/QEQ control; sleep timer; unified remote control...$599

RXV-5050R. As above. 70 W x 3 (front, center) + 25 x 1 (rear) or 90 x 2 with 0.5% THD. No DSP....$499

RX-4050R 170-Wch A/V Receiver
4 channels. Dolby Pro Logic. Dolby 3 Stereo. 50 W x 3 (front, center) + 20 x 1 (rear) or 60 x 2 with 0.5% THD. 4 audio and 2 video inputs; front-panel A/V input; video-monitor output; headphone jack. Auto input balance; remote center- and rear-channel level control; test-tone generator; 30 AM/FM presets with scan; tone/QEQ and bass controls; sleep timer; unified remote control...$299

RX-2050R 45-Wch Receiver
2 channels. 45 W x 2 with 0.5% THD. 4 audio inputs: headphone jack. Motor-driven volume. Matrix surround: 30 AM/FM presets; scan, tone/QEQ control; sleep timer; unified remote...$299

S O N Y

STR-GX900ES 360-W A/V Receiver
5 channels; digital Dolby Pro Logic decoder; DSP. 100 W x 3 (front, center) into 4 or 8 ohms with 0.04% THD + 30 x 2 (rear) into 8 ohms at 1 kHz with 0.8% THD. Inputs for 5 line-level sources; phone input; headphone jack. Audio circuitry: 30 AM/FM presets; tape monitoring; programmable A/V remote control. Amp: S/N 75 dB phono or line. FM: 50-dB quieting sens 18.3 dB mono. 38.3 dB stereo. cap ratio 1.2 dB. 7 x 5% x 11/4 in; 16 lb....$850

STR-GX800ES 330-W A/V Receiver
5 channels; Dolby Pro Logic; DSP. 90 W x 3 (front, center) into 4 or 8 ohms at 1 kHz with 0.04% THD + 30 x 2 (rear) into 8 ohms at 1 kHz with 0.8% THD. Inputs for 5 line-level sources; phone input; S-video input and output; front-panel A/V input. 10 DSP sound-field presets; sound-field linking to each input and tuner preset; adjustable effect-level, room-size, reverberation time, wall-type, and seat-position sound-field parameters; 3 digital-3 band parametric EQ; 30 AM/FM presets; tape monitor; programmable A/V remote control. Amp: S/N 75 dB line. FM: 50-dB quieting sens 18.3 dB mono. 38.3 dB stereo. cap ratio 1.2 dB. 3-yr limited warranty. 17 x 6% x 16% in; 29.6 lb....$700

RXV-5050R 350-W A/V Receiver
5 channels; Dolby Pro Logic; DSP. 90 W x 3 (front, center) into 4 or 8 ohms with 0.04% THD + 30 x 2 (rear) into 8 ohms at 1 kHz with 0.8% THD. Inputs for 5 line-level sources; phone input; S-video input and output; front-panel A/V input. 10 DSP sound-field presets; sound-field linking to each input and tuner preset; adjustable effect-level, room-size, reverberation time, wall-type, and seat-position sound-field parameters; 3 digital-3 band parametric EQ; 30 AM/FM presets; tape monitor; programmable A/V remote control. Amp: S/N 75 dB line. FM: 50-dB quieting sens 18.3 dB mono. 38.3 dB stereo. cap ratio 1.2 dB. 3-yr limited warranty. 17 x 6% x 16% in; 29.6 lb....$700

STR-D6500 300-W A/V Receiver
4 channels; Dolby Pro Logic; Hall and Stadium modes. 100 W x 3 (front, center) + 30 x 1 (rear), all into 8 ohms at 1 kHz with 0.8% THD or 100 x 2 into 8 ohms from 40-20,000 Hz with 0.8% THD. Inputs for 5 line-level sources; phone input; subwoofer output; headphone jack. Audio circuitry: 30 AM/FM presets; tape monitoring; programmable A/V remote control. Amp: S/N 75 dB phono or line. FM: 50-dB quieting sens 18.3 dB mono. 38.3 dB stereo. cap ratio 1.2 dB. 7 x 5% x 14/4 in; 21.4 lb....$450

RX-4050R 170-Wch A/V Receiver
4 channels. Dolby Pro Logic. Dolby 3 Stereo. 50 W x 3 (front, center) + 20 x 1 (rear) or 60 x 2 with 0.5% THD. 4 audio and 2 video inputs; front-panel A/V input; video-monitor output; headphone jack. Auto input balance; remote center- and rear-channel level control; test-tone generator; 30 AM/FM presets with scan; tone/QEQ control; sleep timer; unified remote control...$599

RXV-5050R. As above. 70 W x 3 (front, center) + 25 x 1 (rear) or 90 x 2 with 0.5% THD. No DSP....$499

RX-2050R 45-Wch Receiver
2 channels. 45 W x 2 with 0.5% THD. 4 audio inputs: headphone jack. Motor-driven volume. Matrix surround: 30 AM/FM presets; scan, tone/QEQ control; sleep timer; unified remote control...$299

RX-950AX 50-Wch Receiver
2 channels. 50 W x 2 cont avg into 8 ohms with 0.03% THD. 4 inputs including phone and tape. Motor-driven volume. Direct station access; tone controls; remote. 16% x 5% x 11/4 in...$285

R C A

RY793 200-W A/V Receiver
5 channels; Dolby Pro Logic, Hall, Theater, Game, Acoustic, and Stadium modes; DSP. 100 W x 3 (front, center) into 8 ohms at 1 kHz with 0.3% THD + 30 x 2 (rear) into 8 ohms at 1 kHz with 0.8% THD or 100 x 2 into 8 ohms with 0.3% THD. Inputs for 4 line-level sources; phone input; subwoofer output; 75-ohm coaxial antenna input; headphone jack: 2 AC outlets. Frequency-synthesis AM/FM tuner. Icon-based on-screen displays; delay variable from 10-30 ms; center- and rear-channel level controls; sound-field linking to each source and tuner preset; 4/8-ohm impedance switch; preset naming; tape monitoring; variable delay time; center- and rear-channel level controls; sound-field linking to each source and tuner preset; 30 AM/FM presets; variable delay time; center- and rear-channel level controls; sound-field linking to each source and tuner preset; 30 AM/FM presets; tape monitoring; auto input balance; remote center- and rear-channel level control; test-tone generator; 30 AM/FM presets with scan; tone/QEQ and bass controls; sleep timer; unified remote control...$375

RX90AX 50-Wch Receiver
2 channels. 50 W x 2 cont avg into 8 ohms with 0.03% THD. 4 inputs including phone; preset naming; auto input balance; remote center- and rear-channel level controls; tone monitoring; 30 AM/FM presets; tape monitoring; auto input balance; remote center- and rear-channel level control; test-tone generator; 30 AM/FM presets with scan; tone/QEQ control; sleep timer; unified remote control...$285

ROT E L

RX-950AX 50-Wch Receiver
2 channels. 50 W x 2 cont avg into 8 ohms with 0.03% THD. 4 inputs including phone; preset naming; auto input balance; remote center- and rear-channel level controls; tone monitoring; 30 AM/FM presets; preset naming; mute switch; sleep timer; programmable A/V remote control. Amp: S/N 75 dB phono or line. FM: 50-dB quieting sens 18.3 dB mono. 38.3 dB stereo. cap ratio 1.2 dB. 7 x 5% x 14/4 in; 23.4 lb....$1,000

STR-1965 400-W A/V Receiver
5 channels; Dolby Pro Logic, Hall, Theater, Game, Acoustic, and Stadium modes; DSP. 100 W x 3 (front, center) into 8 ohms at 1 kHz with 0.3% THD + 30 x 2 (rear) into 8 ohms at 1 kHz with 0.8% THD or 100 x 2 into 4/8 ohms with 0.3% THD. Inputs for 9 line-level sources; phone input; headphone jack. Frequency-synthesis AM/FM tuner; motor-driven volume control. DSP sound-field linking to input sources and tuner presets; variable delay time; center- and rear-channel level controls; tape monitoring; 30 AM/FM presets; preset naming; mute switch; sleep timer; programmable A/V remote control. Amp: S/N 75 dB phono or line. FM: 50-dB quieting sens 18.3 dB mono. 38.3 dB stereo. cap ratio 1.2 dB. 3-yr limited warranty. 17 x 6% x 16% in; 29.6 lb....$600

S H E R W O O D

RX-7050R 300-W A/V Receiver
4 channels; Dolby Pro Logic; Dolby 3 Stereo; DSP. 100 W x 3 (front, center) + 30 x 1 (rear) or 110 x 2 with 0.5% THD. 5 audio and 3 video inputs, front-panel A/V input; line-level outputs for each channel; video-monitor output; headphone jack. Motor-driven volume control. Multituner capability; 5 DSP modes; adjustable digital delay; center- and rear-channel level controls; auto input balance; test-tone generator; 30 AM/FM presets with scan; tone/QEQ control; sleep timer; unified remote control...$599

RXV-5050R. As above. 70 W x 3 (front, center) + 25 x 1 (rear) or 90 x 2 with 0.5% THD. No DSP....$499
TEAC

AG-SV7150 250-W A/V Receiver
5 channels; Dolby Pro Logic. Dolby 3 Stereo, Theater, and Hall modes. 70 W x 3 (front, center) + 20 x 2 (rear) at 1 kHz with 1% THD or 100 x 2 rms driven into 8 ohms with 0.07% THD. 7 audio inputs including phon0, CD, aux, 2 tape, and 2 video; 2 video inputs; video-monitor output. Quartz-PLL tuner; motor-driven volume control. Normal, wide, and phantom center-channel modes; adjustable digital delay; test-tone generator; 30 AM/FM presets; loudness switch; sleep timer; remote control. Amp: S/N 75 dB line. FM: 50-dB quieting sens 38 dB stereo; cap ratio 12 dB; S/N 70 dB stereo. 17 3/8 x 14 1/4 in. $249

AG-SV5150 201-W A/V Receiver
5 channels; Dolby Surround. 55 W x 3 (front, center) + 25 x 2 (rear) at 1 kHz with 1% THD or 60 x 2 rms driven into 8 ohms with 0.04% THD. 7 audio inputs including CD, tape monitor, TV/audio; and 2 A/V, 2 video inputs; video-monitor output. Quartz-PLL tuner; motor-driven volume control. 30 AM/FM presets; direct station access; Teac UR-system remote control. Amp: S/N 73 dB line. FM: 50-dB quieting sens 42 DB stereo; cap ratio 2.5 DB. 17 3/4 x 5 1/2 x 11 1/4 in. $369

AG-750 52-W/c Receiver
2 channels. 52 W x 2 rms into 8 ohms from 40-200,000 Hz with 0.08% THD. Quartz-PLL tuner; motor-driven volume. 5 channels; Dolby Surround. Matrix surround; 30 AM/FM presets with scan; direct station access; loudness control; Teac UR-system remote. Amp: S/N 94 dB line. FM: cap ratio 1.5 DB. 17 3/4 x 5 1/2 in. $249

Yamaha RX-V690 A/V receiver

RX-V890 350-W A/V Receiver
5 channels; Dolby Pro Logic. Dolby Pro Logic Enhanced. Sports, Stadium. 70-mm Movie Theatre, TV Theatre, Rock Concert, Jazz Club, Church, and Concert Hall DSP modes. 100 W x 2 (front) with 0.01% THD + 100 x 1 (center) with 0.07% THD + 25 x 2 (rear) at 1 kHz with 0.08% THD, all rms into 8 ohms. 5 audio inputs; 4 A/V inputs with S-video connectors; L/R front, center-channel, 2 rear, and subwoofer level outputs. Dual center-channel terminals; pre-out/main-in loops for front L/R channels; dual center-channel terminals; front-panel A/V input. 40 AM/FM presets; record-out selector; on-screen displays; programmable remote control. 17 7/8 x 6 x 16 3/4 in. $999

RX-V760 300-W A/V Receiver
5 channels; Dolby Pro Logic. Dolby Pro Logic Enhanced. Sports, Stadium. 70-mm Movie Theatre, TV Theatre, Rock Concert, Jazz Club, Church, and Concert Hall DSP modes. 80 W x 2 (front) with 0.04% THD + 80 x 1 (center) with 0.07% THD + 25 x 2 (rear) at 1 kHz with 0.08% THD, all rms into 8 ohms. 4 audio inputs; 4 A/V inputs; 2 video inputs; 2 S-video inputs; L/R front, center-channel, 2 rear, and subwoofer level outputs. Dual center-channel terminals; pre-out/main-in loops for L/R channels; dual center-channel terminals; front-panel A/V input; 40 AM/FM presets; programmable remote control. $699

RX-V590 265-W A/V Receiver
5 channels; Dolby Pro Logic. Dolby Pro Logic Enhanced. Sports, Stadium. 70-mm Movie Theatre, Rock Concert, Mono Movie, and Concert Video modes. 75 W x 2 (front) with 0.04% THD + 75 x 1 (center) at 1 kHz with 0.04% THD + 20 x 2 (rear) at 1 kHz with 0.09% THD, all rms into 8 ohms. 4 audio and 4 A/V inputs; 2 S-video inputs; 2 video inputs; 2 video inputs; 2 S-video inputs; L/R front, center-channel, 2 rear, and subwoofer level outputs. Dual center-channel terminals; programmable remote control. 17 3/4 x 5 1/8 x 15 7/8 in. $549

RX-V770 85-W/c Receiver
2 channels. 85 W x 2 into 8 ohms with 0.01% THD or 220 x 2 into 8 ohms. 4 audio and 2 video inputs; 3-way binding posts; pre-out/main-in loops; infrared input and output ports. PLL IF synthesis tuning; motor-driven input selector; motor-driven volume; source-direct mode. 40 AM/FM presets; variable loudness; sleep timer; tone and balance controls; record-out selector; remote. $499

RX-V490 240-W A/V Receiver
5 channels; Dolby Pro Logic. Dolby Pro Logic Enhanced. Concert Hall, Rock Concert, Mono Movie, and Concert Video modes. 70 W x 2 (front) with 0.04% THD + 70 x 1 (center) at 1 kHz with 0.01% THD + 15 x 2 (rear) at 1 kHz with 0.7% THD, all rms into 8 ohms. 4 audio and 2 A/V inputs; 6 line-level outputs for all channels; subwoofer output; dual center-channel terminals. Programmable remote control. 17 3/4 x 5 1/4 x 12 3/4 in. $549

RX-V900 440-W A/V Receiver
7 channels; Dolby Pro Logic. Dolby Pro Logic Enhanced. Sports, Stadium. 70-mm Movie Theatre, TV Theatre, Rock Concert, Jazz Club, Church, and Concert Hall DSP modes. 200 W x 2 (front) with 0.015% THD + 200 x 1 (center) + 70 x 2 (rear) with 0.01% THD + 20 x 2 (rear) at 1 kHz with 0.07% THD, all rms into 8 ohms. 4 audio and 2 A/V inputs; 6 line-level outputs for all channels; 2 A/V inputs; 2 video inputs; 2 video inputs; 2 S-video inputs; L/R front, center-channel, 2 rear, and subwoofer level outputs. 40 AM/FM presets; audio source control; source-direct mode. 40 AM/FM presets; record-out selector: sleep timer; programmable remote control. 17 7/8 x 5 1/4 x 10 1/2 in. $399

RX-V595 80-W/c Receiver
2 channels. 80 W x 2 into 8 ohms with 0.019% THD. Direct PLL IF-count synthesis tuning; motor-driven input selector; motor-driven volume; source-direct mode. 40 AM/FM presets; variable loudness; sleep timer; tone and balance controls; record-out selector; remote. $399

RX-V390 155-W A/V Receiver
4 channels; Dolby Pro Logic. Dolby Pro Logic Enhanced. 70-mm Movie Theatre, TV Theatre, Rock Concert, Jazz Club, Church, and Concert Hall DSP modes. 60 W x 2 (front) with 0.04% THD + 60 x 1 (center) with 0.1% THD + 25 x 2 (rear) at 1 kHz with 0.08% THD, all rms into 8 ohms. 4 audio inputs; 4 A/V inputs; 4 video inputs; 2 video inputs; 2 S-video inputs; L/R front, center-channel, 2 rear, and subwoofer level outputs. Dual center-channel terminals; 2 A/V inputs; 2 video inputs; 2 S-video inputs; L/R front, center-channel, 2 rear, and subwoofer level outputs. Dual center-channel terminals; programmable remote control. 17 7/8 x 5 1/4 x 10 1/2 in. $299
POWER AMPLIFIERS

ACURUS
Model 2003x 600-W Amplifier
3 channels. Designed for multichannel home theater systems. 200 W x 3 cont into 8 ohms with 0.06% THD or 350 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 rack-mountable front panel optional, 17 x 7 x 15 in; 45 lb.............$1,299
Model 1003x. As above. 100 W x 3 cont...$899

A250 250-W/Channel Amplifier
2 channels. 250 W x 2 cont into 8 ohms with 0.06% THD or 350 x 2 into 4 ohms. Handcrafted design; symmetrical circuit topology; Class A fully discrete input and driver stage; bipolar Class A/B output stage; glass-epoxy circuit board; 1% metal-film resistors; metalized polypropylene capacitors; matched transistors; 1,000-V A toroidal transformer; aluminum heat sinking. S/N 110 dB. 19-in front panel optional, 17 x 5 x 12 in; 35 lb.............$995

A150 150-W/Channel Amplifier
2 channels. (50 W x 2 cont into 8 ohms with 0.06% THD or 200 x 2 into 4 ohms. Handcrafted design; glass-epoxy circuit board; bipolar output transistors; toroidal output transformer; 1% metal-film resistors. S/N 110 dB. 19-in rack-mountable front panel optional, 17 x 5 x 10 in; 32 lb.............$699

ACDAM
GFA-5800 250-W/Channel Amplifier
2 channels. 250 W x 2 into 8 ohms or 400 x 2 into 4 ohms. 32-precision matched MOSFET output devices; thermally controlled forced-air cooling. THD 0.18%, S/N 100 dB. 17 x 6 1/4 x 14 1/4 in; 57 lb.............$1,600

GFA-7000 625-W THX Amplifier
5 channels. 125 W x 5 into 8 ohms; THX certification. Independent level control for each channel.............$1,300

GFA-5533 600-W Amplifier
3 channels. 200 W x 3 into 8 ohms or 350 x 3 into 4 ohms. 1-ohm stability; low-negative feedback all-MOSFET design; constant damping factor. THD 0.18%, S/N 110 dB. 17 x 7 3/4 x 12 3/4 in; 35 lb.............$1,300

GFA-5500 200-W Amplifier. As above, 2 channels. 200 W x 2 into 8 ohms or 350 x 2 into 4 ohms.............$1,000

GFA-5400. As above, 125 W x 2 into 8 ohms or 200 x 2 into 4 ohms. 24 lb.............$700

GFA-5300. As above. 80 W x 2 into 8 ohms or 125 x 2 into 4 ohms. 22 lb.............$450

GFA-5200. As above. 50 W x 2 into 8 ohms or 80 x 2 into 4 ohms. 17 lb.............$350

GFA-6000 240-W Amplifier
5 channels. 100 W x 3 + 60 W into 8 ohms. Level controls for each channel. THD 0.09%, S/N 102 dB. 17 x 5 1/2 x 14 1/4 in; 32 lb.............$900

GFA-2535/L 240-W Amplifier
4 channels. 60 W x 4 or 60 x 2 + 200 x 1 into 8 ohms. Level controls for each channel. THD 0.06%, S/N 101 dB; 17 x 5 1/2 x 14 1/4 in; 32 lb.............$700

GFA-5351L. As above. 60 W x 2 into 8 ohms or 100 x 2 into 4 ohms. 17 x 3 1/2 x 12 1/2 in; 20 lb.............$400

A/D/S /
PHe 7650-W Amplifier
6 channels. 125 W x 6, 125 x 4 + 250 x 1, 125 x 2 + 250 x 2, or 250 x 3, all into 4 ohms. 2-ohm load capability; discrete Class AB design; 130,000-uF capacitors; variable-speed cooling fan; DIN and gold-plated RCA inputs. Remote turn-on.............$2,499

AMC
CVT230 30-W/Ch Tube Amplifier
3 channels. 30 W x 2. Class A tube output stage: custom output transformers, Class A operation for input driver stage. Balanced and bridging input modules optional.............$699

Model 2445 180-W Amplifier
4 channels. 45 W x 4, 90 x 1 + 45 x 2, or 90 x 2. Features power-supply and output transistors. Variable input sensitivities.............$399

ARAGON
Model 8000 Balanced 200-W Amplifier
2 channels. 200 W x 2 cont into 8 ohms with 0.03% THD or 400 x 2 into 4 ohms. Dual-monotube output stages. Complementary configuration with no capacitors. Bass servo control for STEREO REVIEW FEBRUARY 1996 77
**AMPLIFIERS**

300 x 2 into 8 ohms. Balanced and unbalanced inputs. Slew rate 50 V/μs. 19 x 5 1/4 x 12 3/16 in; 37.2 lb $3,495

**VFM120SS 110-W Mono Tube Amplifier**
1 channel. Unbalanced input; 4-, 8-, or 16-ohm outputs. Front-panel assembly. Slew rate 15 V/μs. 14 x 7 x 1 3/16 in; 32.7 lb $2,495

**VFM120**. As above but without front-panel assembly $1,995

**AUDIOPHILE**

**AMP Three 125-W/ch Amplifier**
2 channels. 125 W x 2 into 8 ohms or 300 x 1 into 4 or 8 ohms. Soft-clipping circuitry; toroidal power supply. Separate high- and medium-level inputs. A/B speaker selector; 2-stage output meters. THD 0.04%; S/N 110 dB; dynamic headroom 2 dB. 16 1/2 x 2 1/2 x 11 1/2 in $599

**AMP Two 80-W/ch Amplifier**
As above. 80 W x 2 into 8 ohms or 200 x 1 into 4 or 8 ohms $399

**AUDIRE**

**Parlando 150-W/ch Amplifier**
2 channels. 100 W x 2 into 4 ohms. 0 ohms or 360 x 2 into 2 ohms, all with 0.02% THD. Dual-mono Class AB design; 32 output transistors and 8 drivers; 1-ohm capability. Unbalanced RCA and balanced-XLR inputs. 2 power switches. Slew rate 50 V/μs; damping factor 700 at 1,000 Hz. 3-yr parts-and-labor warranty. 19 x 8 1/4 x 18 1/2 in; 85 lb $3,741

**Tetendo 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; 2 bipolar output devices per channel; 2 combination circuit-breaker/power switches; protection circuitry not in signal path. Balanced-XLR and unbalanced-RCA inputs. Slew rate 50 V/μs; damping factor 500 at 1,000 Hz. 3-yr parts-and-labor warranty. 19 x 7 x 10 in; 45 lb $2,154

**MOSFET version** $2,354

**Forte 125-W/ch Amplifier**
2 channels. 125 W x 2 into 8 ohms, 250 x 2 into 4 ohms, or 400 x 2 into 2 ohms. Dual-mono MOSFET design. Balanced-XLR and unbalanced-RCA inputs. 2 power switches. Slew rate 50 V/μs; damping factor 500 at 1,000 Hz. 19 x 5 1/4 x 10 in; 41 lb $1,467

**Bipolar version** $1,360

**Crescendo 75-W/ch Amplifier**
2 channels. 75 W x 2 into 8 ohms or 130 x 2 into 4 ohms. MOSFET design. Balanced-XLR and unbalanced-RCA outputs. Slew rate 45 V/μs; damping factor 100 at 1,000 Hz. 19 x 5 1/4 x 9 in; 22 lb $825

**Bipolar version** $760

**B&K COMPONENTS**

**Dual -mono bipolar version**
50 V/ps; damping factor 350 at 1,000 Hz. 19 x 7 x 15 1/2 in $4,950

**MOSFET version**
Slew rate 50 V/ps. 19 x 7 x 15 1/2 in; 48.3 lb $795

**Tenendo 200-W/ch Amplifier**
2 channels. 200 W x 2 into 8 ohms. Class A predriver with MOSFET output stage. Gold-plated connectors for each channel; balanced inputs. S/N 95 dB; slew rate 14 V/μs; dynamic headroom 1.1 dB. 17 x 5 1/4 x 16 in; 38 lb $798

**ST1400/BAL 105-W/ch Amplifier**
2 channels. 105 W x 2 into 8 ohms. Class A design; DC-coupled circuitry. Gold-plated connectors for each channel; balanced inputs. S/N 95 dB; slew rate 14 V/μs; dynamic headroom 0.9 dB. 17 x 3 3/16 x 11 in; 25 lb $2,795

**Lightstar Reference 300-W/ch Amplifier**
5 channels. 60 x 5 into 8 ohms. Designed for home theater or multroom system. Built-in amplifier bus and level control; custom configurations. S/N 95 dB; slew rate 14 V/μs; dynamic headroom 0.9 dB. 17 x 3 3/16 x 11 in; 25 lb $2,295

**AV2500 300-W Amplifier** 2 channels. 60 x 5 into 8 ohms. Designed for home theater or multroom system. Built-in amplifier bus and level control; custom configurations. S/N 95 dB; slew rate 14 V/μs; dynamic headroom 1.4 dB. 17 x 5 1/4 x 16 in; 25 lb $648

**BOULDER**

**Model 500 150-W/ch Amplifier**
2 channels. 150 W x 2 into 4 ohms. 0.0015% THD. 250 x 2 into 4 ohms. Switching between mono-balanced-output and stereo operation; 120/240-V operation. Slew rate 15 V/μs; dynamic headroom 0.75 at 1,000 Hz. 17 x 7 1/4 x 16 1/2 in; 58 lb $6,200

**Model 500M**
As above. Slew rate 15 V/μs; dynamic headroom 1.4 dB. 17 x 5 1/4 x 16 in; 25 lb $5,600

**Model 500A**
As Model 500, 120-V circuit only. Features hand-built gain stage with 69 discrete components. S/N 95 dBA $4,950

**Model 102A**
As Model 500A, not bridgeable. 100 W x 2 into 8 ohms. 0.0015% THD or 170 x 2 into 4 ohms. 120/240-V operation. 17 x 4 3/4 x 16 1/2 in $3,100

**BRYSTON**

**Lightstar Reference 200-W/ch Amplifier**
2 channels. 200 W x 2 into 8 ohms with 0.01% THD. Balanced-XLR and unbalanced-RCA inputs. Slew rate 15 V/μs; dynamic headroom 0.9 dB. 17 x 5 1/4 x 16 in; 40 lb $1,298

**AV5000 525-W Amplifier**
5 channels. 105 W/ch into 8 ohms. Designed for home theater or multiroom system. Discrete MOSFET design. Individual level controls. S/N 95 dB; slew rate 14 V/μs; dynamic headroom 0.9 dB. 17 x 5 1/4 x 16 in; 40 lb $1,908

**EX440/BAL 200-W/ch Amplifier**
2 channels. 200 W x 2 into 8 ohms. Dual-mono design; DC-coupled circuitry. Gold-plated connectors for each channel; balanced inputs. S/N 95 dB; slew rate 14 V/μs; dynamic headroom 1.2 dB. 17 x 5 1/4 x 16 in; 40 lb $998

**TFM-6cb 65-W/ch Amplifier**
6 channels. 65 W x 2 into 8 ohms. Balanced-XLR and unbalanced-RCA outputs. Slew rate 50 V/μs; damping factor 350 at 1,000 Hz. 19 x 5 1/4 x 9 in; 22 lb $795

**TFM-55x 300-W/ch Amplifier**
2 channels. 300 W x 2 into 8 ohms with 0.03% THD. 500 x 2 into 4 ohms. 1000 x 1. Transfer function modified to emulate reference tube amplifier; protection circuitry. L/R level controls; 2 analog level meters. S/N 100 dBA. 17 x 4 3/16 x 14 3/16 in $1,295

**TFM-405 290-W/ch Amplifier**
2 channels. 290 W x 2 into 8 ohms. Slew rate 50 V/μs; damping factor 350 at 1,000 Hz. 19 x 5 1/4 x 14 1/2 in; 30 lb $849

**AV-400 200-W/ch THX Amplifier**
2 channels. 200 W x 2 into 8 ohms with 0.01% THD. 300 x 2 into 4 ohms. 600 x 2 into 4 ohms. 1.1 dB. 17 x 4 3/4 x 14 3/4 in $685

**Lightstar Reference 300-W/ch Amplifier**
2 channels. 300 W x 2 into 8 ohms with 0.2% THD. 600 x 2 into 4 ohms. 1,200 x 2 into 2 ohms. Features high-current reactive load-independent topology designed to provide consistent performance independent of reactive currents from the speakers; digital transformer; discrete dual-mono design including 2 AC cords; built-in line conditioning; servo-con-
trolled, touch-plate for standby power, solid 3/8-in-thick anodized aluminum chassis. Balanced-XLR and unbalanced inputs with switchable standard/high gain. Power meters for each channel. S/N 107 dB low gain, 98 dB high gain; slew rate 50 V/µs; 19 x 7 x 17¾ in; 80 lb...

**Cello**

Duet 350 350-W/ch Amplifier

2 channels. 350 W x 2 into 8 ohms or 600 x 2 into 4 ohms. Bridgeable Class AB design with non-inverting polarity, 12 output devices per channel. Balanced inputs. THD 0.3%; S/N 100 dB; damping factor 100; dynamic headroom 1.8 dB. 19 x 12¾ x 23¾ in; 95 lb...

Encore 50-W/ch Amplifier

2 channels. 50 W x 2 into 8 ohms or 100 x 2 into 4 ohms. Bridgeable Class AB2 design with non-inverting polarity, 40 output devices per channel. Balanced inputs. Available as two mono amplifiers. THD 0.3%; S/N 100 dB; damping factor 80; dynamic headroom 1.8 dB. 19 x 9 x 13¾ in; 28 lb...

**Classé Audio**

The following amplifiers each feature printed circuit boards, differential amp circuits from input to output, a magnetic-flux-rectified transformer cover, switchable balanced or mono operation, a brushed faceplate, and contained handles. Common specs include S/N 100 dB. Each is available in satin-black or soft shadow finish.

CA-300 300-W/ch Amplifier

2 channels. 300 W x 2 into 8 ohms. 600 x 2 into 4 ohms, or 900 x 1 into 8 ohms. 19 x 21 x 8½ in; 100 lb...

CA-200 200-W/ch Amplifier

2 channels. 200 W x 2 into 8 ohms, 400 W x 1 into 8 ohms, or 500 x 1 into 8 ohms. 19 x 18½ x 8 in; 69 lb...

CA-150 150-W/ch Amplifier

2 channels. 150 W x 2 into 8 ohms. 300 x 2 into 4 ohms, or 325 x 1 into 8 ohms. 19 x 16½ x 7 in; 55 lb...

CA-100 100-W/ch Amplifier

2 channels. 100 W x 2 into 8 ohms, 200 W x 2 into 4 ohms, 200 x 1 into 8 ohms. 19 x 14¼ x 5½ in...

**Coda**

Model 20 200-W/ch Amplifier

2 channels. 200 W x 2 into 8 ohms or 800 x 1. Class A/AB operation with Class A up to 25 W rms; FET input with bipolar current gain; no overall feedback; DC-coupled design; eight 30-MHz output transistors per channel; double-sided gold-plated circuit boards. Balanced and unbalanced inputs. THD 0.1% at 100 W both channels driven into 2 to 8 ohms; S/N 100 dB; slew rate 50 V/µs. 10-yr warranty...

**Conrad-Johnson**

Premier Eight A 275-W Mono Tube Amplifier

1 channel. 275 W PE output capacitors for all power-supply applications; proprietary Transscriptal output transformers with small signal bypass beyond 500,000 Hz. LED bias indicators. 19 x 9¼ x 20 in; 85 lb...

MF2300 240-W/ch Amplifier

2 channels. 240 W x 2 into 8 ohms with 1% THD. Features MFOSFET output stage. JFET input stage; low-feedback design; polypropylene and polystyrene capacitors. 19 x 8¾ x 7¼ in; 54 lb; $2,995

MF2200. As above. 200 W x 2. 19 x 16¾ x 5¼ in; 46 lb; $1,995

MF2100. As above. 100 W x 2. 19 x 13¾ x 4¼ in; 34 lb; $1,495

**Continuum**

Audio Stage 200-W/ch Amplifier

2 channels. 200 W x 2 into 8 ohms or 400 W x 1 into 8 ohms. Class A/AB operation with pure Class A operation at typical listening levels; FET differential input with wideband bipolar transistor outputs. 1:400 VA toroidal power transformer with 100,000 µf total capacitance; independent dual transistor rectification; parallel supply capacitors for each channel; double-sided glass-epoxy circuit boards. Choice of AC coupled unbalanced input or DC-balanced input. THD 0.1%; S/N 100 dB; slew rate 50 V/µs. 5-yr limited warranty. 16½ x 6 x 14 in...

Model 4-3-2 400-W Amplifier

4 channels. 100 W x 4, 150 W x 2 + 400 x 1, or 400 W x 1 into 8 ohms. Class A/AB operation with pure Class A operation at typical listening levels; no overall feedback; independent dual transistor rectification; parallel supply capacitors. Channel-status indicators. Slew rate 50 V/µs. 5-yr limited warranty. 17 x 5½ x 14 in; 45 lb; $1,750

**Creek**

A42 50-W/ch Amplifier

2 channels. 50 W x 2 or 150 x 1, both into 8 ohms. THD 0.03%; S/N 105 dB; ch sep 80 dB at 1,000 Hz...

**DB Systems**

DB-6A 40-W/ch Amplifier

2 channels. 40 W x 2 into 8 ohms with 0.003% THD. DB-6Bocht Butterworth subsonic filter; speaker-protection fuses; no relays. Gold-plated connectors. LED clipping indicators. Rack-mount option. Slew rate 15 V/µs, damping factor 400 from 20 to 1,000 Hz. 5-yr transferable warranty. 16 x 12¾ x 5 in; 18 lb...

DB-6A-M. As above model but 140 W x 1 into 8 ohms with 0.008% THD or 225 x 1 into 4 ohms with 0.02% THD. Slew rate 30 V/µs; damping factor 200 from 20 to 1,000 Hz...

**Denon**

POA-3800 360-W THX Amplifier

3 channels. 120 W x 3 into 8 ohms. THX certification; independent power transformer for each channel. Jack for remote turn-on from Denon preamps; 5-way binding posts. 17¼ x 4¼ x 11¼ in...

POA-8200. As above, 120 W x 2...

POA-S10 150-W Mono Amplifier

1 channel. 150 W into 8 ohms or 300 W into 4 ohms. MOSFET output transistors; aluminum sand-cast frame; single push-pull power supply with U/B/C-MOS output transformers. Balanced and unbalanced inputs; outputs for biwiring; remote turn-on/off jack for connection to preamp. Input-level control...

POA-2800Bk 200-W/ch Amplifier

2 channels. 200 W x 2 into 8 ohms with 0.01% THD. Dual-mono design; 6 discrete output transistors per channel; 3 independent power supplies; Class A operation. Remote turn-on/off from Denon preamps...

**Dynaco**

Stereo 160 80-W/ch Tube Amplifier

2 channels. 80 W x 2 into 2, 4, or 8 ohms. Two 6DJ8, two 12AT7, and four 6550WA tubes; selectable Triode/Ultralinear modes. 5-way binding posts; gold RCA input connectors. Independent bias trim control; sensitivity control; variable input. THD 1%; S/N 90 dB; ch sep 75 dB at 11,000 Hz; slew rate 30 V/µs. 3-yr warranty covers parts and labor; 1-yr warranty on tubes. Chrome finish. 17 x 5½ x 14½ in; 60 lb...

Stereo 80. As Stereo 160. 40 W x 2 into 2, 4, or 8 ohms. 35 lb...

Stereo 200. As above. 100 W x 2 into 8...

Stereo 400. II 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 input connectors. Independent bias trim control; sensitivity control; variable input. THD 1%; S/N 90 dB; ch sep 75 dB at 20,000 Hz; dynamic headroom 1.2 dB. 17 x 3¼ x 12½ in...

Stereo 200. As above. 100 W x 2 into 8 ohms or 150 x 2 into 4 ohms. 100 x 2 into 4 ohms.

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## Amplifiers

### Forté
Four 50-W/ch Amplifier
- 2 channels, 50 W x 2 into 8 ohms or 100 x 2 into 4 ohms.
- Class A operation.
- Toroidal transformer.
- Discrete direct-coupled circuitry.
- 8 individually matched IGBT output devices per channel.
- No global feedback.
- Balanced inputs...

### FTI 485-W Amplifier
- 5 channels, 125 W x 3 ± 55 ± 2 W.
- Toroidal transformer.
- Direct-coupled discrete circuitry.
- Relay protection for each channel.
- Bipolar output transistors.
- Input-sens control for each channel.
- Remote turn-on...

### Harman Kardon
PA2400 170-W/ch Amplifier
- 2 channels, 170 W x 2 into 4 or 8 ohms with 0.08% THD.
- Discrete circuitry.
- Bridged-mono capability.
- Auto standby mode...

### Janis
Intellipath IA 125-W Mono Amplifier
- 1 channel, 125 W rms into 8 ohms or 200 W into 4 ohms.
- For subwoofers.
- Two high-and-one low-pass 18 dB/oct Butterworth filters at 100 Hz.
- Amp circuitry deteletable for crossover use.
- Line-level output.
- Variable low-pass-filter gains.
- Level and phase controls.
- THD 0.03%; S/N 90 dB...

### JBL
S650 650-W THX Amplifier
- 5 channels, 130 W x 5 into 8 ohms or 200 x 5 into 4 ohms.
- THX certification.
- Forced-air cooling.
- Remote turn-on.

### S400 200-W THX Amplifier
- 2 channels, 200 W x 2 into 8 ohms or 242 x 2 into 4 ohms.
- THX certification.
- Balanced current-source circuit.
- Cooling fan.
- Gold-plated inputs; banana-plug outputs.

### KINERGETICS
KBA-280 140-W/ch Amplifier
- 2 channels, 140 W x 2 into 8 ohms or 380 x 2 into 2 ohms.
- Class A dual-mono design.
- 24 output pairs.
- Line-level daisy-chain connectors.

### Legacy Audio
Legacy 150-W/ch Amplifier
- 4 channels, 150 W x 4 into 8 ohms or 275 x 4 into 4 ohms.
- Both with 0.03% THD.
- Class A/AB operation.
- 1,400-W toroidal output.
- S/N 115 dB; damping factor greater than 200.
- Dynamic headroom 2 dB.

### Linear Research
M-75 75-W Mono Tube Amplifier
- 1 channel, 75 W into 8 ohms.
- Full tube design with cage cover.
- 2 output pairs.
- Line-level daisy-chain connectors.

### Luxman
M-383 200-W Amplifier
- 2 channels, 200 W x 2 into 8 ohms or 700 W into 4 ohms.
- Class AB design.
- Polypropylene capacitors.
- Output pairs.
- Remote turn-on.
- Independent L/R volume controls.

### Mark Levinson
No. 333 300-W Amplifier
- 2 channels, 300 W x 2 into 8 ohms or 600 x 2 into 4 ohms.
- Features dual-mono design.
- Separate regulated isolated power supply for each channel.
- Overcurrent protection.
- DC protection.

### Marchand
PS24 Modular Amplifier
- Accepts up to 4 modules, each rated at 100 W/ch.
- Toroidal power transformers.

### McIntosh
Model 2 75-W/ch Amplifier
- 2 channels, 75 W x 2 into 8 ohms or 125 x 2 into 4 ohms.
- Full differential trans-impedance circuitry from input to output.
- Solid-aluminum chassis components.
- Adjustable gain and input impedance.
- BPS-2 DC power supply optional.

### JRM Engineering
Power Tower 540-W Amplifier
- 4 channels, 200 W x 2 + 70 x 2 into 8 ohms.
- 350 W x 2 + 175 x 2 into 4 ohms.
- 500 W x 2 + 250 x 2 into 2 ohms.
- THD 0.02%; S/N 102 dB; slew rate 100 V/ps.

### Kenwood
KM-X1 600-W THX Amplifier
- 6 channels, 100 W x 6 or 130 x 2 into 8 ohms.
- THX certification.
- Balanced current-source circuit.
- Cooling fan.

### JBL
SoundEffects Power 50:50-W/ch Amplifier
- 2 channels, 50 W x 2. Volume control is.
- Remote volume...

### JBL SoundEffects Power 20
- As above, 20 W x 2.
- Active equalization...

### Janis Audio
JRL 485-W Amplifier
- 485-W Amplifier.
- 485-W Amplifier.
- 485-W Amplifier.
- 485-W Amplifier.

### Jeff Rowland Design Group
Model 6 150-W Mono Amplifier
- 1 channel, 150 W into 8 ohms, 250 W into 4 ohms, or 350 W into 2 ohms.
- THD 0.03%; S/N 90 dB; peak indicators.

### Linn
Kiotus 80-W/ch Amplifier
- 2 channels, 80 W x 2 into 8 ohms or 160 W into 2 into 4 ohms.
- Features dual-mono design with separate regulated isolated power supply for each channel.

### Mark Levinson
No. 333 300-W Amplifier
- 2 channels, 300 W x 2 into 8 ohms, 600 x 2 into 4 ohms, or 1,200 x 2 into 2 ohms.
- All com from
**AMPLIFIERS**

20-20,000 Hz with 0.5% THD. Adaptive biasing; AC power filtering with DC-offset correction up to 1 V; separate power supplies for each channel including toroidal transformers with independent secondary windings, balanced input and voltage-gain circuitry. 17% x 10 1/2 x 9 1/2 in; 150 lb.

- **OHMS**
  - Unbalanced input; binding-post output.

- **AC 120**
  - 2 channels. 50 W x 2 into 8 ohms, 75 x 2 into 4 ohms, or 200 x 2 into 4 ohms. All small with 0.5% THD. THX certification; MOSFET design. 1/4-in phone, RCA, and XLR inputs; 5-way binding posts; Neutrik outputs. Gain controls. Rack mount. 19 x 5 1/2 x 16 1/2 in. $2,000

- **MC100**
  - 2 channels. 100 W x 2 into 8 ohms or 200 or 4 into 4 ohms. Balanced and unbalanced inputs. $4,595/pair
  - DNA-0.5. As DNA-1. $2,500

- **Micro Power Drive 50-W Amplifier**
  - 2 channels. 50 W x 2 into 8 ohms, 75 x 2 into 4 ohms, 120 x 1 into 8 ohms, or 180 W x 1 into 4 ohms. Unbalanced input; binding-post output. Compact chassis. $895

- **MCINTOSH**
  - MC500 500-W Amplifier
    - 2 channels. 500 W x 2 into 2 ohms or 8 ohms with 0.005% THD. Outputs for 2, 4, or 8 ohms. 2 power meters. S/N 90 dBa balanced, 85 dBa unbalanced; damping factor 200. Dynamic headroom 2.1 dB. 17.1/2 x 10-1/4 x 20-1/4 in; 110 lb. $7,000

  - MC300 300-W Amplifier
    - 2 channels. 300 W x 2 or 600 x 1. McIntosh Autoformer for channel-to-speaker coupling with impedance taps of 2, 4, and 8 ohms. Balanced. Unbalanced inputs; 2 power meters. $3,750

  - MC7106 660-W THX Amplifier
    - 6 channels. 160 W x 6 into 4 ohms. THX certification; protection circuitry. 31-1/4 x 7 5/8 x 20 in; 53 lb. $3,500

  - MC7104 400-W Amplifier
    - 4 channels. 100 W x 4 into 4 ohms. Interconnect capability with CR10 or CR12 A/V controller. Individual channel-level controls. $2,750

  - MC108 320-W Amplifier
    - 8 channels. 40 W x 8 into 4 ohms; each channel pair bridgeable to 100 W into 4 ohms. 17-1/2 x 7-1/8 x 20 in; 40 lb. $2,500

  - MC100 100-W Amplifier
    - 2 channels. 100 W x 2 into 8 ohms, 150 x 2 into 4 ohms, or 300 x 1 into 8 ohms. 17-1/2 x 3-1/4 x 24 lb. $1,400

- **MELOS**
  - Triode 402 400-W Mono Tube Amplifier
    - 1 channel. 400 W. Pure triode operation from 1 to 8 ohms. Fully balanced operation; balanced-input and proprietary zero-gain circuitry. $7,975/pr

  - Triode 200 Gold Series 180-W Tube Amplifier
    - 2 channels. 180 W x 2. Pure triode operation; zero-gain circuit. Balanced input. $4,895

- **MERIDIAN**
  - Model 555 65-W Amplifier
    - 2 channels. 65 W x 2 into 8 ohms with 0.05% THD. Thermal and DC protection. S/N 90 dB; 12% x 3/1 x 2 1/2 in. $1,095

  - Model 525 250-W Amplifier
    - 2 channels. 250 W x 2. Balanced input; binding-post output. 19 x 5 1/2 x 16 1/2 in. $2,000

- **MTX SOUNDcraftsmen**
  - A-900/PRO 375-W THX Amplifier
    - 2 channels. 375 W x 2 into 8 ohms, 600 x 2 into 4 ohms, or 1,350 x 1 into 8 ohms. All rms with 0.5% THD. THX certification; MOSFET design. 1/4-in phone, RCA, and XLR inputs; 5-way binding posts; Neutrik outputs. Gain controls. Rack mount. 19 x 5 1/2 x 16 1/2 in. $2,000

- **NILES**
  - SI-1200 300-W Amplifier
    - 17 channels. 25 W x 12 into 8 ohms with 0.01% THD. All channels driven; all channels bridge to 50 x 1 into 8 ohms with 0.1% THD. Designed for multiroom systems. Thermal and short-circuit protection. 12-V DC switched trigger output. 5-way binding posts. BMS Matrix selector to route stereo, mono, and surround sound simultaneously to different rooms, independent level controls: music-sense, external-voltage-trigger, and manual turn-on modes; LED indicators. 17 x 5 1/4 x 14 in; 29 lb. $900

  - Infinity M-55F 300-W Amplifier
    - 2 channels. 200 W x 2 into 8 ohms or 600 x 1 into 8 ohms. Dual-mono design; discrete outputs; overload protection. XLR and RCA inputs; 4 parallel banana-plug outputs. 2 power meters with auto-range selection. THD 0.003%; S/N 120 dB; damping factor 140. 18 1/2 x 7 1/4 x 16 1/4 in. $650

  - Integra M-304 150-W Amplifier
    - 2 channels. 150 W x 2 into 8 ohms or 850 x 1 into 8 ohms. 2-channel and mono design; discrete outputs; linear switching. 5-way speaker selector, peak power meters. THD 0.003%; S/N 120 dB; damping factor 140. 18 1/8 x 7 1/4 x 16 1/4 in. $650

  - Integra M-504 165-W Amplifier
    - 2 channels. 165 W x 2 into 8 ohms or 530 x 1. Dual-mono design; discrete outputs; linear switching. 4-way speaker selector, peak power meters. THD 0.01%; S/N 120 dB; damping factor 140. 18 1/4 x 7 1/2 x 16 1/4 in. $650

  - Integra M-1206 810-W THX Amplifier
    - 6 channels. 135 W x 6 into 8 ohms or 200 x 6 into 4 ohms; 2 channel pairs bridge to 300 x 1. Designed for home theater; THX certification; matched JFET inputs; MOSFET drivers; 24-Beta-matched 15-amp 16-MHz bipolar outputs; 1,700-VA power transformer; DC servo circuitry. 120,000-pF power supply; direct coupling with no capacitors or inductors in signal path. Gold-plated 5-way binding posts; RCA jacks. Looping switches for multiple-zone stereo; current-overload indicators; gain controls. $1,900

  - Integra M-2003 600-W Amplifier
    - 2 channels. 200 W x 3 into 8 ohms or 300 x 3 into 4 ohms. Mounts in standard EIA 3U rack. Separate output powers for each channel, separate supplies for driver stage of each channel. $1,795

  - Integra M-806 480-W Amplifier
    - 6 channels. 80 W x 6 into 8 ohms or 120 x 6 into 4 ohms; two channel pairs bridge to 180 x 1. Matched JFET inputs; 24-Beta-matched 15-amp 60-MHz bipolar outputs; 1,200-VA power transformer; DC servo circuitry. 90,000-pF power supply. Gold-plated 5-way
binding posts; RCA jacks. Looping switches for multiple-zone stereo; gain controls. THD 0.05% at full power; S/N 118 dB input shorted, 1HF A-weighted; slant rate 130 V/m; damping factor 800 at 20 Hz; dynamic headroom 2 dB. 19 x 5 1/4 x 18 1/2 in; 50 lb............................$1,150

HCA-1000 110-W/channel THX Amplifier
2 channels. 110 W x 2 into 8 ohms with THD 0.03%. 180 x 2 into 4 ohms, or 300 x 1 into 8 ohms. THX certification: complimentary FET input transistors; MOSFET drivers; 12 Beta-matched 15-amp 60-MHz bipolar outputs; 700-VA toroidal power transformer; DC servo circuitry; current overload indicators; direct coupling with no capacitors or inductors in signal path. Gold-plated 5-way binding posts; RCA jacks. Gain controls. THD 0.07%...............$375

HCA-600 60-W/channel Amplifier
2 channels. 60 W x 2 into 8 ohms, 75 x 2 into 4 ohms, or 150 x 1 into 8 ohms. FET input transistors; bipolar output transistors; DC servo circuitry; overload indicators; direct coupling with no capacitors or inductors in signal path. Gold-plated 5-way binding posts; RCA jacks. Gain controls. THD 0.02% or 100 W x 2 cont avg into 8 ohms..............................................$2,950

Pioneer Reference 250 250-W/channel Amplifier
2 channels. 250 W x 2 cont avg into 8 ohms or 400 W x 2 into 4 ohms with 0.1% THD. Class A/B design; oversized toroidal power transformer and storage capacitors; MOSFET output drivers; power-on muting; balanced and unbalanced inputs. Rear handles. Dynamic headroom 2 dB. Silver or black chrome finish. 19 x 17 1/2 x 7 1/2 in; 43 lb............................$2,995

E-675 450-W Amplifier
6 channels. 75 W x 6, 75 x 4 + 200 x 1. 200 x 2 + 75 x 2, or 200 x 3 cont avg into 8 ohms: 125 W x 6 into 4 ohms with 0.05% THD. 3 toroidal power transformers. Gold-plated inputs; 5-way binding posts. Signal and clipping indicators. Dynamic headroom 2 dB. Black satin finish. 17 1/2 x 16 1/4 x 5 1/2 in; 38 lb.....................$1,495

F-120 120-W Amplifier
2 channels. 120 W x 2 cont avg into 8 ohms or 180 W x 2 cont avg into 4 ohms with 0.005% THD. Class A/B design; toroidal power supply; MOSFET output drivers. Gold-plated inputs; 5-way posts. Dynamic headroom 2 dB. Black satin. 17 1/2 x 15 x 5 1/8 in; 20 lb..................$1,095

Pioneer M-91 200-W Amplifier
2 channels. 200 W x 2 cont avg into 8 ohms with 0.003% THD. Outputs for 2 speaker pairs; headphone jack. S/N 125 dB. 18 x 6 1/2 x 17 in.................................$1,400

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

Proced AMP-3X 450-W THX Amplifier
3 channels. 150 W x 3 into 8 ohms or 250 x 3 into 4 ohms. THX certified. Dedicated power supply for each channel; toroidal transformer. 2 sets of 5-way binding posts; balanced and unbalanced inputs. Remote turn-on capability. $2,995

AMP3. As above, 2 channels. Can be upgraded to AMP3..........................................$1,995

Quicksilver Great Amp GLA 40-W Tube Amplifier
2 channels. 40 W x 2 into 4 or 8 ohms. Hand wiring; 6DJ8. 12AX7, four matched EL34 vacuum tubes. 15 x 4 x 10 1/2 x 5 1/4 in; 40 lb..................$1,995

Model 60 Mono Tube Amplifier
1 channel. 60 W into 4 or 8 ohms. Hand wiring; 12AX7, 12BI87, and four matched EL34 vacuum tubes. Self-biasing. Other output tubes may be used without adjustments. 14 x 8 1/4 x 5 3/4 in; 32 lb.............................................$998

Rotel RB-98STX 500-W THX Amplifier
5 channels. 100 W x 5 cont avg into 8 ohms with 0.03% THD. THX certification; toroidal transformer. RCA and DB-25 inputs. S/N 115 dB; damping factor 180. 17 1/2 x 5 1/2 x 15 1/8 in; $1,000

RB-998BX 200-W Amplifier
2 channels. 200 W x 2 cont avg into 8 ohms with 0.03% THD. Toroidal transformer with separate channel rectifiers and filter capacitors. S/N 120 dB; damping factor 1,000. 17 1/2 x 4 3/4 x 14 1/4 in..................................................$1,000

RM-100 125-W Mono Amplifier
1 channel. 125 W cont avg into 8 ohms with 0.03% THD. MOSFET output. RCA and balanced inputs; dual output terminals. Auto turn-on. S/N 100 dB; damping factor 800. 6 1/2 x 6 1/4 x 7 1/2 in..............................$700

HB-96AX 240-W Amplifier
6 channels. 40 W x 4, 40 x 1 + 100 x 1. 40 x 2, and/or 100 x 1 cont avg into 8 ohms with 0.03% THD. Toroidal transformer. Gain control. S/N 105 dB; damping factor 180. 17 3/4 x 4 1/2 x 14 1/4 in..............................$500

HB-970X-11 60-W Amplifier
2 channels. 60 W x 2 or 180 x 1 cont avg into 8 ohms with 0.03% THD. Toroidal transformer. S/N 116 dB; damping factor 280. 17 3/8 x 3 3/8 x 12 in..............................$400

Sonance Sonamp 2120 120-W Amplifier
2 channels. 120 W x 2 into 8 ohms or 160 x 2 into 4 ohms. Class AB output stage. RCA output for daisy-chaining. On/off signal sensing; level controls. Rack-mount version available. THD 0.05%.........................................................$649

Sonamp 260 x 3 60-W Amplifier
2 channels. 60 W x 2 into 8 ohms or 120 x 2 into 4 ohms. Class AB output stage. RCA output for daisy-chaining. On/off signal sensing; level controls; switches for 3 speaker pairs. THD 0.05%. 48 lb..................................................$459

Sonamp 260. As above, without 3 speaker-pair switches..................................................$399

Sonograph SA250 125-W Amplifier
2 channels. 125 W x 2 into 8 ohms. Bipolar output stage. 17 x 5 1/4 x 13 in.................................................$995

Sony TA-N80ES 200-W Amplifier
2 channels. 200 W x 2 into 8 ohms with 0.004% THD. 270 x 2 into 4 ohms with 0.006% THD, or 580 x 1 into 8 ohms with 0.007% THD. Discrete output transistors; triple push-pull complementary output stage. 520 VA power transformer; thermal and short-circuit protections; separate power supplies for input and output. Fixed and variable inputs; mono input/output; balanced-XLR inputs; parallel A/B speaker terminals. Gain controls. 15 W/m; damping factor 100 at 8 ohms, 1,000 Hz; dynamic headroom 2 dB at 4 ohms. 21 3/8 x 15 1/2 x 14 1/2 in; 52 lb.................................$1,250

TA-NS5ES 110-W Amplifier
2 channels. 110 W x 2 into 8 ohms with 0.004% THD. 150 x 2 into 4 ohms with 0.006% THD, or 300 x 1 into 8 ohms with 0.007% THD. Discrete output transistors; parallel push-pull output stage with 4 transistors per channel; thermal and short-circuit protections; separate power supplies for input and output. Fixed and variable inputs; mono input/output; balanced-XLR inputs; parallel A/B speaker terminals. Gain control. 15 W/m; damping factor 100 at 8 ohms, 1,000 Hz; dynamic headroom 2 dB at 4 ohms. 17 3/4 x 14 1/4 in; 26 lb..............................$520

TA-N220 180-W Amplifier
4 channels. 45 W x 4 with 0.01% THD. 100 x 1 and 45 x 2 with 0.1% THD, or 100 x 2 with 0.1% THD, all into 8 ohms. Variable line-level gain and bridging controls; front-panel status indicators. Dynamic headroom (4-channel mode) 2.3 dB into 8 ohms. 17 x 5 1/4 x 14 1/4 in; 203 lb..........................$360
SOUNDSTREAM
DA2 200-W/ch THX Amplifier
2 channels. 200 W x 2 into 8 ohms with 0.1% THD or 1,000 x 1 into 4 ohms. THX certified; proprietary Stewart Switch-Mode power supply with RF filtering; ⅝-ohm stability; harmonic-phase correction circuit. Balanced and unbalanced inputs: 5-way binding posts. S/N 110 dB; slew rate 30 V/μs; damping factor 500. 17½ x 1½ x 15 in. $1,195

M Series
The following feature a high-current monoblock design and are THX certified.

M-1 120-W Mono Amplifier
120 W into 8 ohms with 0.05% THD; high flux toroidal power transformer; high current circuitry with 3 pairs of discrete high-speed power transistors. Balanced and unbalanced inputs: 5-way binding posts. S/N 113 dB; slew rate 30 V/μs; damping factor 350. 5¾ x 5¾ x 16 in; 30 lb. $1,199

M-2 120-W Amplifier. As above, dual-monoblock. 17½ x 5¼ x 16 in; 28 lb. $799

M-3 360-W Amplifier. As above, tri-monoblock. 42 lb. $1,199

SUNFIRE
Sunfire 300-W Amplifier
2 channels. 300 W x 2 into 8 ohms, 600 W x 2 into 4 ohms. 1,200 x 2 into 2 ohms, 2,400 x 1 into 1 ohm. Designed to drive any impedance load. Features output transistors with high-energy storage capacitors incorporating reactive currents from speaker back into power supply; double-sided glass epoxy circuit boards; metal-film resistors; crystal base with damping supports. Power Supply Energy meter on front panel. 19 x 6½ x 15¾ in; 43 lb. $2,175

TECHNICS
SE-A1000 65-W Amplifier
2 channels. 65 W x 2 into 8 ohms with 0.01% THD. MOS Class AA circuitry with MOSFET devices in Class A voltage-control amp and bipolar transistors in current-drive amp; transformer coil wound on R-shaped iron core to reduce flux leakage. Needle-type power meters. $550

THRESHOLD
T400 150-W Amplifier
2 channels. 150 W x 2 into 8 ohms, 300 W x 2 into 4 ohms, or 450 x 1 into 8 ohms. Class A operation: dual-monoblock; separate toroidal transformers and bridge rectifiers for each channel; separate power supplies for voltage- and current-gain stages; discrete direct-coupled circuitry; 1-ohm load capability; 18 individually matched IGBT output devices per channel; no global feedback. Balanced inputs. 10-yr parts-and-labor warranty $5,250

T200 100-W Amplifier
2 channels. 100 W x 2 into 8 ohms, 200 W x 1 into 4 ohms, or 330 x 1 into 8 ohms. Class A operation: toroidal transformer and separate power supply for voltage- and current-gain stages; discrete direct-coupled circuitry; 1-ohm load capability; 16 matched IGBT output devices per channel; no global feedback. Balanced inputs. 10-yr parts-and-labor warranty $4,200

T100 60-W Amplifier
2 channels. 60 W x 2 into 8 ohms, 120 W x 2 into 4 ohms, or 180 W x 1 into 8 ohms. Class A operation: toroidal transformer; 128,000-pF filter capacitance; discrete direct-coupled circuitry; 12 matched IGBT output devices per channel. No global feedback. Balanced inputs. 10-yr parts-and-labor warranty $2,850

YAMAHA
MX-1 200-W Amplifier
2 channels. 200 W x 2 into 8 ohms with 0.008% THD or 350 x 2 into 2 ohms with 0.09% THD. Gold-plated PC-board wiring; twin transformers; Class A amplification; linear damping circuit. Link for CX-1 or CX-2 pre-amp-3-way binding posts; gold-plated solid-brass inputs. A/B speaker switching. S/N 125 dB; damping factor 350. 17½ x 4¾ x 19¾ in; 52.8 lb. $1,199

MX-2. As above, 150 W x 2 into 8 ohms with 0.008% THD. S/N 125 dB; 17½ x 4¾ x 19¼ in; 42 lb. $899

PREAMPLIFIERS
ACCUPHASE
C-250 Preamplifier
Balanced and unbalanced inputs and outputs; headphone jack. Line amplifier topology with bridged feedback; 2 power transformers in dual-monaural configuration; separate housings for left and right channels; logic-controlled relays; gold-plated glass epoxy printed circuit board; subsonic filter; separate amp for headphone jack; motor-driven volume control. Remote source switching and volume-level control. THD 0.005%; S/N 100 dB. 19¾ x 7¾ x 8½ in; 37 lb. $5,495

AD-250. MM/MC phono EQ for the above. S/N 88 dB MM. 85 dB MC. $595

ACURUS
RL11 Preamplifier
2 tape outputs, 2 line-level outputs. Hand-crafted, pure discrete Class A design; dual-monaural DC power supplies; silver-to-silver switching contacts; 1% metal-film resistors; metalized polypropylene capacitors. Remote control with volume, balance, and mute controls. 19-in front panel optional. 10-yr parts and labor warranty. $3,999

LS11. As above, without remote control... $649

ADCOM
GTP-600 A/V Preamplifier/Tuner
5 line-level inputs; 4 composite/S-video inputs; 2 monitor outputs; subwoofer output; gold-plated RCA connectors. Dolby Pro Logic and other surround modes including Cinema augmentation of Dolby Pro Logic; variable-rear-channel delay up to 100 ms; on-screen displays, programmable remote control. THD 0.005%; S/N 100 dB. 17 x 4½ x 11¾ in; 17 lb. $1,550

GTP-555. As above, remote control not programmable. RCA connectors not gold-plated, no on-screen displays, no S-video inputs... $900

GFP-565 Preamplifier
5 line-level inputs; MM/MC phono input; 3 outputs including direct-coupled; signal-process loop, headphone jack. Class A circuitry; 1% Roederstein matched IGBTs; metal-film capacitors; double-copper-plated-glass epoxy printed circuit board; aluminum chassis; separate headphone amplifier. Record-out selector, loudness control. THD 0.0025%; S/N 100 dB. 17 x 3¼ x 13 in; 11 lb. $900

GFP-555H. As above, chassis not aluminum. THD 0.003%. 12 lb... $600

GTP-450 Preamplifier/Tuner
5 line-level inputs; signal-processor loop. Quartz-referenced digital tuner; motor-driven volume control. 14 AM/FM presets; remote control. THD 0.0075%; S/N 95 dB. 17 x 3¼ x 12¼ in; 14 lb. $500

GPI-350. As above, without motor-driven volume control or remote control... $400

AMC
CVT1030 Tube Preamplifier
Inputs for 6 line-level sources; 2 sets of outputs. Class A vacuum-tube input and output stage; headphone jack. Bass and treble controls, direct mode. Balanced-output module optional. $599

AV81 A/V Preamplifier
4 audio and A/V inputs; buffered composite-video inputs. A/V recording... $499

AV81HT. As above, with Dolby Pro Logic decoder. Upgradable to TiTX. Front L/R, center-channel, 2 channel, and subwoofer outputs. ±1-dB balance calibration circuit; switchable crossover at 80 Hz; proprietary sound fields. $749

AV81HT-THX. As AV81HT but with THX certification... $1,199

ARAGON
Aurum Preamplifier
6 inputs; 2 tape outputs; 2 unbalanced RCA outputs. Gold-plated balanced-XLR output. Dual-mono design; power supply in separate chassis; matched transistors; balanced outputs time aligned to within 2 nanoseconds; direct output coupling; discrete Class A circuitry; shielded switches; Penny & Giles volume control; gold-plated wipers per channel; OFC circuit-board conductor and ground plane. THD 0.03%; S/N 100 dB. 19½ x 3½ x 14½ in; 32 lb. $1,799

Model 18K MKII Preamplifier
6 inputs, 2 line-level outputs; 2 tape outputs; gold-plated connectors. Hand-crafted fully discrete Class A design; toroidal power supply in separate chassis; matched transistors; balanced outputs time aligned to within 2 nanoseconds; direct output coupling; gain stage without output capacitors; discrete-transistor regulation for each channel; military-spec glass-epoxy circuit board; matched signal-path transistors; epoxy-dipped military-spec RN60D resistors; silver switch contacts; Penny & Giles volume and balance controls. Separate listen and record switches. THD 0.04%; S/N 100 dB. 19 x 3½ x 11 in; 24 lb. $2,399

ARCAM
Delta Black Box 350 Digital Preamplifier
7 digital inputs including AES/EBU balanced input; 2 digital record outputs; 2 gold-plated output pairs. Arcam-designed digital bit-stream D/A converter; volume control in digital domain. Sync Lock with Arcam CD transport; defeatable display; remote source selection; remote control. Sampling rates 32, 44.1, and 48 kHz... $1,500

AUDIO BY VAN ALSTINE
FET-Valve EC Tube Preamplifier
Phono inputs; 7 line-level inputs; 2 tape loops; signal-processor loop; headphone jack. Hybrid

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### Amplifiers

#### LS3 Tube Preamplifier
- 5 line-level inputs. Hybrid tube/solid-state design with four 6922/8486c dual triodes; regulated power supplies. Gain control; mute switch. 19 x 5/8 x 10 1/4 in; 9.8 lb
- $1,495

#### LS7 Tube Preamplifier
- 5 line-level inputs. Hybrid tube/solid-state design with four 6922/8486c dual triodes; regulated power supplies. Gain control; mute switch. 19 x 5/8 x 10 1/4 in; 9.8 lb
- $1,198

#### Super Pas 4 Tube Preamplifier
- Phone inputs: 5 line-level inputs; 2 tape loops; headphone jack. Straight-line vacuum-tube voltage-gain circuit, followed by solid-state current drivers; toroidal transformers; regulated power supplies; ceramic selector switch. Balance control. Black anodized faceplate. 12 x 3 1/8 x 10 in
- $6,999

#### B&K AVP1000 A/V preamplifier/tuner
- 5 line-level inputs; selectable MM/MC input; tape loop; 2 line-level output pairs; balanced outputs; headphone jack. Discrete DC-coupled design; Class A circuit topology; external power supply. THD 0.005%; S/N 82 dB MM, 70 dB MC, 100 dB line. 17 x 3 1/4 x 11 1/2 in
- $9,988

#### B&K AVP1000 A/V preamplifier/tuner
- 5 line-level inputs; selectable MM/MC input; tape loop; 2 line-level output pairs; balanced outputs; headphone jack. Discrete DC-coupled design; Class A circuit topology; external power supply. THD 0.005%; S/N 82 dB MM, 70 dB MC, 100 dB line. 17 x 3 1/4 x 11 1/2 in
- $9,988

#### Delta A/V Preamplifier
- 8 inputs; 3 audio/composite video inputs; variable and fixed audio outputs for each zone; loop input for each zone; main 12-V DC output; 12-V DC output for each zone. Designed for 3-zone multizone system. THD 0.05%; S/N 85 dB; 3 x 19 x 11/4 in; 8 lb
- $2,999

#### AUDIRE Andante Preamplifier
- 5 line-level inputs; separate MM and MC phono inputs; 2 tape loops; 2 line-level output pairs; switched and unswitched AC outlets. THD 0.006%; S/N 80 dBA phono, 95 dBA line. 17 x 3 1/4 x 11 1/2 in
- $9,950

#### AUDION LS2 MkII Tube Preamplifier
- Switch-defeatable tape loops; input/output circuits; unbalanced RCA outputs; 2 balanced-XLR outputs; balanced-XLR inputs. Hybrid tube/solid-state design with 6922 dual triode; 1400x depenetrant attenuator with gold-contact input-selector switch. THD 0.05%; S/N 85 dB; 3 x 19 x 11/4 in; 8 lb
- $2,650

#### B&K Components A/VP4000 A/V Preamplifier/Tuner
- 4 composite/video inputs; 6 line-level inputs; 4 composite/video outputs; 5 line-level inputs; balanced outputs; 20 AM/FM presets. Multiple surround modes for one channel including Dolby Pro Logic and THX. 19 x 5 1/4 x 7 1/2 in
- $587

#### B&K Components A/VP4000 A/V Preamplifier/Tuner
- 4 composite/video inputs; 6 line-level inputs; 4 composite/video outputs; 5 line-level inputs; balanced outputs; 20 AM/FM presets. Multiple surround modes for one channel including Dolby Pro Logic and THX. 19 x 5 1/4 x 7 1/2 in
- $587

#### Carver CT-360 A/V Preamplifier/Tuner
- 7 audio inputs; 3 composite/S-video inputs and outputs; subwoofer output; signal-processing loop. Rear panel AC-3 port. Total de-correlation mode for surround channels; vocal zoom and music mode; Dolby Pro Logic, THX, and Cinema Holography surround modes. Removable rack handles; programmable remote control. THD 0.01%; S/N 85 dB; 17 x 4 1/2 x 15 in; 12 lb
- $1,499

#### Carver CT-28s A/V Preamplifier/Tuner
- 7 audio inputs; 3 composite/S-video inputs and outputs; subwoofer output; signal-processing loop. Rear panel AC-3 port. Total de-correlation mode for surround channels; vocal zoom and music mode; Dolby Pro Logic. 17 x 4 1/2 x 15 in; 12 lb
- $1,499

#### Audio Innovations L2 Tube Preamplifier
- 4 line-level inputs; tape loop; 2 main outputs; buffered tape output. Ground-isolation switch. Switchable output level.
- $1,100

#### Audio Research LS2B MkII Tube Preamplifier
- 4 line-level inputs; tape loop; 2 main outputs; buffered tape output. Ground-isolation switch. Switchable output level.
- $1,100

#### Audio Research LS3B Preamplifier
- 2 unbalanced output pairs: balanced-XLR outputs. DC-coupled inputs; regulated power supply; aircraft-grade toggle switches. Gain, balance, mono/stereo, and source-select controls; mute switch. 3-year warranty. 19 x 5 1/4 x 10 1/4 in; 11 lb
- $1,495

#### Audio Source PRE/03 Two Preamplifier/Tuner
- 3 inputs; 3 outputs. Video switching; auto- on; remote switching. Remote control
- $599

#### AUDION LS2B Tube Preamplifier
- 4 line-level inputs; tape loop; 2 main outputs; buffered tape output. Ground-isolation switch. Switchable output level.
- $1,100

#### Audio Design Associates LS2 MkII Tube Preamplifier
- Switch-defeatable tape loops; inputs for 6 line-level sources; balanced-XLR outputs; balanced-XLR inputs. Hybrid tube/solid-state design with 6922 dual triode; four-section 41-detent attenuator. Four-section gold-contact input-selector switch. THD 0.05%; S/N 85 dB; 3 x 19 x 11/4 in; 8 lb
- $2,650

#### AUDIO SOURCE PRE/03 Two Preamplifier/Tuner
- 3 inputs; 3 outputs. Video switching; auto-on; remote switching. Remote control
- $599

#### Audio Synthesis PRO/10MC Preamplifier
- Balanced and unbalanced outputs. Gain stage hand built from 69 discrete components. THD 0.005% at 20,000 Hz. 17 x 4 1/4 x 11 1/2 in
- $3,750

#### Audio Techniques LS3B Preamplifier
- 2 unbalanced output pairs: balanced-XLR outputs. DC-coupled inputs; regulated power supply; aircraft-grade toggle switches. Gain, balance, mono/stereo, and source-select controls; mute switch. 3-year warranty. 19 x 5 1/4 x 10 1/4 in; 11 lb
- $1,495

#### Boulders L5M Tube Preamplifier
- 5 line-level inputs; separate MM and MC phono inputs; 2 tape loops; 2 line-level output pairs; switched and unswitched AC outlets. THD 0.005%; S/N 80 dBA phono, 95 dBA line. 17 x 3 1/4 x 11 1/2 in
- $9,950

#### Boulders L5M Tube Preamplifier
- 5 line-level inputs; separate MM and MC phono inputs; 2 tape loops; 2 line-level output pairs; switched and unswitched AC outlets. THD 0.005%; S/N 80 dBA phono, 95 dBA line. 17 x 3 1/4 x 11 1/2 in
- $9,950

#### B&K Components A/VP4000 A/V Preamplifier/Tuner
- 4 composite/video inputs; 6 line-level inputs; 4 composite/video outputs; 5 line-level inputs; balanced outputs; 20 AM/FM presets. Multiple surround modes for one channel including Dolby Pro Logic and THX. 19 x 5 1/4 x 7 1/2 in
- $587

#### B&K Components A/VP4000 A/V Preamplifier/Tuner
- 4 composite/video inputs; 6 line-level inputs; 4 composite/video outputs; 5 line-level inputs; balanced outputs; 20 AM/FM presets. Multiple surround modes for one channel including Dolby Pro Logic and THX. 19 x 5 1/4 x 7 1/2 in
- $587

#### CARVER CT-360 A/V Preamplifier/Tuner
- 7 audio inputs; 3 composite/S-video inputs and outputs; subwoofer output; signal-processing loop. Rear panel AC-3 port. Total de-correlation mode for surround channels; vocal zoom and music mode; Dolby Pro Logic, THX, and Cinema Holography surround modes. Removable rack handles; programmable remote control. S/N 100 dB. THD 0.01%; S/N 85 dB; 17 x 4 1/2 x 15 in; 12 lb
- $1,499

#### CARVER CT-28s A/V Preamplifier/Tuner
- 7 audio inputs; 3 composite/S-video inputs and outputs; subwoofer output; signal-processing loop. Rear panel AC-3 port. Total de-correlation mode for surround channels; vocal zoom and music mode; Dolby Pro Logic, THX, and Cinema Holography surround modes. Removable rack handles; programmable remote control. S/N 100 dB. THD 0.01%; S/N 85 dB; 17 x 4 1/2 x 15 in; 12 lb
- $1,499
current gain; no overall feedback; DC-coupled design; regulated power supply with EMI and RFI filters and toroidal transformer; double-sided gold-plated circuit boards; anodized chassis. Separate listen and record selector. THD 0.1%.

**FET-02** Above without phono stage...$1,950

**CONRAD-JOHNSON**

Premier Fourteen Tube Preamplifier

Line-level inputs. All-tube zero-feedback audio circuitry; separate discrete regulated solid-state power supplies for each channel; regulated filament supply; polypropylene and polystyrene capacitors; laser-trimmed metal-film resistors. Level and balance control in 1-db steps: remote control. THD 0.1% at 1-V output. 19 x 13/4 x 3/4 in. $3,995

**PFR Preamplifier**

7-line level inputs including two tape/processor loops. Zero-feedback audio circuitry with FET; discrete regulated power supply; polypropylene and polystyrene capacitors; metal-film resistors. Remote control. THD 0.1%. 19 x 14 x 3/4 in. 15 lb. $2,395

**PV12 Tube Preamplifier**

Phono and line-level inputs; 2 tape loops. Cathode-follower outputs and solid-state voltage regulator designed for minimal AC impedance; regulated-filament power supplies; audio circuitry with 1% tolerance; military-spec deposited tin-oxide resistors; polystyrene capacitors. Auto-turn-on/off mute. THD 0.5%. 19 x 14 x 3/4 in. 15 lb. $2,395

**PV12L** Above without phono stage...$1,795

**CONTINUUM**

Continuum Audio Window Preamplifier

5 inputs including balanced and mono, separate tape-monitor and processor loops. Features regulated power supply with 14,000-pF capacitors; audio circuitry with 1% tolerance; military-spec deposited tin-oxide resistors; polystyrene capacitors. Auto-turn-on/off mute. THD 0.01%; S/N 100 dB. 5-yr limited warranty. 17 1/4 x 10 in. $1,450

**COUNTERPOINT**

Balanced outputs for SA-5000a, SA-3000a, or SA-2000a are available for $250.

**SA-5000a Preamplifier**

MM and MC phono inputs; line-level inputs. Hybrid design with tube power supply, FET's, and bipolar transistors. Distortion 0.5%; S/N 90 dB. Front panel 92 dB line. 19 x 4 x 12 in. $3,995

**SA-2000a** As SA-3000a, with one additional line-level input. No phono inputs. Distortion 0.5%; S/N 92 dB. $5,195

**SA-1000a** As SA-3000a, distortion 0.06%; S/N 83 dB. $1,195

**CREEK**

P42 Preamplifier

4 line-level inputs; 2 tape loops; 3 outputs; 2 passive outputs; 1 output with switchable 6-, 9-, or 12-db gain. Separate listen and record facilities. Output-stage plugs for bi- or tri-ampification or bridged-mono board optional. FR 0-35,000 Hz 1-db. THD 0.01%; S/N 105 dB for 600-mV output; ch sep 80 Hz at 1,000 Hz...$595

**DB SYSTEMS**

Some of these models are upgradable. Contact the manufacturer for details.

**DB-1B Preamplifier**

4 line-level inputs; phono input; 2 buffered tape outputs; 2 main outputs; gold-plated connectors. Cascode amplifiers; diode input protection; volume control with ±1-db tracking over 70-db range. Switchable high-pass filter at 20 or 36 Hz; switchable low-pass filter at 5,000 or 10,000 Hz. Balance and tape-monitor controls. Includes DB-2A power supply. FR 20-20,000 Hz ±0.04 db phono, 20,100-20,000 Hz -0.25 dB line. THD 0.0008%; Solid-oak cabinet. 5-yr warranty....$740

**DB-1A** As above, but without gold-plated connectors or oak cabinet. Volume control without ±1-db tracking. $535

**DB-1B-HL Preamplifier**

5 line-level inputs; gold-plated connectors. Balance control; loudness switch. Includes DB-2A power supply. Oak cabinet. $580

**DB-1A-HL** As above, gold-plated connectors, loudness switch, or oak cabinet optional...$415

**DB-8 Phono Preamplifier**

MM phono input; gold-plated connectors. Separate wall-mount DC supply. THD 0.005% from 20-20,000 Hz; 6 1/4 x 4 1/4 x 2 1/4 in...$150

**DB-3HG**. As above but MM input. THD 0.01%...$175

**DENNISON**

JC80 MXII Mono Preamplifier

MM/MC/line-level input. External power supply; polarity inversion with input-imp adjustment. Balanced output optional...$6,500

**JS90**. As above, no phono stage...$3,200

**DENG**

AVP-8000 Digital A/V Preamplifier/Tuner

AC-3 RF input; 9 analog and 4 digital audio inputs; 6 line-level outputs; 4 audio recording outputs; digital audio-remote output; A/V output for multiroom installations; 6 S-video and 4 composite-video inputs; 4 S-video and 5 composite-video outputs. Dolby AC-3, THX 5.1, Dolby Pro Logic, and THX 4.0 surround modes with 8 additional DSP surround modes. RDS reception/text display; 32 tuner presets; icon-based on-screen displays with RDS information; programmable remote control. 17 1/4 x 6 1/4 x 15 1/2 in...$3,500

**PRA-S10 Preamplifier**

Balanced and unbalanced connectors; remote turn-on/off output for amplifier; headphone jack. Aluminum sand-cast frame; inverted Sigma. balance circuit for 16.5-db gain in single amplifier stage; UHC-MOS transistors for power supply. System remote control...$1,300

**PRA-1500 A/V Preamplifier**

MM/MMC phono input; video inputs and outputs; balanced-XLR outputs; mono, wideband. Super Bass outputs for subwoofers. Source-direct mode; removable loudspeaker remote turn-on/off of Denon power amps; IS-system remote .....$550

**DGX**

DPP-1 Digital Preamplifier

Fiber-optic and coaxial digital inputs and outputs; 3 analog inputs; tape loop. DSP, D/A converter; phase and amplitude correction when...
used with DGX speakers. Available with correction coefficients for other brands of speakers. THD 0.01%; S/N 86 dB analog, 92 dB digital. 16 x 3 x 10/8 in; 10 lb.................$995

**DYNAO**

PAS-4 Tube Preamplifier
Phono input; 7 line-level inputs including 2 tape loops and signal-processor loop. Four 6DJ8 and two 12AX7 tubes. Tape-dubbing and tape-monitor controls; mono/stereo switch; balance control. THD 0.025%; S/N 90 dB. 3-yr parts-and-labor warranty; 1-yr tube warranty. Chrome finish. 17 3/4 x 3/2 x 12 in; 18 lb..................$1,099

**PAT-6 Preamplifier/Tuner**
Phono input; 4 line-level inputs; headphone jack. 8 AM/FM presets; seek tuning; mono/stereo switch; bass, treble, balance, and loudness; remote control. THD 0.01% phono, 0.02% line; S/N 85 Phono, 100 dB line. FM: cap ratio 1.5 dB; S/N 72 dB stereo. 1-yr parts-and-labor warranty. 17 3/4 x 3/2 x 13 in ..................$500

**GOLDEN TUBE AUDIO**

SEP-1 Tube Preamplifier
6 inputs; tape loop. Three 6SN7, two 12AX7WA, and two 5881 vacuum tubes...$980 As above, without phono stage and 12AX7WA tubes. One 6SN7 tube..................$880

**HARMAN KARDON**

Citation 7.0 A/V Preamplifier
8 A/V inputs; 14 outputs including 2 line-level subwoofer outputs; 4 S-video/composite and 4 composite-video inputs. Dolby Pro Logic, THX, 7ln/m, 6-axis, Classical, Jazz, Rock, and Mono surround modes; high pass filter; automatic speaker balancing. Remote control. 17 3/4 x 5 1/2 x 14/8 in; 16 lb.............$3,550

**KINERGETICS**

KSP-3 Digital A/V Preamplifier
7 audio and 6 video inputs; 2 RCA and one Toslink digital inputs. Passive switching; four 20-bit D/A converters. Remote control...$2,995 Above with no D/A conversion or digital switching..............................................$1,995

**LEGACY AUDIO**

Legacy Preamplifier
5 line-level inputs; balanced-unbalanced outputs. Tape and external processor switches; LED display; remote control. FR 1-100,000 Hz ±1 dB, THD 0.001%. Satin-black brushed-aluminum faceplate. 17 x 2/5 x 12 in..................$1,495

**LEXICON**

DC-1 Digital A/V Preamplifier
8 analog, 4 digital inputs; 5 video inputs; 8 outputs; 2 video outputs; 2nd-zone output. D/A converter; digital EQ and crossovers; digital Dolby Pro Logic decoding. Multiple music modes; THX and digital discrete upgradability; fuzzy-logic volume control; software upgradability; on-screen displays; remote...3,095

**LIINN**

Kairin Preamplifier
7 inputs including MM and MC; 3 outputs; remote-control jack for switching of other Linn products or multiroom use. Software upgradability, auto volume-level adjustment when switching sources; screened circuitry..............$2,995 Above without phono inputs..........................$2,395

**WAKONDA PREAMPLIFIER**

MM, MC, and 4 line-level inputs; tape, line-level, and headphone outputs. Upgradable for use with Neatly module Kudos tuner, Neatly module line driver, or Neatly module line receiver. Phono headphoner has three headphoner input jacks for separate internal stages. 13 x 2 2/5 x 13 in; 8 1/4 lb......$1,195 Above without phono inputs..........................$1,095

**LUXMAN**

AT-3000 Preamplifier
4 line-level inputs; direct input; coaxial and floating-balanced XLR outputs. Passive design; 23-step transformer-based attenuator; nickel-Permalloy core transformer; pure-copper inner-shield cabinet; maple-wood transformor mount; demagnetizer. FR 20-20,000 Hz ± 0.02 dB...$4,000

**C-383 A/V Preamplifier**
3 video inputs; switchable MM/MMC phone inputs; remote turn-on/off output for Luxman amplifiers; system bus connection; gold-plated audio connectors. Separate printed circuit boards for analog, digital, and other sections; separate analog and digital power supplies; motor-driven volume control; buffer amplifiers for each video input. Multiroom capability; record-out selector; bass, treble, and balance controls; loudness compensator; remote. THD 0.01%; S/N 91 dBA MM, 76 dBA MC. 106 dBA line. Black or champagne finish.....................$995

**MARANTZ**

AV-600THX A/V Preamplifier/Tuner
Left, center, right, and rear line-level inputs; composite- and S-video inputs and outputs; defeatable mono/stereo subwoofer output. THX spec crossover with 12- and 24-dB/oct slopes. Dolby Pro Logic decoder with adjustable digital delay and THX Cinema surround modes; surround decorrelation for enhanced spatial effect from mono surround-channel signal; timbre matching; test-tone generator with low-frequency subwoofer tone; auto input balance; adjustable input level; 30 AM/FM presets; A/V source mixing; on-screen displays. 16 3/4 x 4 13/4 in; 20 lb........$1,200

**EC-500 A/V Preamp/Tuner/CD Player**
Line-level inputs 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 multi-room outputs. CDM-12 3-beam laser mechanism. Dolby Pro Logic decoding with adjustable digital delay; auto input balance; 30 AM/FM presets; play/clock-timer; display with dimmer; remote control. 16 3/4 x 4 13/16 in..................$1,099 A/C-500. As above without video section and Dolby Pro Logic...........................$5700

**MARK LEVISON**

No. 385 Preamplifier
2 balanced and 4 unbalanced inputs; balanced and unbalanced outputs. Fully balanced circuitry from input to output; surround-sound mode. Remote control...$945

No. 38. As above, lower sonic performance. Can be upgraded to No. 385...........$3,995
**C40 Preamplifier**

8 audio inputs; MM phono input; one balanced-input pair; balanced outputs 20-W/ch monitor amp with protection; logic-driven electromagnetic switching. H-band EQ; best and record selector. THD 0.0005% from 20-20,000 Hz; S/N 81 dB MM, 92 dB MM. 18 x 3½ x 16½ in; 19.6 lb. $2,495

**EAV-5 A/V Preamplifier/Tuner**

7 audio inputs; 3 composite- and 2 S-video inputs and outputs; subwoofer output; signal processor. $1,995

**MD-333 Tube Preamp**

Balanced outputs; 3 outputs. Balanced circuitry; dual mono; separate chassis for control section and power supply. Output phase switching. $2,895

**MA-333R Pho-Tentiometer**

As above, with remote control interface. $3,595

**MA-333R Balanced Pho-Tentiometer**

As MA-333R Pho-Tentiometer, with balanced inputs and outputs. $4,395

**NAC-82 Preamplifier**

6 line-level inputs. Regulated power supply for control circuits in separate chassis. Master monitor switch, listen/record selectors; remote control. Phono stage optional. 17½ x 3 x 12 in. $4,000

**PERREAUX TECHNOLOGIES**

**SM-6 Preamplifier**

6 line-level inputs; balanced and unbalanced main outputs; separate record output. Class A circuitry; toroidal transformer; regulated power supply. Remote control. THD 0.001%. Silver or black chrome finish. 19 x 3½ x 12¼ in; 17 lb. $2,495

**EA-5 A/V Preamplifier/Tuner**

7 audio inputs; 3 composite- and 2 S-video inputs and outputs; subwoofer output; signal processor. $1,995

**STEREO REVIEW FEBRUARY 1996**
**LOGIC**

AM/FM; 7 ambience modes; master level display; tone controls; AC-3 upgradability.

**AMT**

RC-955 Preamplifier

7 inputs including MM/MC phono; dual RCA outputs; headphone jack. Discrete line-level stage. Remote control. FR: 20-20,000 Hz ±0.2 dB phono, ±100,000 Hz ±0.5 dB line; THD: 0.0045% 17% x 2% x 12% in; $800

**RC-960 A/V Preamplifier/Tuner**

3 audio and 4 video inputs. Dolby Pro Logic surround. AM/FM; 7 ambience modes; master level display; tone controls; second zone control. THD: 0.0045%; S/N: 103 dB; cap ratio 1.5 dB; FM: 50 dB quieting sens 34.5 dB; $1,500

**PIONEER**

C-72 A/V Preamplifier

4 audio inputs: MM/MC phono input; video inputs; Bass and treble. FR: 20-20,000 Hz ±0.2 dB MM; ±0.3 dB MC, 1-150,000 Hz ±3 dB line; THD: 0.002%; 18% x 6% x 16/1 in $850

**PREF**

Preamplifier

2 balanced and 4 unbalanced inputs: balanced and unbalanced outputs. Independent buffer main and record signal paths; surround-sound processor mode; remote amp turn-on; programmable remote control $4,195

**PROTON**

AP-2000 Preamplifier

6 inputs: MC phono input; subwoofer output; gold-plated RCA inputs. Switchable subwoofer crossover. Separate listen and record selectors: bass and treble; remote control. THD: 0.02%; S/N: 95 dB; $300

**PS AUDIO**

PS 7.0 Preamplifier

6 RCA inputs: balanced input RCA output set: balanced output. Direct coupling. Remote control with balance, volume, source-select, and mute controls. THD: 0.03%; S/N: 90 dB; 17 x 2/4 x 9 in; $1,195

**PS 5.7 PRE**

MM/MC phono inputs; gold-plated connectors. Designed as PS 6.2 and PS Phonomik in single chassis. Military-grade glass-epoxy circuit board; regulated diode-isolated power supply; passive phono EQ. Straightwire and bypass switch; FR: 20-20,000 Hz ±0.1 dB; THD: 0.1%; S/N: 85 dB MM; 74 dB MC; 17 x 2/4 x 9 in; $995

**PS 6.2 PRE**

6 RCA inputs; 4 RCA outputs. Active/passive operation. Defeatable balance and tape-monitor circuits. THD: 0.1%; 17 x 2/4 x 9 in; 14 lb; $795

**QUICKSILVER**

Silvertube Tube Preamplifier

6 audio inputs. Output imp 12.5 ohms; THD: 0.001%; 17 x 11 x 5 1/4 in; 21 lb; $1,995

**QuickSilver Line Stage Tube Preamplifier**

5 audio inputs. Output imp 75 ohms; THD: 0.01%; 15 x 9 1/2 x 3 in; 12 lb; $895

**ROTEL**

RTC-955 A/V Preamplifier/Tuner

3 audio and 4 video inputs. THX; Dolby Pro Logic; AM/FM; 7 ambience modes; master level display; tone controls; AC-3 upgradability

**SONY**

TA-E90ES Preamplifier

Inputs for 6 line-level sources; MM and MC phono inputs; analog balanced-XLR inputs and outputs; 2 tape loops; headphone jack. Dual-monaural design; MOSFET output stage; moving-coil head amp; rotor-rotary attenuator and attenuator shaft mounted in vibration-isolating subchassis; round toroidal-core power transformer; off-center coil isolation feet; aluminum front panel; motor-driven volume control. Remote control. THD: 0.003%; S/N: 103 dB MM; 85 dB MC; 105 dB line; 17 x 3/16 x 13 in; $800

**TECHNICS**

SU-C1000 Preamplifier

4-line level source inputs; MM/MC phono input. 30-hr Ni-Cd battery drive power supply with separation of AC power supply from audio signal path for source reduction; auto battery charging upon unit turn-off; auto switching to rectified AC power upon battery-power depletion; Tape-monitor switch; A/B speaker switch; balance; defeatable tone controls; remote $2,995
**AMPLIFIERS**

**INTEGRATED AMPLIFIERS**

**ACURUS**
DIA100 MkII 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. Laser-trimmed potentiometers for volume and balance controls; silver-to-silver contacts for listen and record switches; inputs mounted directly to circuits; dual-sided glass-epoxy circuit board; separate chassis for passive-control section; bipolar transistors; toroidal transformer. S/N 100 dB; damping factor 300. 17 x 5 x 14 in. 35 lb. $1,095

**AMC**
CT300 30-W/ch Tube Amplifier
2 channels. 30 W x 2. Inputs for 7 sources including phono; headphone jack. Class A tube output stage. Class A input stage. Bass and treble controls; direct mode. $899

**Model 3050 50-W/ch Integrated Amplifier**
2 channels. 50 W x 2. Inputs for 5 sources including MM/MC phono stage; headphone output jack. Class AB semiconductor output stage. Direct mode. $595

**ARCAM**
Xeta One 220-W A/V Integrated Amplifier
5 channels: Dolby Pro Logic; Dolby 3 Stereo. Circuit: Class A/B. 60 W x 3; 25 W x 2 (front, center) into 8 ohms or 20 x 2 (rear) into 8 ohms or 90 x 3 (front) into 4 ohms or 30 x 2 (rear) into 8 ohms. 8 audio inputs including MM phono and tape-monitor loop; 2 S-video and 4 composite-video inputs. MOSFET design for 3 front channels; twin power transformers; 400-VA toroid; broadcast-standard video amps; Sigma-Delta digital rear-channel delay; phase and amplitude correction for all channels. High-current design with discrete output-stage transistors. THD 0.09% all into 8 ohms. Preamp outputs for all channels. High-current design with discrete front-channel amps. Video dubbing. $1,095

**CREW**
Model 4240 40-W/ch Integrated Amplifier
2 channels. 40 W x 2 into 8 ohms with 0.01% THD. 4 line-level inputs: tape loop; pre/power-amp socket for bi-amping with AM/FM power amp. MOSFET circuitry. S/N 105 dB; ch sep 80 dB at 1 kHz. $595

**DENON**
AVC-2800 365-W A/V Integrated Amplifier
5 channels: Dolby Pro Logic, Classic Concert, Rock, Jazz Club, Super Stadium, Mono Movie, and Movie modes. DSP; 85 W x 3 (front, center) + 25 x 2 (rear). 8 audio inputs: 4 audio outputs; 2 center-channel outputs; main amplifier inputs; front, center, and mono line-level outputs. 4 S-video inputs; 3 S-video outputs; 4 composite-video inputs; 3 composite-video outputs. Discrete amplifiers for front and center channels. Normal, wide, and phantom center-channel modes. Wide Screen and Live DSP Dolby Pro Logic modes; icon-based on-screen displays; programmable remote control with A/B speaker switching. $950

**PMA-1315K 115-W/ch Integrated Amplifier**
2 channels. 115 W x 2 into 8 ohms with 0.05% THD. MM and MC phono inputs. Circuit for output-transistor bias-current stability; toroidal transformer; MOSFET driver stage; motor-driven volume control. Source-direct switch; record-out selector; loudness control; Denon IS-system remote with level and source-select controls. $850

**PMA-915R 80-W/ch Integrated Amplifier**
2 channels. 80 W x 2 into 8 ohms with 0.02% THD. MM and MC phono inputs. Circuit for output-transistor bias-current stability; EL-type transistors; MOSFET driver stage; motor-driven volume control. Record-out selector; switchable loudness control; Denon IS-system remote with level and source-select controls. $600

**PMA-525R 50-W/ch Integrated Amplifier**
2 channels. 50 W x 2 into 8 ohms with 0.05% THD. MM phono input. Variable loudness; system remote. 174 x 4.4 x 11 in.; 13.7 lb. $400

**DGX**
DDA-1 100-W/ch Digital Integrated Amplifier
2 channels. 100 W x 2 into 8 ohms or 140 x 2 into 4 ohms. Coaxial and fiber-optic digital inputs. Features DSP, D/A converter; dual-mono design; phase and amplitude correction for DGX speakers. THD 0.025%; S/N 86 dB analog, 92 dB digital; damping factor 150. 16 x 4.4 x 14 in.; 29 lb. $995

With two DDL-1 speakers. $2,195

**DUAL**
CV5670 480-W Integrated Amplifier
4 channels. 120 W x 4 into 8 ohms with 0.01% THD. Gold-plated inputs for phono and CD. Class A design; toroidal-core transformer. FR 6-95 kHz. $525

**HARMAN KARDON**
AV1200 245-W A/V Integrated Amplifier
5 channels: Dolby Pro Logic: Theater, Stadium, Dolby 3 stereo modes. 65 W x 3 (front, center) + 25 x 2 (rear) with THD 0.3% or 75 x 2 ms with THD 0.09% all into 8 ohms. Preamp outputs for all channels. High-current design with discrete front-channel amps. Video dubbing. $595

**HHK620 40-W/ch Integrated Amplifier**
2 channels. 40 W x 2 into 8 ohms or 60 x 2 into 4 ohms. Outputs for 2 speaker pairs. System remote control. $349

**JVC**
AX29115K 100-W/ch Digital Integrated Amplifier
2 channels. 100 W x 2 into 8 ohms with 0.003% THD. Fiber-optic and coaxial digital inputs; direct input for D/A converter; digital tape loop for DAT: gold-plated connectors. Class A operation; D/A converter with 4x oversampling, separate analog and digital circuitry; motor-driven volume control; bass, treble...$1,100

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<table>
<thead>
<tr>
<th><strong>AMPLIFIERS</strong></th>
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<tbody>
<tr>
<td>1.5 dB line; S/N 77 dB MM, 56 dB MC, 100 dB A-line. Black or champagne</td>
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<tr>
<td><strong>A-373 80-W/ch Integrated Amplifier</strong></td>
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<tr>
<td>2 channels. 80 W x 2 rms into 8 ohms with 0.05% THD or 170 x 2 into 4 ohms. 3 video inputs; phono input; system bus connection; gold-plated CD and phono inputs. Video-input buffer amplifier; motor-driven volume control; discrete power-amp stage; line-phase sensor.</td>
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<tr>
<td><strong>MERIDIAN</strong></td>
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<tr>
<td>35-35 60-W/ch Integrated Amplifier</td>
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<tr>
<td>2 channels. 60 W x 2 rms into 8 ohms with 0.05% THD or 25 x 2 into 4 ohms. Switchable MM/MC phono input; system bus connection; outputs for 2 speaker pairs; gold-plated CD and phono inputs. Discrete power-amp stage; motor-driven volume control; line-phase sensor.</td>
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<tr>
<td><strong>A-312 40-W/ch Integrated Amplifier</strong></td>
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<tr>
<td>2 channels. 40 W x 2 rms into 8 ohms with 0.05% THD or 85 x 2 into 4 ohms. Switchable phono inputs. Discrete power components. FR 0.05% THD or 85 x 2 into 4 ohms.</td>
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<tr>
<td><strong>NAD</strong></td>
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<tr>
<td>Model 304 35-W/ch Integrated Amplifier</td>
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<tr>
<td>2 channels. 35 W x 2 cont avg into 8 ohms with 0.05% THD. Two sets of 5-way binding posts; gold-plated phono and CD inputs; pre-out/main-in loops. Discrete 4-transistor phono preamp. S/N 77 dB MM phono, 91 dB line, damping factor 100 at 50 Hz, dynamic headroom 5.5 dB.</td>
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<tr>
<td><strong>NAI</strong></td>
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<tr>
<td>NAIT-3 30-W/ch Amplifier</td>
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<tr>
<td>2 channels. 30 x 2 into 8 ohms. MM/MI/MC phono input; 5 line-level inputs. Electronic switching. 17 x 4 x 24 x 12 in</td>
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<tr>
<td><strong>ONYKO</strong></td>
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<tr>
<td>Integra A-SV810PRO</td>
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<tr>
<td>5 channels. Dolby Pro Logic mode; D/SP 85 W x 3 (front, center) &amp; 35 x 2 (rear) into 8 ohms or</td>
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<tr>
<td><strong>RA-9858X 100-W/ch Integrated Amplifier</strong></td>
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<tr>
<td>2 channels. 100 W x 2 cont avg into 8 ohms with 0.05% THD. Toroidal transformer; split in/output. 2 channel graphic EQ; record-out selector; input-level overload indicator; on-screen displays; remote control. 46.4 lb</td>
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<tr>
<td><strong>TEAC</strong></td>
</tr>
<tr>
<td>A-BX10 100-W/ch Integrated Amplifier</td>
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<tr>
<td>2 channels. 100 W x 2 rms into 8 ohms with 0.04% THD or 160 x 2 into 4 ohms with 0.06% THD. Inputs for 4 line-level sources; balanced-XLR input; binding-post outputs. Balanced Circuit design to cancel out power-supply noise and hum; power supplies with shielded toroidal power transformers and parallel-connected output power transformers. S/N 105 dB. Gold.</td>
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<tr>
<td><strong>YAMAHA</strong></td>
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<tr>
<td>DSP-A2070 340-W A/V Integrated Amplifier</td>
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<tr>
<td>7 channels; digital Dolby Pro Logic II; 11.88 DSP modes; including A/V, Music and Cinema Multiroom; and Piano; 12 DSP Music modes; DSP. 80 W x 3 (front, center) into 8 ohms with 0.015% THD + 25 x 4 (effects) with 0.05% THD. 5 audio and 6 A/V inputs; 5 video connectors; front-panel S-video A/V input; center-channel A/V input; pre-out/main-in loops for L/R front effects, center channel, and L/R rear effects; center-channel outputs for 2 speakers; subwoofer output. 19-bit A/D converter; multi-driver input select; remote control. ...</td>
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<tr>
<td><strong>SONY</strong></td>
</tr>
<tr>
<td>TA-F70ES 90-W/ch Integrated Amplifier</td>
</tr>
<tr>
<td>2 channels. 90 W x 2 into 8 ohms or 120 x 2 in 4 ohms, both with 0.004% THD. Inputs for 6 line-level sources; phono input; line-level output; signal-processor loop. Class A MOSFET voltage stage; parallel push-pull complementary output stage with 4 MOSFET's per channel; twin-drive power supply; 15,000-pF filter capacitors; motor-driven input selector; moving-coil phono head amp, infrasonic filter. Source-direct mode. Remote control. S/N 95 dB MM, 77 dB MC. 105 dB line; damping factor 100 at 8 ohms, 1,000 Hz. 3.5-3.81 limited warranty. 17 x 6 x 1/16 in</td>
</tr>
<tr>
<td><strong>AX-570 100-W/ch Integrated Amplifier</strong></td>
</tr>
<tr>
<td>2 channels. 100 W x 2 into 8 ohms with 0.05% THD or 290 x 2 into 2 ohms. 6 audio inputs with 2 tape loops; MM/MC phono input; pre-out/main-in loops; binding-post; 3-switched AC outlets; gold-plated CD input terminals. Multi-driver input select and volume control. Variable loudness control; record-out selector; switchable infrasonic filter; system remote control. S/N 110 dB; damping factor 320. 17 x 5 x 15/16 in</td>
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</table>
SURROUND-SOUND PROCESSORS

ACURUS
Act 1 Surround Processor
Dolby Pro Logic. 3 audio/3 video inputs. On-screen volume, balance, switching $899

ADCOM
GSP-560 Surround Processor/Amp
5 channels; 5 surround modes incl. Dolby Pro Logic. Amp, 80 W x 1 (center) into 8 ohms + 40 x 2 (rear). Tape loop; motor-driven volume; adjustable rear delay; remote $600

ARCAM
Xeta 2 Surround Processor/Amp
Dolby Pro Logic, Dolby 3 Stereo. Cinema EQ, and Hall modes; amp, 55 W x 3 (center, rear) into 8 ohms. 4 video, 4 audio inputs; tape-monitor loop; line-level outputs for all channels. On-screen displays; remote. Satin $1,200

AUDIO DESIGN ASSOCIATES
SSD-66THX Surround Processor
6 channels. Dolby Pro Logic, music, THX modes. Serial data port for integration with System 3000 multroom setup. Auto input balance: auto mono enhancement; digital volume control $2,999
SSD-66. As above. no THX controller $1,799

AUDIOFILE HOME THEATER
MTVS-1 Surround Processor/Amp
Dolby Pro Logic, Hall, and Matrix surround modes; amp racl at 30 W x 2 (center, rear). Line-level inputs; line, subwoofer, center, and rear-channel outputs; tape loop. Switchable 30/50 ms time delay; remote $230

AUDIOSOURCE
SS Six Surround Processor/Amp
Dolby Pro Logic, Hall, and Matrix modes; amp, 24 x 2. Subwoofer output with crossover; line-level outputs for each channel; line-level input; tape input; unprocessed line-level output; tape-record output. 30-mg digital delay; LED level meters for front, center, rear; remote $330
SS Five Surround Processor/Amp
Dolby Pro Logic, Hall, and Matrix modes; amp, 24 W x 2. Selectable normal/phantom center modes and 30/50 ms delay; tape monitor; test-tone generator; auto turn-on/off; remote with master, center, rear level $300

BANG & OLUFSEN
AV7000 Surround Processor/Amp
Dolby Pro Logic mode; 45 W center amp. Front, center, rear, subwoofer outputs. Integrates with all B&O audio systems. Code- conversion processor for video sources of other brands $2,000

CHASE TECHNOLOGIES
HTS-1 Surround Processor
5-channel passive matrix decoder. Line-level outputs for center and rear $100

COUNTERPOINT
HC-808A Surround Processor
Dolby Pro Logic mode. Monitor loop; Roederstein resistors. Wima polypropylene capacitors. Alps motor-driven potentiometers. Remote Black or silver finish $1,495

DYNACO
QD-1 Series II L Surround Processor
5-channel passive matrix. Theater (surround), stereo (two channel), rear-channel-only modes. Contour control for Dolby soundtracks; defeatable center channel; gain control. Black $75

ENLIGHTENED AUDIO DESIGNS
TheaterMaster Digital Surround Processor
Combines dual 20-bit D/A converter section with decoders for Dolby Surround AC-3, Dolby Pro Logic, and HDCD. 6 analog inputs and 6 digital (2 ST-type glass, 2 coaxial, and 2 Toslink) inputs with remote volume and switching capability; balanced outputs; switched 12-V DC and 120-V AC outlets. Modular design; 12 separate power supplies; AccuLinear analog design to eliminate transient distortion, digital flywheel circuitry for jitter reduction. Upgrade for DTS 5.1-channel format optional. Remote $6,995

JBL
SDP-1 THX Surround Processor
THX, Dolby Pro Logic, TV, Rock/Pop, Jazz, and Classical modes. RCA and composite-video inputs for 3-AV sources; line-level inputs for 1 source; left, right, center-channel, subwoofer, 2 side, and 2 rear outputs; composite-video output. Programmability for 45 modes; on-screen programming; 2 remotes $3,200

SoundEffects The Director Surround Processor
Dolby Pro Logic. 25-W center amp; 25-W surround amp. Volume, balance, defeat $299

JVC
SUA400 Surround Processor/Amp
2 channels. Dolby Surround, Hall, and Simulated-Surround modes; amp rated at 10 W x 2 ms into 8 ohms from 40-20,000 Hz with 0.5% THD. Line-level output; headphone jack. Volume controls for rear speakers; L/R calibration and delay-time control, remote $305

KINERGETICS
KSP-2 Digital THX Surround Processor
Analog Dolby Pro Logic decoding, THX refinement; digital surround with 16-bit A/D and D/A conversion. Calibration display; remote. Includes calibration mic $4,500

LEXICON
CP-3+ THX Surround Processor
15 modes including THX, Ambience, Reverb, Panorama. Television, and Stereo Surround. 4 inputs. Software upgradeability; on-screen displays $3,200

NuREALITY
Vivid 3D Theater Signal Processor
Uses patented SRS circuitry to deliver surround sound from two speakers. Space and center ambience-level controls, bypass mode. Volume control; LED display; remote $250

ONKYO
ES-600PRO Surround Processor/Amp
Dolby Pro Logic, Dolby Surround, Dolby 3 Stereo, Hall, and Stadium modes; amp, 50 W x 1 (center) + 20 x 2 ms (rear). Discrete output $425

PARAMOUNT PICTURES
DPL-2 Surround Processor
Dolby Pro Logic. L/R front, center-channel, L/R rear, and subwoofer output. Test-tone generator; adjustable delay; center-channel volume, fader, and master-volume controls; remote $300

PIONEER
SP-99D Dolby Surround AC-3 Processor
Dolby Surround AC-3, Dolby Pro Logic, SFC Theater 1, Theater 2, and Hall modes. Coaxial and fiber-optic digital inputs; RF input for Dolby Surround AC-3; 2 front, 2 center, 2 rear, and 2 subwoofer outputs. 6-channel 18-bit D/A converter. Speaker-setting function; adjustable center/rear delay; bass enhancer; crossover control; master volume control; system remote $1,530

PROTON
SD-1080 Surround Processor
7 channels. Cinema and music modes; Dolby compatible. Tape loop; left, center, and right front outputs; left, center, and right rear outputs; subwoofer output; L/R record outputs. Stereobypass selector; remote $600

ROTEL
RSP9980 THX Surround Processor
THX and Dolby Pro Logic; AC-3 upgradable. 3 audio, 5 video inputs; subwoofer output level adjust; RCA and S-video connectors. AC switched outlet; remote $1,300
RSP960AX Surround Processor
Dolby Pro Logic; 4 ambience modes. 2 audio, 3 video inputs; subwoofer output crossover and level adjust; S-video connectors. AC switched outlet; remote $600

TECHNICS
SH-GE90 Digital Signal Processor
5 movie, music surround modes; digital Dolby Pro Logic with 35-mm Theater Surround enhancement; 70-mm Movie Theater; Animation, Classic Film, TV Theater, TV Sports, Video Game, Karaoke modes. Amp. 25 W x 3 (center, rear) into 8 ohms. Remote motor-driven master volume; subwoofer low-pass filter. Video inputs, outputs; S-video connectors; 6 line-level outputs, including subwoofer, 2 center outputs. Auto input balance; center and rear volume; tape monitor; on-screen display; remote $999

TAMAYA
DSP-E580 Digital Surround Processor/Amp
16 movie, music surround modes; digital Dolby Pro Logic with 35-mm Theater Surround enhancement; THX power output; Cinema EQ, and master-volume controls; fluorescent display; programmable remote $425

YAMAHA
DDP-1 Dolby Surround AC-3 Decoder
AC-3 inputs for RF, fiber-optic, and coaxial digital signals; subwoofer output. Built-in AC-3 decoder. Test-tone, center-mode, rear-mode, bypass output, and input-trim controls; low-frequency effect-level control; L/R rear-channel level controls; master-volume control $599

STEREO REVIEW FEBRUARY 1996 91
ACOUSTIC RESEARCH

AR-303a 3-Way Speaker
Acoustic-suspension design with 12-in woofer, 1/2-in soft-dome midrange, and 3/4-in horn tweeter. Power handling 250 W max; FR 32-20,000 Hz ±3 dB; sens 88 dB; imp 8 ohms. 23 x 9 x 11 in; 38 lb. $1,000/pr

AR-302T. As above, 10-in woofer. Cherry vinyl finish. 36 x 11 x 13 in; 47 lb. $1,100/pr

AR-338. As AR-303a, 8-in woofer. Power handling 150 W max; FR 49-20,000 Hz ±3 dB; sens 86 dB; imp 8 ohms. Black or cherry vinyl-laminated finish. 19 x 10 x 9 in; 26 lb. $650/pr

AR-338T 3-Way Tower Speaker
Acoustic-suspension design with 8-in woofer, 1/-in exposed-dome midrange, and 3/4-in exposed-dome tweeter. Power handling 150 W max; FR 40-20,000 Hz ±3 dB; sens 87 dB; imp 8 ohms. Black or cherry vinyl-laminated finish. 32 x 9 x 11 in; 38 lb. $700/pr

AR-218V 2-Way Bookshelf Speaker
Acoustic-suspension design with 61/2-in woofer and 3/4-in dome tweeter. Power handling 150 W max; FR 55-20,000 Hz ±3 dB; sens 86 dB; imp 8 ohms. Black or cherry vinyl-laminated finish. 8 1/8 x 13 x 8 1/4 in; 16 lb. $300/pr

Advent Mini-Advent II speaker

Prodigy Tower II 2-Way Speaker
8-in long-throw woofer, hard-dome tweeter. Fiberboard enclosure. Power handling 100 W rms; crossover point 3,000 Hz; FR 45-20,000 Hz ±3 dB; sens 89 dB SPL/W/m; imp 8 ohms. Oiled solid-pecan wood top and face; black textured vinyl body. 10 1/4 x 28 1/4 x 12 1/2 in; 35 lb. $725

Audio Cinema 2-Way Center Speaker
Two 51/4-in woofers, tweeter. Features particleboard enclosure. Power handling 150 W rms; crossover 3,000 Hz; FR 12-30,000 Hz ±3 dB; sens 90 dB SPL/W/m. 9 x 32 1/4 x 12 in; 35 lb. $649/pr

Advent Mini-Advent II speaker

ALLISON ACOUSTICS

MS-P10 Powered Subwoofer
Vented design with 10-in driver; 160-W amp. Features high-pass crossover xed at 60 Hz; low-pass crossover variable from 40-180 Hz. Line- and speaker-level inputs; high-pass outputs. Volume control. FR 35-180 Hz. Black lacquer on wood finish. 16 x 16 x 16 in; 47 lb. $665

AL-130 3-Way Speaker
Acoustic-suspension design with two 8-in woofers, one 3-in hand-assembled ferrofluid-cooled convex-diaphragm midrange, and one 1-in silicone-cooled convex-diaphragm tweeter. Features push-pull woofer configuration. Power handling 200 W; crossover points 450 and 4,000 Hz; sen 90 dB; imp 6 ohms. 12 1/2 x 37 1/2 x 14 1/2 in; 57 lb. $600

AL-125 3-Way Speaker
As above, 2-in woofers. 12 1/2 x 37 1/2 x 14 1/2 in; 40 lb. $600

AL-110 2-Way Speaker
Acoustic-suspension design with 6-in woofer and 1-in hand-assembled ferrofluid-cooled convex-diaphragm tweeter. Features woofer hand-treated with proprietary energy-absorbing compound. Power handling 150 W; crossover point 2,000 Hz; sens 90 dB SPL/W/m; imp 6 ohms. 15 1/4 x 9 1/4 x 9 in; 16 lb. $480

AL-115S 2-Way Shielded Speaker
Acoustic-suspension design with 8-in woofer and 1-in hand-assembled ferrofluid-cooled convex-diaphragm tweeter. Features woofer hand-treated with proprietary energy-absorbing compound. All components are shielded for home theater use. Power handling 150 W; crossover point 2,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. 11 1/4 x 20 x 10 1/2 in; 22 lb. $500/pr

AL-105S 2-Way Shielded Speaker
Acoustic-suspension design with 6-in woofer and 1-in ferrofluid-cooled dome tweeter. Features woofer hand-treated with proprietary energy-absorbing compound. All components are...
SPEAKERS

shielded. Power handling 150 W; crossover 2,500 Hz; sens 90 dB SPL/W/m; imp 6 ohms. 14% x 9% x 8% in; 13 lb. ...$330/pr

ALTEC LANSING

AHT-2300 Powered THX Subwoofer
2 two 10-in long-throw woven-carbon fiber drivers; amp rated at 100 W with 0.1% THD. Features THX certification; multiple-path configuration; selectable 18- or 24-dB/oct crossover. Crossover point selectable at 50, 80, 100, or 150 Hz; FR 26-180 Hz ±3 dB. Black. 17 x 17 x 17 in. ...$1,200

PSW-10 Powered Subwoofer
10-in long-throw carbon driver; amp rated at 100 W with 0.1% THD. Features dynamic EQ circuit; subsonic filter; selectable 18- or 24-dB/oct crossover. FR 180 Hz ±3 dB. Walnut veneer or black finish. 17 x 17 x 17 in. ...$850

System 3 Subwoofer/Satellite System
Subwoofer with two 8-in dual-voice-coil carbon-fiber woofers, one 2-in midrange and one 2½-in dome tweeter. Power handling 160 W max; crossover points 180 and 4,500 Hz; FR 32-20,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 6 ohms. Walnut veneer or black finish. 10 x 9½ x 20 in. Each satellite 4 x 8½ x 3¼ in. ...$600

Model 508 3-Way Speaker
Two 8-in woven-carbon fiber woofers, one 2-in midrange, one 1-in tweeter. Features liquid-cooled titanium-coated polyimide midrange and tweeter. Power handling 250 W max; FR 32-22,000 Hz; sens 90.5 dB SPL/W/m; imp 6 ohms. Walnut veneer or black finish. 10¾ x 40 ½ x 11 in. ...$550

AHT-2100 3-Way THX Surround Speaker
Two 4-in carbon-fiber polypropylene woofer, four 3½-in side-angled midranges, two 3½-in side-angled tweeters in wall-mountable enclosure. Features THX certification; fiber-filled ABS enclosure. Magnetic shielding. Power handling 150 W max; crossover points 180, 3,000 (high-pass), and 3,500 (low-pass) Hz; FR 80-20,000 Hz; sens 89 dB SPL/W/m. Black or white. 11 x 15½ x 6¼ in. ...$450

AHT-2200 2-Way THX Speaker
Acoustic suspension design with two 5½-in carbon-fiber polypropylene woofers and one 3½-in dome tweeter. For front L/R or center channels. Features THX certification; fiber-filled ABS enclosure. Magnetic shielding. Power handling 150 W max; crossover point 2,500 Hz; FR 70-20,000 Hz; sens 89 dB SPL/W/m. Black or white. 7¾ x 15½ x 7 in. ...$300

PSW-2 Wireless Subwoofer
6½-in driver. FR 32-250 Hz ±3 dB; sens 89 dB 6½ x 12½ x 10 in. 28 lb. ...$250

Model 100 3-Way Speaker
Two 8-in woofers; one 4-in midrange, one 3½-in liquid-cooled formed-polyester tweeter. Features carbon-fiber polypropylene woofers and midrange. Power handling 150 W max; crossover points 250 and 3,500 Hz; FR 38-18,000 Hz ±3 dB; sens 91 dB SPL/W/m; imp 8 ohms. Dark oak or black finish. 10½ x 40½ x 11 in. ...$250

Computer Speakers
ACS500 Computer/Home Theater System
Powered subwoofer with two 8-in drivers; two powered satellites, each with four drivers; built-in Dolby Pro Logic decoder: 40-W subwoofer amp; satellite amp; rated at 22.5 W x 2. Magnetic satellite shielding. FR 20-20,000 Hz, sens 92 dB. Subwoofer 10 x 12½ x 6¼ in. Each satellite 5 x 6½ x 18½ in. ...$450

ACS3 Powered Subwoofer/Satellite System
Multiple-path acoustic-chamber powered subwoofer with two 4-in long-throw drivers; 2 satellites, each with 3-in woofer and fold-away liquid-cooled ½-in dome tweeter; 30-W system amp. Inputs for 2 sources; headphone jack. Magnetic satellite shielding; bass treble, volume, and source mixing controls. FR 40-20,000 Hz ±3 dB. ...$250

ACS50 2-Way Powered Speaker System
2 powered satellites, each with 1½ x 2½-in woofer and ¾-in liquid-cooled dome tweeter; separate amp unit, rated at 4.5 W x 2. Components mountable directly on monitor. Features dynamic bass- and treble-boost circuitry. Headphone jack. Magnetic satellite shielding; LED indicator; volume control. FR 100-20,000 Hz. ...$100

APOGEE

Centaurus Column 2-Way Ribbon Speaker
Ported design with 6½-in long-throw cone woofer and 26-in dipole midrange/tweeter ribbon. Features oblique angle reflector for placement against wall. Power handling 200 W; crossover point 1,000 Hz; FR 35-20,000 Hz; imp 6 ohms. 60 x 13 x 9½ in; 150 lb. ...$1,795/pr

Centaurus Ribbin-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 12½ x 3½ in; 80 lb. ...$1,495/pr

On-wall version. ...$1,595/pr

LCR 2-Way Ribbon Speaker
Two 6½-in long-throw shielded woofers and 4-in dipole monopole/midrange/driver ribbon. Power handling 200 W; FR 45-25,000 Hz; imp 8 ohms. Black ash finish. 9 x 24 x 11½ in; 44 lb. ...$900

Ribbon Monitor Speaker. As above, single woofer. 9½ x 16 x 11½ in; 26 lb. ...$600

Custom RM-1 2-Way In-Wall Speaker
6½-in cone woofer, 4-in shielded monopole midrange/tweeter. Power handling 200 W; FR 35-25,000 Hz; 11 x 16 x 3 in; 10 lb. ...$550

ATLANTIC TECHNOLOGY

System 350 THX Series
352PBM-THX Powered Subwoofer
12-in composite-cone woofer; 200-W amp. Features variable 24-dB/oct low-pass filter; optical anticlipping and DC offset protection circuitry; extruded aluminum heatsink. 1 THX input: 2 line-level inputs; 2 passive line-level outputs; gold RCA connectors; gold 5-way binding posts. Magnetic shielding; auto turn-on/off; amplifier phase switch. ...$1,499/pr

351R-THX 3-Way Speaker
Two 5½-in polypropylene woofers, two 3½-in polypropylene-cone midranges, and one 1½-in fabric-dome tweeter. Wall mount. Features ferrofluid tweeter cooling; separate tweeter sub-enclosure; 24-dB/oct crossover with conjugate network. Gold 5-way binding posts. Floor pedestal optional. White. ...$629/pr

353-THX 3-Way Center-Channel Speaker
Two 5½-in polypropylene woofers, two 3½-in polypropylene midranges, one 1½-in fabric-dome tweeter. Features ferrofluid tweeter cooling; separate tweeter sub-enclosure; horizontally ori- ented MDF cabinet with tilting base; 24-dB/oct crossover with conjugate network. Gold 5-way binding posts. Magnetic shielding. ...$499

354R-THX 2-Way Surround Speaker
Twin-polar design with two 4½-in polypropylene woofers and two ¾-in Mylar-dome tweeters. Wall-mountable triangular cabinet. Features ferrofluid tweeter cooling; 12-dB/oct crossover. Gold 5-way binding posts. Floor pedestal optional. White. ...$429/pr

System 220 Series
222PBM Powered Subwoofer
10-in long-throw polypropylene driver; 125-W amplifier. Features sealed MDF cabinet; optical anticlipping circuitry. Gold 5-way binding posts; dual line-level inputs and outputs; gold RCA connectors. Auto turn-on/off; amplifier phase switch. ...$499

211.R 2-Way Speaker
4½-in polypropylene woofer, ½-in Mylar dome tweeter. Features MDF cabinet; baffle engi- neered for minimum diffraction. Magnetic shielding for home theater use. Power handling 120 W rms. ...$229/pr

As above, black. ...$219/pr

22C 2-Way Center-Channel Speaker
Two 3½-in woofers, one ½-in Mylar-dome tweeter. Features ferrofluid tweeter cooling; fiberboard cabinet. Proprietary cinema-ø level control; magnetic shielding; tilting base. Power handling 120 W rms. ...$199

AUDIO CONCEPTS/ACI

Sapphire III 2-Way Bookshelf Speaker
7-in hybrid-aperiodic Kevlar woofer, 1¾-in hand-damped textile-dome tweeter. Sens 90 dB SPL/W/m. Lacquered-oak, black-oak, lacquered-cherry, or unfinished-cherry finish. 10 x 16 x 10 in. ...$1,699/pr

Titan Powered Subwoofer
12-in driver; amp rated at 250 x 1. Crossover point variable from 50-180 Hz. FR 20-150 Hz ±3 dB. Lacquered-oak, black-oak, lacquered-cherry, or unfinished-cherry finish. 10 x 16 x 10 in. ...$1,299

PULSE SERIES System 3P
Pulse Series System 3P Home Theater System
Powered subwoofer with 8-in dual-voice-coil driver and 100-W amp; 2 front speakers; center-channel speaker; 2 surround speakers. Sens 90 dB SPL/W/m. Lacquered-oak, black-oak, lacquered-cherry, or unfinished-cherry finish. 14 x 27 x 16 in. ...$1,299

Pulse Series System Three Home Theater System
Subwoofer with 8-in driver: front two speakers: center-channel speaker; 2 surround speakers. FR 20-20,000 Hz front, 80-18,000 Hz center. ...$500
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<th><strong>S P L E A K E R S</strong></th>
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<tr>
<td><strong>Sub 6.5-2</strong> Power subwoofer</td>
<td>Two 6½-in drivers; 100-W amp; FR 40-200 Hz; imp 8 ohms. Black-ash finish. $400</td>
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| **M-6.5 2-Way Bookshelf Speaker** | 6-in woofer, 1-in soft-dome tweeter. Power handling 55 W rms; FR 50-20,000 Hz; imp 8 ohms. Black-ash finish. $360 |

| **A U D I O S U P P L I E R S** | **W**-Four Powered Subwoofer | 12-in dual-voice-coil driver; amp rated 150 W 1 rms. Line- and speaker-level inputs/outputs. Power handling 100 W; crossover point 40 Hz; FR 20-250 Hz. Black-ash woodgrain cabinet. $1,888/pr |

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<th><strong>A V I D D Y N A M I C S</strong></th>
<th>Digital Monitor 600 Series</th>
<th>The following feature metal-dome tweeters and black-ash vinyl finish.</th>
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<tr>
<td><strong>Sterling Series 80</strong> 2-Way Bookshelf Speaker</td>
<td>8-in polypropylene woofer and 1-in dome tweeter. Sens 90 dB SPL/W/m; imp 8 ohms. 5-yr warranty. $340/pr</td>
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<td><strong>7-HVS Neat 2-Way Bookshelf Speaker</strong></td>
<td>Tuned design with 5½-in poly woofer and 1½-in fluid-cooled dome tweeter. Power handling 100 W; crossover point 5,500 Hz. $275/pr</td>
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<tr>
<td><strong>AXIOM</strong></td>
<td>AX-1 2-Way Bookshelf Speaker</td>
<td>Tuned-port design with 5-in woofer and 1-in dome tweeter. FR 70-22,000 Hz ±2 dB; sens 87 dB SPL/W/m; imp 4 ohms. $59/pr</td>
</tr>
<tr>
<td><strong>AX-1 2-Way Center-Channel Speaker</strong></td>
<td>Two 5-in woofers, 1½-in tweeter. Crossover point 3,500 Hz. $559/pr</td>
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<tr>
<td><strong>SPL/Wm:</strong></td>
<td>imp 8 ohms. Black or rosewood finish. 6 x 17 x 7 in. $99</td>
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| **B A G E N D** | **MM-8 2-Way Speaker** | Powered design with 8-in cone woofer, 1¾-in aluminum tweeter. Power handling 100 W; FR 70-19,000 Hz; sens 84 dB SPL/W/m; imp 8 ohms. Walnut and black enclosure. 12½ x 7 x 8½ in. $1,888/pr |

| **CC6 2-Way Center-Channel Speaker** | Vented design with two 5-in Kevlar woofers and one 1-in metal-dome tweeter. Magnetic shielding. Power handling 120 W; crossover point 3,000 Hz; FR 75-20,000 Hz ±2 dB; sens 89 dB SPL/W/m; imp 8 ohms. Black ash vinyl finish. 17½ x 6 x 10¾ in. $1,39 lb. $350 |

| **D96 2-Way THX Surround Speaker** | Dipole sealed design with 5-in Kevlar woofer and two paper mid/high drivers. Power handling 100 W; crossover point 250 Hz; FR 85-12,000 Hz ±3 dB; sens 89 dB SPL/W/m; imp 8 ohms. Black or white finish. 15 x 9½ x 6 in. 13 lb. $299 |

| **A V I O S R C O U R R S E R A U D I O S U P P L I E R S** | **SW-Two Powered subwoofer** | Amax 2-Way Powered Speaker | Bass-reflex design with four 5-in woofers, four 4-in midranges, and one 1½-in dome tweeter; amp rated at 150 W x 2. 5-sided cabinet finished in stainless steel; dynamic clipping-attenuator circuit; 3-position bass-compensation switch. Alphanumeric display for B&O system information; auto turn-on/off. Cross-over points 700 and 5,000 Hz; FR 40-20,000 Hz ±4 – 8 dB; sens 94 dB SPL/W/m. 8½ x 6½ x 13½ in. $4,000/pr |

| **B O U T U L A F E N T A A S** | **Beolab Penta 3-Way Powered Speaker** | Bass-reflex design with four 5-in woofers, four 4-in midranges, and one 1½-in dome tweeter; amp rated at 150 W x 2. 5-sided cabinet finished in stainless steel; dynamic clipping-attenuator circuit; 3-position bass-compensation switch. Alphanumeric display for B&O system information; auto turn-on/off. Cross-over points 700 and 5,000 Hz; FR 40-20,000 Hz ±4 – 8 dB; sens 94 dB SPL/W/m. 8½ x 6½ x 13½ in. $4,000/pr |

| **B O U T U L A F E N T A A S** | **Beolab 8000 2-Way Powered Speaker** | Bass-reflex design with two 4½-in long-throw woofers and one ¾-in ferrofluid-cooled tweeter in conically tipped mirror-finished extruded-aluminum tubular cabinet; amp rated at 160 W x 2. Features bi-amplification: cast-iron base; 24-dB/oct Linkwitz-Riley active crossover; dynamic treble-balancing circuitry; 30-db/oct high-pass filter at 40 Hz; polystyrene from baffle. Line-level input; Power Link input for Bang & Olufsen systems. Magnetic shielding; auto turn-on. Crossover point 4,200 Hz; FR 40-22,000 Hz ±4 – 8 dB. 6½ x 52 x 6½ in. 44 lb. $3,000/pr |
Bose 6000 2-Way Powered Speaker
Bass-reflex design with two 3 1/2-in woofers and a 1 1/2-in dome tweeter, amp rated at 80 W x 2. Features extended one-piece 1/8-in-thick aluminum oval-column cabinet; proprietary dynamic bass-optimization circuitry; active filtering with 30-dB/oct slope at resonant frequency and 24-dB/oct slopes elsewhere; hi-fi alignment. Line- and speaker-level inputs; Powerlink connectors for B&O systems. Magnetic shielding; auto turn-on/off. Crossover point 3,000 Hz; FR 70-22,000 Hz ±3 dB. Black or white. Subwoofer 14 1/4 x 7 1/2 x 8 in; 11 lb. Each satellite 3 3 x 4 3/4 in; 1 lb $469

BOSTON ACOUSTICS
Lyndfield Model 500L Series II 3-Way Speaker
2-piece design comprised of basspass enclosure with two 6.5-in woofers, one 5 1/8-in anodized aluminum midrange, and one 1-in aluminum-dome tweeter. Features cast-aluminum woofer chassis. Twinwire/tramp inputs. Power handling 350 W; FR 32-35,000 Hz ±3 dB; sens 85 dB SPL/W/m; imp 5 ohms. Rosewood finish, 9 x 48 x 18 1/4 in; 55 lb. Black-ash finish $5,400/pr

Acoustic Energy
Lyonfield VR Series VR40 3-Way Speaker
Vented design with 7-in woofers, one 5 1/8-in subenclosed midrange, and one 1-in aluminum dome tweeter. Features Amplitude Modification Device for tweeter, a switched ceramic driver, and bridge protection circuitry. Magnetic shielding. Power handling 300 W; FR 20-20,000 Hz ±3 dB; sens 88 dB SPL/W/m; imp 8 ohms. Black-ash, woodgrain, or white vinyl finish. 12 x 7 1/2 x 9 1/4 in; 11 lb; $260/pr

Acoustic Research
VR500 Powered Subwoofer
Vented design with 10-in driver, discrete 100-W amplifier. Features amplifier overload protection. Power handling 240 W/ohm. Low-pass filter. Line- and speaker-level inputs. Auto turn-on/off; polarity switch. Crossover point variable from 50-100 Hz. Black-ash vinyl finish. 15 1/2 x 15 1/2 x 18 in; 55 lb $1,400/pr

Acoustic Research VR20 2-Way Speaker
Vented design with 7-in woofers and 1-in aluminum dome tweeter. Features Amplitude Modification Device for tweeter. Magnetic shielding. Power handling 100 W/ch; imp 4-8 ohms. Black or white. Subwoofer 16 x 7 1/2 in; 15 lb. Each satellite 3 3/4 x 4 1/8 in; 1 lb $500/pr

Bic America
Beolab 6000 2-Way Bookshelf Speaker
One 8-in forward-firing woofer, two 3-in tweeters. Designed Direct/Reflecting design; outward-aiming tweeter to create reflections off side wall; 2nd tweeter arranged within port; dual-frequency crossover. Power handling 150 W; imp 4-8 ohms. Black, white, or walnut-grain finish. 17 1/2 x 12 1/2 in x 12 1/2 in; 15 lb. $369/pr

Bic America
C-8 2-Way Speaker
8-in long-throw carbon-impregnated polypropylene woofer; 3/4-in ferrofluid-cooled dome tweeter. Magnetic shielding. 10 x 21 x 11 in $600/pr

Bic America
Model 151 Outdoor Speaker
4-in Kevlar-cone driver. Features resistance to heat, cold, moisture, and salt. Power handling 80 W; imp 4-8 ohms. Black or white. 5-yr transferable warranty. 9 x 6 x 6 in; 4 lb $299/pr

Bic America
Subwoofer/Satellite Systems
Model 301 Series III 2-Way Bookshelf Speaker
One 8-in forward-firing woofer, two 3-in tweeters. Features Direct/Reflecting design; outward-aiming tweeter to create reflections off side wall; 2nd tweeter arranged within port; dual-frequency crossover. Power handling 150 W; imp 4-8 ohms. Black, white, or walnut-grain finish. 17 1/2 x 12 1/2 in x 12 1/2 in; 15 lb. $369/pr

Bic America
MediaMate Computer Speaker

Bic America
VR2000 2-Way Speaker
12-in carbon-fiber-loaded woofer; 5-in final crossover; two 1 1/2-in dome tweeters. Wall-mountable. Power handling 200 W/ohm; imp 4-8 ohms. Black or white. 2 3/8 in; 7 lb $600/pr

Bic America
VR2100 2-Way Speaker
12-in carbon-fiber-loaded woofer; 5-in final crossover; two 1 1/2-in dome tweeters. Wall-mountable. Power handling 200 W/ohm; imp 4-8 ohms. Black or white. 2 3/8 in; 7 lb $600/pr

Bic America
VR2400 2-Way Speaker
15-in carbon-fiber-loaded woofer; 5-in final crossover; two 1 1/2-in dome tweeters. Wall-mountable. Power handling 200 W/ohm; imp 4-8 ohms. Black or white. 2 3/8 in; 7 lb $600/pr

Bic America
VR5000 2-Way Speaker
15-in carbon-fiber-loaded woofer; 5-in final crossover; two 1 1/2-in dome tweeters. Wall-mountable. Power handling 200 W/ohm; imp 4-8 ohms. Black or white. 2 3/8 in; 7 lb $600/pr

Bic America
VR9000 2-Way Speaker
15-in carbon-fiber-loaded woofer; 5-in final crossover; two 1 1/2-in dome tweeters. Wall-mountable. Power handling 200 W/ohm; imp 4-8 ohms. Black or white. 2 3/8 in; 7 lb $600/pr

Bic America
VR15000 2-Way Speaker
15-in carbon-fiber-loaded woofer; 5-in final crossover; two 1 1/2-in dome tweeters. Wall-mountable. Power handling 200 W/ohm; imp 4-8 ohms. Black or white. 2 3/8 in; 7 lb $600/pr

Bic America
VR9500 2-Way Speaker
15-in carbon-fiber-loaded woofer; 5-in final crossover; two 1 1/2-in dome tweeters. Wall-mountable. Power handling 200 W/ohm; imp 4-8 ohms. Black or white. 2 3/8 in; 7 lb $600/pr
VR12 3-Way Center-Channel Speaker
Two 6½-in woofers, one 3½-in dome tweeter. Features Amplitude Modulation Device tweeter, formed cone; port; dual passive radiators; magnetic shielding. Power handling 250 W; FR 28-15,000 Hz ±3 dB; sens 89 dB SPL/Wm; imp 8 ohms. Black or white. 24 x 12 x 4 in; 30 lb $399/pr

VRS 2-Way Surround Speaker
Diffuse-field design with one 3½-in woofer and two 1½-in drivers. Includes wall-ceiling bracket. Power handling 100 W; FR 95-20,000 Hz ±3 dB; sens 85 dB W/m; imp 8 ohms. Black or white. 10½ x 4½ x 6 in; 6 lb $350/pr

Home THX Series
Model 595x THX Subwoofer
12-in long-throw driver. Designed to extend system response down to 20 Hz. Power handling 250 W; FR 20-20,000 Hz ±3 dB; sens 91 dB SPL/Wm; imp 8 ohms. Black or white. 18½ x 17½ x 18½ in in $500

Model 555x 2-Way THX Bookshelf Speaker
Two 5¼-in polypropylene woofers, two 1-in ferrofluid-cooled dome tweeters. Magnetic shielding. Power handling 150 W; FR 80-20,000 Hz ±3 dB; sens 90 dB SPL/Wm; imp 8 ohms. Black or white. 11½ x 18¼ x 7½ in $300

Model 575x 2-Way THX Surround Speaker
Diffuse-field design with one 5½-in polypropylene woofer and two side-mounted 2½-in tweeters. Power handling 150 W; FR 90-20,000 Hz ±3 dB; sens 85 dB SPL/Wm, imp 8 ohms. Black or white. 7¾ x 11¾ x 4⅛ in $250

BOZAK
Grand 3-Way Speaker
Patented acoustic-isolation design with four 6-in polypropylene woofers, two 3-in polypropylene midranges, one 1-in titanium-dome tweeter, and two 12-in passive radiators. Biwire/biamp terminations. FR 28-20,000 Hz ±2, -2 dB; sens 93 dB SPL/Wm; imp 8 ohms. Hardwood finish. 31 x 48 x 16 in; 240 lb $6,000/pr

Rhapsody II 3-Way Speaker
Patented acoustic-isolation dual-port design with 8-in polypropylene woofer, 5-in polypropylene midrange, and 1-in aluminum-dome tweeter. Biwire/biamp terminations. FR 38-20,000 Hz ±1, -2 dB; crossover points 300 and 3,000 Hz, sens 90 dB SPL/Wm; imp 8 ohms. Hardwood finish. 19 x 38 x 12 in; 80 lb $2,000/pr

Model 4.3-Way Speaker
Tunet-port design with two 8-in poly-cone woofers and one 1¾-in chambered-aluminum tweeter. Features 6- and 18-dB/oct crossovers. Biwire/biamp terminations. Crossover points 400 and 1,200 Hz, FR 35-20,000 Hz ±2 dB, sens 89 dB SPL/Wm, imp 8 ohms. Oak veneer finish. 7½-year warranty. 11½ x 4⅛ x 15 in $1,399/pr

CAMBER
Model 3.5i 2-Way Speaker
Bass-reflex design with one 8¾-in woofer and one 3½-in dome tweeter. Biwire/biamp terminals. Power handling 175 W max; sens 91 dB SPL/Wm; imp 8 ohms. 11 x 25 x 12 in; 35 lb $949/pr

I-5 MKII 2-Way Speaker
Bass-reflex design with one 8-in woofer and one ¾-in dome tweeter. Power handling 150 W max; sens 91 dB SPL/Wm; imp 8 ohms. 11 x 24 x 12 in; 40 lb $599/pr

CVA-2.1 2-Channel Powered Subwoofer
12-in down-firing-tilting dome tweeter; amp rated at 200 W max. Features 18-12B/oct low-pass filter selectable at 80 or 120 Hz; thermal protection. Auto turn-off. Line-level RCA inputs. 5-way binding-post speaker-level inputs. Power handling 800 W max; FR 15 x 25 x 15 in; 28 lb $499

CVA-SUB-1.0. As above, power handling 125 W max. 10 x 2 x 15 in; 65 lb $499

CVA 2-Way Center-Channel Speaker
Bass-reflex design with two 6½-in woofers and one ¾-in dome tweeter. Magnetic shielding. Power handling 175 W max; sens 90 dB SPL/Wm; FR 12 x 24 x 10½ in $399/pr

CAMBRIDGE PHYSICS
G-30 2-Way Speaker
8-in long-throw woofer, 10-in passive radiator. 1¼-in ferrofluid-cooled inverted dome tweeter. Features 18-12B/oct crossover. Power handling 220 W; crossover point 1.800 Hz; FR 32-22,000 Hz ±3 dB; sens 92 SPL/Wm; imp 6 ohms. 16 x 31 x 10½ in $850/pr

G-33/2 2-Way Speaker
10-in poly-cone woofer, 8-in poly-cone dome tweeter. Features 18-12B/oct crossover. Crossover point 1.500 Hz; FR 36-22,500 Hz; sens 91 dB; imp 6 ohms. 16 x 29½ x 9 in; 34 lb $525/pr

G-7/2 2-Way Bookshelf Speaker
6⅝-in poly-cone woofer, ¾-in ferrofluid-cooled midrange-dome tweeter. Features 12-12B/oct crossover. Power handling 60 W; crossover point 2,500 Hz; sens 90 dB; imp 6 ohms. 12 x 16 x 6 in; 15 lb $300/pr

CANON
The following feature Wide Dispersion Sound technology. Drivers fine down onto curved "acoustic mirror" that disperses sound for a wider image. All have magnetic shielding.

S-25 2-Way Speaker
5-in woofer and 7½-in tweeter. Power handling 100 W max; sens 88 dB SPL/Wm; FR 55-22,000 Hz ±3 dB; sens 89 dB SPL/Wm; FR 20-20,000 Hz ±3 dB $250

S-15 2-Way Speaker
Compact utility design with 4½-in woofer and 7½-in tweeter. Power handling 50 W max; FR 86-20,000 Hz ±3 dB; sens 86 dB SPL/Wm, Structural plastic construction. Floor stand and wall bracket optional. 8½ x 13 x 9 in; 7 lb $299/pr

CANTON
Ergo 70DC 3-Way Speaker
Bass-reflex design with 7-in woofer, 7-in midrange, and 1-in tweeter. Power handling 150 W max; crossover points 300 and 3,500 Hz; FR 25-30,000 Hz, sens 87.5 dB SPL/Wm. Light-cherry, oak, walnut, black, or white finish; custom finish available. 8½ x 3½ x 9 in; 37 lb $1,750/pr

Karat 930DC 2-Way Bookshelf Speaker
Bass-reflex design with 9-in woofer and 1½-in tweeter. Power handling 120 W max; crossover point 2,800 Hz; FR 27-30,000 Hz; sens 87.3 dB SPL/Wm. Walnut, black, white, or dark cherry finish. 10½ x 17 x 10½ in; 42.2 lb $1,000/pr

Karat 920DC. As above, 8-in woofer. Power handling 100 W max; FR 33-30,000 Hz; sens 87 db SPL/Wm. 9 x 13½ x 8½ in; 15 lb $750/pr
Here's a switch - speakers that change with you.

In the past, you bought a specific speaker to do a specific job. When your needs changed, typically so did your speaker. NHT introduces the future: The VT-1A. A revolutionary new speaker that goes from optimum surround sound to tight, focused audio at the flip of a switch. Move from center aisle at the cinema, to third seat flute section, as fast as you can turn your wrist. Because we’ve taken home theater to a new level. Where the choice is no longer between movies and music, it’s between NHT and everybody else.
**SPEAKERS**

**Fonissimo 4 Subwoofer/Satellite System**
Subwoofer with two 8-in drivers, coaxial satellite, each with 4-in midrange and 1-in tweeter. Power handling 180 W max; crossover points 120 and 2,200 Hz; FR 22-30,000 Hz; sens 87 dB SPL/W/m; Black or white. Subwoofer 9/16 x 13/8 x 11 3/8 in; max; sens 87.5 dB SPL/W/m, Walnut, black, or white; 13 3/8 x 1/4 x 13 3/8 in; 26.2 lb. Each satellite 5 x 5 x 5/16 in; 3 lb 1 oz $995

Fonissimo. As above, with 7-in subwoofer drivers, two satellites. Power handling 140 W max; sens 86.5 dB SPL/W/m. Subwoofer 8 1/16 x 11 1/16 in; 20.5 lb $595

**Plus C Subwoofer**
12-in driver. Power handling 100 W max; crossover point 120 Hz; FR 22-12,000 Hz; sens 87.7 dB SPL/W/m. Walnut, black, or white; 13 3/8 x 1/4 x 13 3/8 in; 26.2 lb $600

**Forum 301DC 2-Way Bookshelf Speaker**
Black or gloss design with 8-in woofer and 1-in tweeter. Power handling 90 W max; crossover point 3,000 Hz; FR 38-26,000 Hz; sens 86.7 dB SPL/W/m. 9/16 x 14 x 8 3/4 in; 13.2 lb $495/pr

**AV-700 2-Way Center-Channel Speaker**
Two 4-in woofers, one 1-in tweeter. Magnetic shielding. Power handling 100 W max; crossover point 3,000 Hz; FR 40-30,000 Hz; sens 87.5 dB SPL/W/m. Black satin lacquer finish. 17 1/8 x 2 1/2 x 2 in; 8.8 lb $350

**HC100 2-Way Bookshelf Speaker**
4-in woofer, 1-in tweeter. Power handling 60 W max; crossover point 1,700 Hz; FR 48-30,000 Hz; sens 87.2 dB SPL/W/m. Black woodgrain finish. 7 1/2 x 4 x 5 in; 4 lb $300/pr

**CAYLUS**
AL-111 2-Way Ribbon Speaker
10-in down-firing ported woofer, 48-in full-range ribbon driver. Features quasi-Butterworth 18-dB/oct crossover. Bass, midrange, and treble frequency controls. Power handling 575 W; crossover point 150 Hz; FR 34-20,000 Hz @3 dB; sens 86 dB SPL/W/m, imp 4 ohms. Natural or black solid oak. 14 1/2 x 7 1/2 x 16 1/2 in; 80 lb $2,099/pr

**CERWIN-VEGA**
Legend 3-Way Speaker
Acoustic-suspension design with 12-in woofer, 3-in dome midrange, and 1-in dome tweeter. Features Dynaudio drivers. Crossover points 500 and 5,000 Hz. Burlwood finish. 14 x 26 x 12 in; 80 lb $6,000/pr

**Cello**
Legend 2-Way Center Speaker
Veneer design with 8-in woofers and one 1-in soft-dome tweeter. Magnetic shielding. Adjustable tilting feet. Gray $429

**Impact 20 2-Way Bookshelf Speaker**
8-in woofer, 1-in ferrofluid-cooled tweeter. Features 3/4-in MDF cabinet with figure-8 bracing. Magnetic shielding. Includes spiked feet; Power handling 120 W max; sens 90 dB SPL/W/m, imp 8 ohms. 10 3/4 x 32 1/4 x 11 1/2 in; $550/pr

**Impact 15 2-Way Bookshelf Speaker**
6-in woofer, 1-in ferrofluid-cooled tweeter. Features 1/4-in MDF cabinet with figure-8 brace. Magnetic shielding. Includes spiked feet; Power handling 120 W max; sens 90 dB SPL/W/m, imp 8 ohms. 10 3/16 x 18 1/2 x 11 1/4 in; $495/pr

**Impact 10**
As above, 5-in woofer. Power handling 75 W max; sens 88 dB SPL/W/m. 7 1/2 x 13 6/8 x 8 in; $199/pr

**Style Series**
Model CSW Powered Subwoofer
Bandpass enclosure with 8-in driver; 75-W amp. Features variable crossover. Magnetic shielding. Gray $479

**MP-1 2-Way Bookshelf Speaker**
Rear-vented design with 4-1/2-in woofer and 1-in soft-dome tweeter. Features weather resistance. Magnetic shielding; integral adjustable stand/wall mount. Gray or white $299/pr

**Center-2 2-Way Center Speaker**
Sealed design with 8-in woofers and one 1-in soft-dome tweeter. Magnetic shielding: adjustable tilting feet. Gray $249

**HT-SMC Center-Channel Speaker**
Sealed design with 4 x 10-in full-range drivers. Auto driver protection. Magnetic shielding. Power handling 60 W; FR 100-20,000 Hz @3 dB; sens 91 dB SPL/W/m, imp 8 ohms. Black woodgrain veneer finish. 15 x 5 3/4 x 8 in; $165

**HT-MDC 2-Way Center-Channel Speaker**
Sealed design with two 5-in long-throw midranges and one 1-in dome tweeter. Features rubber midrange surrounds, 12-dB/oct crossover with auto tweeter protection. Magnetic shielding. Power handling 100 W; crossover point 7,000 Hz, FR 100-20,000 Hz @3 dB; sens 90 dB SPL/W/m, imp 8 ohms. Black woodgrain veneer finish. 14 1/2 x 6 3/4 x 6 3/4 in. $320

**HT-IDPWR Powered Center**
Three HT-MDC front/channel speakers; two HT-S5 surround speakers; One HT-S5 center-channel speaker; and four HT-S5 satellite speakers $1,695

**Sensurround Home Theater Packages**
Powered System 8 Home Theater System HT-IDPWR powered subwoofer; three HT-MDC front/channel speakers; two HT-S5 surround speakers $1,935

**DX Series**
DX-9.2-Way Speaker
15-in woofer, 6 1/2-in cone midrange, and 1-in dome tweeter. Power handling 400 W cont; crossover points 250 and 5,000 Hz; FR 30-20,000 Hz @3 dB; sens 101 dB SPL/W/m, imp 4 ohms. Woodgrain veneer finish. 18 x 35 3/4 x 17 1/4 in; 85 lb $5,555

**DX-7.2, above.** 12-in woofer. Power handling 255 W cont; FR 34-20,000 Hz @3 dB; sens 98 dB SPL/W/m, imp 8 ohms. Walnut, mahogany or black-ash finish $4,100

**CHASE TECHNOLOGIES**
**Trio Powered Subwoofer/Satellite System**
Subwoofer amp rated at 30 W x 1; satellite amp rated at 15 W x 2. 4 line-level inputs; speaker-level input. Magnetic satellite shielding; volume, bass, and treble controls. FR 30-20,000 Hz @3 dB $399

**WS-5500 Wireless Speaker**
Point-source vented design with 4-in full-range drivers. Frequency response 900-1,000 Hz; AC or battery power. FR 80-18,000 Hz @3 dB $299/pr

**COMPASS**
**2-Way Speaker**
6 1/2-in woofer. 1-in titanium dome tweeter. Floor standing vertical enclosure with multi-channel pressure loading. Power handling 200 W max; FR 40-18,000 Hz, imp 6 ohms. Mounted on diamond shaped angled baffle; available in oak, walnut, Finland birch, and other exotic woods. 10 x 10 x 34 in $1,275/pr
TO BUILD THE WORLD'S BEST SUBWOOFERS, WE WENT BIPOLAR. AGAIN.

At Mirage, we've proven the sonic superiority of Bipolar loudspeaker design. Now we're proving it once again with our powerful new line of Bipolar subwoofers.

From the compact 100-watt BPS-100 to the flagship 250-watt BPSS-210, all four feature dual bass drivers in a unique Bipolar configuration. This eliminates transfer of low frequency energy to the floor, a major source of coloration in single driver subwoofers.

All feature our new "Auto-On" circuitry. And, for the ultimate in outboard control convenience, combine any of them with one of our LFX-Series of external crossovers.

From the original Bipolar explorers comes the world's first complete line of Bipolar subwoofers, the ideal means of adding dramatic new depth to both audio and home theater systems. Track one down and explore the possibilities yourself.

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CIRCLE NO. 2 ON READER SERVICE CARD
SPEAKERS

COUNTERPOINT

Carisbad Subwoofer
12-in polypropylene driver. Power handling 200 W max; FR 18-200 Hz; sens 89 dB SPL/W/m; imp 8 ohms $1,395/pr

Mystic 2-Way Bookshelf Speaker
Dipole design with two 3/4-in woofers and one 1-in aluminum-dome tweeter. Bi-pole and dipole switchable operation. Power handling 100 W max; FR 60-20,000 Hz; sens 89 dB SPL/W/m; imp 8 ohms. 7 1/2 x 16 x 8 1/2 in $995/pr

Bijou 2-Way Center-Channel Speaker
Two 5/8-in glass-fiber woofers and one 1-in aluminum-dome tweeter. Power handling 100 W max; FR 60-20,000 Hz; sens 87 dB SPL/W/m; imp 8 ohms. 18 x 7 1/2 x 8 1/4 in $545

DAHLQUIST

The following feature a proprietary 2nd-order vented bass-alignmentsystem, separate driver subclosures, floor spikes, and biwire/amp terminals.

DQ42 3-Way Speaker
Two 10-in mass-loaded woofers, one 6 1/2-in mid-bass, one 4-in midrange, and one 1/2-in ferrofluid-cooled silk-dome tweeter. Power handling 800 W max; crossover points 120, 550, and 3,200 Hz; FR 20-22,000 Hz ±3 dB; sens 87 dB SPL/W/m; imp 4 ohms. Mahogany side rails. 12 x 52 x 19 1/4 in; 123 lb $3,990/pr

DQ32 3-Way Speaker
10-in mass-loaded woofer, 5-in cast-frame midrange, 7/8-in ferrofluid-cooled silk-dome tweeter. Power handling 600 W max; crossover points 290 and 2,600 Hz; FR 23-22,000 Hz ±5 dB; sens 87 dB SPL/W/m; imp 4 ohms. Mahogany side rails. 12 x 45 x 15 1/4 in; 100 lb $2,990/pr

DCM

TimeWindow 7 3-Way Speaker
Rear-ported hybrid chambered transmission-line design with two 5-in polymer-impregnated woofers, two 6 1/2-in polypropylene-cone midranges, two 1 1/2-in coaxially mounted hard-dome tweeters, and one 3/4-in rear-firing hard-dome tweeter. Spectral balance controls. Power handling 700 W; FR 26-35,000 Hz; sens 90 dB SPL/W/m; FR 25-30,000 Hz. Piano-black lacquer or black walnut finish. 19 x 20 1/2 x 20 in $1,499

CineMagic Six Home Theater System
Powered subwoofer with two 6 1/2-in polypropylene drivers, 4 satellite speakers, center-channel speaker. Power handling 80 W; FR 32-20,000 Hz; sens 89 dB SPL/W/m; imp 8 ohms $749

TimeWindow Surround/Scope Speaker
Hexagonal cabinet with 6 1/2-in woofer, two 3/4-inch tweeters, and side-oriented 6 1/2-inch "ambient-field" driver designed to eliminate need for rear-channel surround tweeters. Features active crossover, magnetic shielding. Power handling 250 W; FR 35-20,000 Hz; sens 91 dB SPL/W/m. Black wraparound grille and black oak top and base. 12 x 15 1/4 x 43 in; 43 lb $549

Power Trio Subwoofer/Satellite System
Powered subwoofer with two 6 1/2-in polypropylene drivers, 2 satellites, each with 4-in woofer and 3/4-in soft-dome tweeter. Power handling 80 W; FR 32-20,000 Hz; sens 89 dB SPL/W/m; imp 8 ohms. Black $499

Sub-710 Powered Subwoofer
Hybrid transmission-line design with two 6 1/2-in drivers; 50-W amp. Line- and speaker-level inputs and outputs. Magnetics shielding. FR 32-90 Hz. Black woodgrain finish. 9 x 14 x 19 in; 25 lb. $399

KX Series
The following feature long-throw woofers, horn-loaded bullet tweeters, and a black woodgrain finish.

KX-SUB 2 Powered Subwoofer
Powered subwoofer with two 12-in drivers. Power handling 150 W; FR 20-130 Hz; sens 120 dB SPL/W/m; 1/2 x 20 x 20 in; 50 lb. $999

KX-12 3-Way Speaker
Modified transmission-line design with 12-in woofer, 6-in midrange, 3/4-in tweeter. Power handling 500 W; FR 26-35,000 Hz; sens 99 db SPL/W/m; imp 4 ohms. 16 x 33 x 13 3/4 in; 50 lb. $300

DEFINITIVE TECHNOLOGY

PowerField 1800 Powered Subwoofer
18-in polymer-laminate driver; amp rated at 500 W rms. Features 36-dB/oct low-pass filter variable from 40-100 Hz; 12-dB/oct high-pass filter variable from 50-100 Hz; braced monocoque cabinet. Line- and speaker-level inputs and outputs. Gold-plated 5-way binding posts. Variable phase control; volume control. FR 13-125 Hz, Piano-black lacquer or natural Golden-oak end caps. 20 x 20 x 22 in. $1,990

PowerField 1500. Similar to above, 15-in driver; amp rated at 250 W rms. FR 15-125 Hz. 18 x 20 x 18 in. $995

BP2000 3-Way Speaker/Powered Subwoofer
Combines powered subwoofer with 15-in side-firing driver and 500-W amp with bipole 2-way speaker with four 6 1/2-in polymer-cone woofers and two 6 1/2-in polypropylene-cone midranges. FR 40-1000 Hz. $1,990

BP10 2-Way Speaker
Bipolar design with two 6 1/2-in mineral-filled woofers and two 1-in ferrofluid-cooled dome tweeters. Features Linkwitz-Riley crossover. FR 20-28,000 Hz. Imp 8 ohms. Wood or black-lacquer finish. 10 1/2 x 16 1/4 x 11 1/2 in; 25 lb. $1,000/pr

BP-2 Way Surround Speaker
Bipolar design with two 3/4-in polypropylene-cone woofers and two 3/4-in soft-dome tweeters. Features Linkwitz-Riley crossover; low-diffraction grille/baffle interface. Includes wall-mount plate. Power handling 200 W; FR 50-28,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. Black or white. 7 1/2 x 11 x 7 in $250

Celsius DR 2-Way Bookshelf Speaker
5/4-in mineral-filled polypropylene-cone woofers, 1-in aluminum-dome tweeter. Features self-damping silk tweeter surround; phase-coherent Linkwitz-Riley crossover. Power handling 125 W rms; FR 45-28,000 Hz. Black ash-polymer-laminate finish. 7 x 12 x 11 in; 185 lb $1,395

DENNESEN

Serus 3-Way Electrostatic Speaker
6-in down-firing slot-loaded woofer. 6 1/2-in midrange, and four electrostatic elements. Designed for minimal edge refractions and reflections. Features nonresonant midrange phase plug; phase alignment. FR 30-35,000 Hz. 12 x 14 x 16. $4,200/pr

D GX

DLH-1 3-Way Speaker
Bass-reflex design. Designed for use with DDA-1 integrated amplifier. Power handling 150 W; imp 6 ohms. 15 1/2 x 39 5/8 x 11 in; 68 lb. $1,500/pr With DDA-1 integrated amplifier $2,195

DIGITAL PHASE

The following feature the patented Acousti-Read enclosure design, which extends low-frequency performance.

AP-7 2-Way Bookshelf Speaker
Two 3-in graphite-impregnated polypropylene woofers, one 1-in titanium-dome tweeter. 24-dB/oct Linkwitz-Riley crossover with oxygen-free air-inductor coils and metal-film polypropylene capacitors. Power handling 100 W; FR 35-20,000 Hz ±1.5 dB; sens 81 db; imp 4 ohms. Honey-oak or black-lacquer finish. 10 1/4 x 16 1/4 x 11 1/2 in; 25 lb. $1,990/pr

AP-5 2-Way Bookshelf Speaker
3-in graphite-impregnated polypropylene woofer, 1-in titanium-dome tweeter. 24-dB/oct Linkwitz-Riley crossover with oxygen-free air-inductor coils and metal-film polypropylene capacitors. Power handling 60 W; FR 35-20,000 Hz ±1.5 dB; sens 81 db; imp 4 ohms. Honey-oak or black-lacquer finish. 8 1/4 x 13 x 9 in; 17 lb. ......... $650/pr

AP-7CC 2-Way Center-Channel Speaker
Two 3-in graphite-impregnated polypropylene woofers, one 1-in titanium-dome tweeter. 24-dB/oct Linkwitz-Riley crossover with oxygen-free air-inductor coils and metal-film polypropylene capacitors. Power handling 60 W; FR 35-20,000 Hz ±1.5 dB; sens 81 db; imp 4 ohms. Honey-oak or black-lacquer finish. 21 x 7 x 13 x 1/4 in; 25 lb. $600

DUNTECH

Ambassador C500 2-Way Speaker
Two 6 1/2-in polypropylene woofers and one 1-in cone tweeter. Features no crossover. Biwire/biamp terminals. Power handling 500 W; FR 48-
Discover the incredible sound of patent #4,076,098.

Announcing the new B&W 600 Series.

B&W was the first company to pioneer the use of Kevlar® cones in loudspeakers.

And we’ve applied our patented technology to some of the world’s most respected monitors—the legendary B&W Matrix 801, the celebrated Silver Signature, and our highly acclaimed THX Home Cinema System.

Now B&W brings Kevlar cone technology to a family of affordable, high performance loudspeakers. Introducing the new B&W 600 Series.

Why does Kevlar make such a big difference in sound reproduction? Because of its unique properties, this space-age, woven material virtually eliminates the effects of resonance and standing waves. Especially in critical mid-range frequencies. So all you hear is pure, uncolored music.

Add B&W’s incomparable metal dome tweeters, minimum-diffraction cabinets, and gold-plated, biwired speaker terminals, and you have the incredible sound of patent #4,076,098.

We invite you to audition the new B&W 600 Series ranging from bookshelf to floor standing, center channel to surround sound, even an active subwoofer. For the name of a B&W dealer near you, call 1-800-370-3740. The difference is easy to see. And even easier to hear.
PARADIGM PS-1200 SUBWOOFER WINS PRODUCT OF THE YEAR AWARD!

PARADIGM STATE-OF-THE-ART PS-SERIES SUBWOOFERS PROVIDE DEEP, POWERFUL AND TIGHT BASS WITH ASTONISHING DEFINITION AND IMPACT!

"Awesome... one of the great buys in home theater."
- Home Theater Magazine

"It's hard to imagine a home theater system for which the PS-1000 would not be a welcome addition."
- Sound/Vision

Audio/Video International Grand Prix Awards are among the industry's top honours. With 7 new awards this year, Paradigm has now received over 70 awards since 1990. The critics resoundingly agree. Paradigm is the #1 choice for critical listeners!

18,000 Hz ±2.5 dB; sens 91 dB; imp 4 ohms. Touchwood black-ash and walnut finish. 5-yr warranty. 9 x 47 x 14 in; 56 lb $2,995

PLC10 2-Way Bookshelf Speaker
Pulse-coherent point-source design with one 41/2-in long-throw carbon-fiber woofer and one 1/2-in titanium-dome tweeter. Features driver time alignment for pulse coherency at 11 feet; 3/4-in MDF construction. Gold biwire/biamp terminals. Power handling 200 W; FR 80-20,000 Hz ±2 dB; sens 85 dB; imp 6 ohms. 5-yr warranty. 6 x 11 x 9 in $1,395

DYNACO
A-25 2-Way Speaker
10-in woofer, 1-in ferrofluid-cooled aluminum-dome tweeter. Features 6-dB/oct crossover. Power handling 125 W; crossover point 2,500 Hz; FR 45-21,000 Hz; sens 89 dB; imp 8 ohms. Walnut finish. 3-yr warranty. 11 1/2 x 20 3/4 x 9 3/4 in; 23 lb $758/pr

FL-650 2-Way In-Wall Speaker
6 1/2-in polypropylene woofer, 1-in soft-dome tweeter. Waterproof diaphragms; foam-edge surround. Includes mounting hardware. New-construction bracket optional. Power handling 100 W; crossover point 2,500 Hz; FR 58-20,000 Hz; sens 91 dB SPL/W/m; imp 8 ohms $300/pr

ENRY
EPS-150 Powered Subwoofer
12-in driver, Class A/B 150-W MOSFET amplifier. Features protection circuitry; adjustable low-pass filter, high-pass filter. Line-level inputs. Variable phase control. High gloss black. 22 x 15 x 15 in $800

As above, black $670

RVSS 2-Way Center-Channel Speaker
Dual-vent design with two 5 1/4-in injection-molded aluminum/cloth-dome tweeters. Magnetic shielding. Power handling 150 W max; FR 45-23,000 Hz; sens 86 dB SPL/W/m; imp 4 ohms. Gloss black finish. 9 x 19 x 12 in; 23 lb $400

RVSS 2-Way Surround Speaker
Dual-vent design with two 5 1/4-in injection-molded aluminum/cloth-dome tweeters. Magnetic shielding. Power handling 150 W max; FR 45-23,000 Hz; sens 86 dB SPL/W/m; imp 4 ohms. Gloss black finish. 9 x 19 x 12 in; 23 lb $400

EFX 2-Way Surround Speaker
Sealed design with 5 1/4-in woofer and two 2 3/4-in tweeters in dipole configuration. Power handling 100 W; FR 120-15,000 Hz; sens 86 dB SPL/W/m; imp 6 ohms. Black or white finish. 10 x 10 x 16 in; 14 lb $400/pr

C-8 2-Way Speaker
Vented design with two 8-in injection-molded aluminum/polypropylene woofers and one 1-in aluminum-dome tweeter. Features Spherex baffle. Gold-plated biwire/biamp terminals. Adjustable spiked feet. Power handling 300 W; FR 28-25,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. Gloss black or gloss rosewood finish. 30 x 10 x 16 in; 64 lb $1,500/pr C-2. Bookshelf version with single 6 1/2-in woofer. Power handling 130 W; FR 40-25,000 Hz.
FRIED PRODUCTS

Valhalla Subwoofer/Satellite System
Two column-style transmission-line subwoofers, each with 8-in. driver. Features McAlpine Ambience Recovery System (M.A.R.S.). Power handling 250 W cont. avg.; FR 20-22,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 8 ohms. Gloss-black finish. 15 x 5 1/2 x 11 in. Each satellite 10 1/2 x 13 1/2 x 10 1/2 in. $595/pr

Beta VI 2-Way Bookshelf Speaker
Aperiodic design with 6 1/2-in. woofer and fluid-damped dome tweeter. 6 dB/oct crossover; vented woofer pole piece. Gold-plated binding posts. Power handling 100 W; crossover point 3,500 Hz; FR 60-20,000 Hz ±3 dB; sens 89 dB; imp 8 ohms. Gloss-black finish. 5-yr limited warranty. $950/pr

Genesis V 4-Way
Powered Ribbon Speaker System
Two speakers, each with four 8-in servo-controlled metal-cone woofers, one 6 1/2-in metal-cone midbass coupler, one 3-in. titanium-silicon-carbide dome midrange, and two 1-in. round ribbon tweeters. 2-channel 700-W servo amplifier. Crossover points 80, 500, and 3,700 Hz; imp 4 ohms. South American rosewood finish. Each speaker 11 x 42 x 20 in. $1,500/pr

Genesis VI
As above, except each speaker is driven by three 8-in servo-controlled metal-cone woofers; 400-W servo amplifier. Each speaker 11 x 42 x 18 in. $8,500/pr

GRUNDIG

DX-1100 2-Way Bookshelf Speaker
6 1/2-in. long-throw woofer. 1-in. soft-dome tweeter. Features 18 dB/oct crossover; front-firing cabinet; port; mirrored-pair design; auto-reset tweeter protection; magnetic shielding; gold-plated metalway binding posts. Black textured vinyl. 8 1/2 x 14 x 10 in; 14 lb. $300/pr

ASTATIC

2 2-Way Satellite Speaker
Features 12-in. midrange and 1-in. dome tweeter. 2-channel 225-W servo amplifier. Mounting bracket optional. Power handling 250 W rms; crossover point 3,000 Hz; FR 25-35,000 Hz ±2.5 dB; sens 90 dB SPL/W/m; imp 8 ohms. Honey-oak veneer with solid-oak end panels or black. 8 1/4 x 20 1/4 x 6 3/4 in. $420/pr

INFINITY

EMIM, EMIT-R, and EMIT-N are proprietary planar drivers.

Epsilon 4-Way Speaker
12-in. injection-molded graphite polypropylene woofer; proprietary L-EMIM midbass coupler, EMIM midrange, two EMIT tweeters. Power handling 500 W rms; crossover points 150, 500, and 3,000 Hz; FR 25-35,000 Hz ±1.5 dB; sens 87 dB; imp 4 ohms. Black. 10 x 18 x 7 in. $1,400/pr

HRSWIOV Powered Subwoofer
Vented cylindrical design with 12-in. driver; amp rated at 150 W rms. Features 24 dB/oct Linkwitz-Riley crossover; spikaed feet. Gold-plated line-level input and output; speaker-level input. Magnetic shielding; polarity, soft-clipping, and crossover switches; level control. Various finishes. FR 20-100 Hz ±2 dB; 22 in. height x 23-in. diameter; 70 lb. $650/pr

HRSWIOV Powered Subwoofer
Vented cylindrical design with 10-in. driver; amp rated at 150 W rms. Features 24 dB/oct Linkwitz-Riley crossover; spikaed feet. Gold-plated binding posts. Magnetic shielding; soft-clipping, crossover, and crossover switches; level control. FR 25-100 Hz ±2 dB. Zolatone granite top, 17-in. height x 18-in. diameter; 35 lb. $700/pr

Kappa Video Series II
2-Way Surround Speaker
Tuned cabinet with two 5 1/4-in. injection-molded graphite woofers, EMIT-R tweeter. Features crossover with polypropylene capacitors and OFC wiring. Magnetic shielding. 120 W; FR 25-20,000 Hz; sens 88 dB SPL/W/m; imp 8 ohms. White. 8 x 10 x 7 in. $400/pr

SM62 2-Way Bookshelf Speaker
Ported design with 6 1/2-in. polypropylene-coated woofer and 1 1/2-in. polypropylene-dome tweeter. Features auto-reset tweeter protection. Power handling 100 W rms; crossover point 5,000 Hz; FR 78-25,000 Hz ±3 dB; sens 94 dB; imp 8 ohms. 8 x 13 1/4 x 8 in. $278/pr

ERS360 2-Way In-Wall Speaker
5 1/4-in. injection-molded graphite woofer. 1 1/2-in. polypropylene-dome tweeter. Features weatherproof design capable of withstanding temperature extremes from 4° to 140° F and any humidity level; inert mineral-filled polypropylene enclosure; aluminum, brass, and stainless-steel parts. Includes swivel/tilt mounting bracket. Power handling 80 W rms; FR 100-20,000 Hz; sens 88 dB SPL/W/m; imp 8 ohms. Honey-oak veneer with solid-oak end panels or black. 8 1/4 x 20 1/4 x 6 3/4 in. $899/pr

Outrigger 2-Way Outdoor Speaker
5 1/4-in. polypropylene woofer, 1-in. PolyCell-dome tweeter. Features crossover with polypropylene capacitors and OFC wiring. Magnetic shielding; adjustable angle. Wall- and ceiling-mount bracket optional. Power handling 80 W rms; crossover point 4,000 Hz; FR 90-35,000 Hz ±2 dB; sens 89 dB SPL/W/m; imp 6 ohms. Honey-oak veneer with solid-oak end panels or black. 8 1/4 x 20 1/4 x 6 3/4 in. $420/pr

Pro Series

PRO4.5 2-Way Speaker
Vented design with 5 1/2-in injection-molded woofers and one 1-in. multiple-lamine dome tweeter. Features MDF baffle. Gold-plated biwire/biamp terminals. Adjustable spiked feet. Power handling 140 W; FR 39-20,000 Hz; sens 89 dB SPL/W/m. 32 x 8 x 11 in; 31 lb. $550/pr

PRO3.5, As above, bookshelf speaker with single 6 1/2-in. woofer. Gold-plated 5-way binding posts. Metal stand available. Power handling 120 W; FR 45-20,000 Hz; sens 88 SPL/W/m. 16 x 9 x 10 in; 18 lb. $350/pr

PRO2.5, As PRO3.5. ¾-in. soft-dome tweeter. 5-way binding posts. Power handling 110 W; FR 48-20,000 Hz. 14 x 9 x 9 in; 11 lb. $250/pr

Stereo Review February 1996
Paradigm's advanced R&D and superior component technology yields the ultimate in home theater sound. Visit your nearest AUTHORIZED PARADIGM DEALER and listen to any of these sensational systems today!
A lot of companies put Home Theater in a Box.

Most brands of "Home Theater in a Box" are little more than a bunch of components thrown together in a shipping carton. For Celestion, Home Theater in a Box [HTiB] means integrating everything you need for Home Theater into a sub-woofer/control module that contains six built-in amplifiers and a Dolby Pro Logic decoder. Celestion’s HTiB also comes with four speakers (two front and two rear); a center channel dialog speaker; all the necessary
dome tweeter; 2 surround speakers, each with two 31/2-in midranges and one 3/4-in vapor-deposited titanium-dome tweeter. Integrated mounting brackets. Power handling 70 W; FR 120-20,000 Hz ±3 dB; imp 8 ohms. Center-channel or surround speaker 6½ x 3¼ x 4¼ in...$599

CF Series
The following are finished with black vinyl.

CF150 3-Way Speaker
15-in woofer, 6¾-in midrange, 1-in mylar laminate tweeter. Power handling 325 W; sens 98 dB SPL/W/m; imp 8 ohms. 17¼ x 35 x 19 in; 62 lb...........................................$500

CF120 3-Way Speaker
12-in woofer, 4½-in midrange, 5-in titanium-laminate dome tweeter. Power handling 250 W; sens 96 dB SPL/W/m; imp 8 ohms. 16½ x 31½ x 15 in; 50 lb ..................................................$400

CF100. As above, 10-in woofer. Power handling 175 W; sens 94 dB SPL/W/m. 12½ x 27 x 11¾ in; 32 lb ..............................................$300

CF80. As above, 8-in woofer. Power handling 100 W; sens 92 dB SPL/W/m. 11 x 19¾ x 11¾ in; 23 lb ..................................................$230

JENSEN

CS315 3-Way Speaker
Bass-reflex design with 15-in woofer, 5-in cone midrange, 3-in tweeter. Power handling 80 W cont; FR 41-20,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. Oak. 17¼ x 34 x 11¼ in ......$160

CS312. As above, 12-in woofer. Power handling 60 W cont; FR 46-20,000 Hz; sens 92 dB SPL/W/m. 14½ x 31½ x 9¼ in .............$200/pr

CS310. As CS312, 10-in woofer. Power handling 50 W cont; FR 48-20,000 Hz; sens 91 dB SPL/W/m. 12½ x 28 x 9½ in .............$140/pr

JML EAB

Daline 3.1 2-Way Speaker
Rear-port bass-reflex design with 5¼-in dual-voice-coil woofer and 1-in inverted-dome. Features phase tweeter cone; 8-dB/oct filter slopes. Power handling 75 W max; crossover point 3,000 Hz; FR 35-20,000 Hz; 3 dB; sens 89 SPL/W/m; imp 4 ohms. Black-ash vinyl finish. 6¼ x 38¾ x 8¾ in; 34.1 lb ...........$1,350/pr

Elite 2-Way Satellite Speaker
Sealed design with 5¼-in woofer and 1-in tweeter. Features MDF cabinet. Power handling 60 W max; crossover point 4,500 Hz; FR 100-20,000 Hz; sens 89 dB SPL/W/m; imp 8 ohms. Auburn or black satin finish. 6¼ x 9 x 3½ in; 4.8 lb .................................$395/pr

Symbol 12-Way Bookshelf Speaker
Bass-reflex front-port design with 6½-in woofer and 1-in polycarbonate-dome tweeter. Features 6-dB/oct crossover. Gold-plated 3-way binding posts. Power handling 70 W max; crossover point 3,800 Hz; FR 65-19,000 Hz; 3 dB; sens 90 dB SPL/W/m; imp 8 ohms. Black-ash vinyl finish. 8 x 13 x 9 in; 11 lb ...........$495/pr

Axis 2-Way Center-Channel Speaker
Bass-reflex design with 5¼-in woofer and 1-in tweeter. Features MDF cabinet. Magnetic shielding. Power handling 65 W max; crossover point 3,500 Hz; FR 60-20,000 Hz; sens 89 dB SPL/W/m; imp 6 ohms. Auburn or black satin finish. 17 x 6¾ x 3¾ in; 11 lb ..................$395

JOSEPH AUDIO

RM7si 2-Way Bookshelf Speaker
6½-in glass-fiber woofer, 1-in silk-dome tweeter. Features patented infinite-slope crossover with 120-dB/oct slope at 2,000 Hz; Cardas internal wiring. Biwire/biamp terminals. FR 55-20,000 Hz ±2 dB; sens 86 dB SPL/W/m; imp 8 ohms. 9 x 15 x 12 in; 25 lb ...............$1,299/pr

JRM ENGINEERING

Reference 4-Way Powered Speaker System
Two subwoofers, each with 18-in driver; two satellites, each with four 8-in midbasses, one horn midrange, and one horn tweeter; two 750-W mono power amps; preamp, 6-band remote EQ, 4-way active crossover.............$21,600

Monitor Powered Subwoofer/Satellite System
Subwoofer with 15-in driver; 2 satellites, each with 8-in midbass, 3-in midrange, and horn tweeter, 7-way active crossover; seven amps rated at 350 W into 2 ohms. Time-aligned drivers; protection circuitry. 7 level controls. FR 18-20,000 Hz ..............................................$7,200

Only Celestion puts this box in Home Theater.

accessories and a remote control for adjustments from your "theater" seat. (Set-up for the entire system just takes minutes.) Most importantly, this is the only Home Theater System that comes with the expertise Celestion has gained through 70 years of professional sound reinforcement experience. HTiB is what your TV has been waiting for.

Celestion Industries, Inc. 89 Doug Brown Way, Holliston, MA 01746 508)429-6706 Fax (508)429-2426 DolbyPro Logic is a registered trademark of Dolby Laboratories Licensing Corporation.

CIRCLE NO 7 ON READER SERVICE CARD
AC-3 really gives speakers a workout. Luckily, we’ve had time to train.

INTRODUCING THE NEW AC-3-READY HOME THEATER SYSTEM FROM BOSTON ACOUSTICS

When we started working with the specs for AC-3, Dolby Labs’ new digital home theater format, two things were apparent: One, AC-3 is nothing short of spectacular. And two, to realize the advantages of AC-3, speakers must work a lot harder than before.

First, AC-3’s improved definition means if your front stage speakers aren’t tonally matched, your ears will know it. That’s why both our Lynnfield mains and center channel speakers use identical VR tweeters and matched midranges for uniform tonal balance and dispersion. So they easily reproduce the dialog clarity and stunning front soundstage effects that AC-3 promises.

Another AC-3 consideration: Since all speakers may be fed bass extending to 80Hz, centers and surrounds must play low. Good thing our VR10 and VR12 center channels and new Lynnfield VRS Pro surrounds were built to handle this very spec. Finally, a subwoofer must cleanly reproduce five discrete bass channels, plus AC-3’s thunderous LFE (low frequency effects) channel – something our new VR2000 300-watt powered subwoofer can do without breaking a sweat. Get the whole scoop on our new AC-3-capable speaker system. Call 617 592-9000. Just remember to do some stretches before dialing.
<table>
<thead>
<tr>
<th>Model</th>
<th>Feature</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>SMOOTH 4-Way Speaker</td>
<td>10-in. aluminum tweeter, 1-in. soft-dome tweeter, 8-in. midbass, 1-in. soft-dome woofer, active crossover</td>
<td>$1,595/pr</td>
</tr>
<tr>
<td>SPL-2500THX Powered Subwoofer</td>
<td>200 W rms, crossover point 150 Hz, power handling 240 W max; meets THX requirements</td>
<td>$4,995/pr</td>
</tr>
<tr>
<td>Signature 5.2.4 Speaker</td>
<td>5-in. soft-dome midbass, 4-in. soft-dome woofer, 4-in. titanium dome tweeter</td>
<td>$5,995/pr</td>
</tr>
<tr>
<td>COAX 2-Way Center-Channel Speaker</td>
<td>8-in. titanium dome tweeter, 4-in. titanium dome woofer, crossovers 750 Hz, 2000 Hz</td>
<td>$1,595/pr</td>
</tr>
<tr>
<td>THE THEATER 2-Way Center Channel Speaker</td>
<td>8-in. titanium dome tweeter, 4-in. titanium dome woofer, crossovers 750 Hz, 2000 Hz</td>
<td>$1,595/pr</td>
</tr>
<tr>
<td>KEF 1.1.1 Reference Speaker</td>
<td>8-in. titanium dome tweeter, 4-in. titanium dome woofer, crossovers 750 Hz, 2000 Hz</td>
<td>$2,995/pr</td>
</tr>
<tr>
<td>FOCUS 4-WAY Speaker</td>
<td>14-in. titanium dome woofer, 8-in. titanium dome tweeter, crossovers 750 Hz, 2000 Hz</td>
<td>$1,995/pr</td>
</tr>
<tr>
<td>KEF 1.1.1 Reference Speaker</td>
<td>8-in. titanium dome tweeter, 4-in. titanium dome woofer, crossovers 750 Hz, 2000 Hz</td>
<td>$2,995/pr</td>
</tr>
<tr>
<td>OPEN BOX 2-Way Speaker</td>
<td>8-in. titanium dome woofer, 4-in. titanium dome tweeter, crossover point 750 Hz</td>
<td>$1,595/pr</td>
</tr>
<tr>
<td>V-125 Powered Subwoofer</td>
<td>400 W rms, crossover point 150 Hz, power handling 240 W max; meets THX requirements</td>
<td>$4,995/pr</td>
</tr>
<tr>
<td>LINN Keltik 3-Way Speaker</td>
<td>Infinite-baffle design with 2 1/2 x 3/4-in. woofers, 2 1/2 x 5/8-in. midrange, and 2 1/2 x 1/4-in. ceramic-dome tweeter</td>
<td>$1,395/pr</td>
</tr>
<tr>
<td>KOSS SX1 Powered Computer Subwoofer</td>
<td>Bass-reflex design with 2 1/2-in. drivers, 3-in. titanium dome tweeter, crossover point 750 Hz</td>
<td>$1,595/pr</td>
</tr>
<tr>
<td>LEGACY AUDIO</td>
<td>The following are available with hand-rubbed walnut, black-lacquer, oak, ribbed-mahogany, or rosewood finish and feature a 10-year warranty.</td>
<td>$1,000</td>
</tr>
<tr>
<td>MAGNAPLANAR</td>
<td>All models are available in light-oak or black trim with off-white, black, or gray fabric. All woofers and midranges are planar-magnetic.</td>
<td>$750/pr</td>
</tr>
<tr>
<td>MAVIC 3-Way Speaker</td>
<td>1-in. soft-dome midrange, 2-in. titanium dome tweeter, crossover point 500 Hz</td>
<td>$1,595/pr</td>
</tr>
<tr>
<td>WAVECRUISER 3-Way Speaker</td>
<td>2-in. titanium dome tweeter, crossover point 500 Hz, power handling 240 W max; meets THX requirements</td>
<td>$4,995/pr</td>
</tr>
<tr>
<td>WAVECRUISER 2-Way Speaker</td>
<td>2-in. titanium dome tweeter, crossover point 500 Hz, power handling 240 W max; meets THX requirements</td>
<td>$2,995/pr</td>
</tr>
<tr>
<td>MARDIQUAD -3 Way Speaker</td>
<td>2-in. titanium dome tweeter, crossover point 500 Hz, power handling 240 W max; meets THX requirements</td>
<td>$2,995/pr</td>
</tr>
<tr>
<td>MARTIN-LOGAN</td>
<td>The Quest 2.5-Way Electrostatic Speaker 18 x 48-in. curvilinear electrostatic panel mounted atop tuned subwoofer cabinet with 12-in. driver. Power handling 200 W cont; crossover point 150 Hz, power handling 240 W max; meets THX requirements</td>
<td>$700/pr</td>
</tr>
<tr>
<td>MB QUART D45 2-Way Speaker</td>
<td>Bass-reflex design with 2 1/2-in. treated-fiber woofer and 1-in. titanium-dome tweeter. Internal crossover point 200 Hz, power handling 240 W max; meets THX requirements</td>
<td>$3,195/pr</td>
</tr>
<tr>
<td>MTN-LOGAN</td>
<td>The Link 2-Way Electrostatic Speaker 18 x 48-in. curvilinear electrostatic panel mounted atop tuned subwoofer cabinet with 12-in. driver. Power handling 200 W cont; crossover point 150 Hz, power handling 240 W max; meets THX requirements</td>
<td>$5,995/pr</td>
</tr>
<tr>
<td>MB QUART D45 4-Way Speaker</td>
<td>Bass-reflex design with 2 1/2-in. treated-fiber woofer and 1-in. titanium-dome tweeter. Internal crossover point 200 Hz, power handling 240 W max; meets THX requirements</td>
<td>$7,500/pr</td>
</tr>
</tbody>
</table>
CBGB's New York City

Unintelligible lyrics always come through loud and clear thanks to the genuine JBL equipment at CBGB's. JBL. Proudly serving misguided youth since 1946.

For the JBL dealer nearest you call 1-800-336-4JBL

H A Harman International Company
nally braced ¾-in MDF cabinet; 12- and 18-
dB/oct crossover slopes. Power handling 125 
W; dual voice coils; FR 38-22,000 Hz; sens 89 
dB SPL/W/m; imp 6 ohms. Matte-black finish. 9 x 34 x 17¾ in. $699/pr

D10 2-Way Bookshelf Speaker
Bass-reflex design with 5¾-in treated fiber-
cone woofer and ¾-in titanium-dome tweeter. Features ¾-in MDF cabinet; 12- and 18-dB/oct 
crossover slopes. Magnetic shielding. Power handling 100 W; crossover point 3,000 Hz; FR 70-
22,000 Hz; sens 87 dB SPL/W/m; imp 6 ohms. Matte-black or walnut finish. 10 x 6¾ x 12¼ in. $449/pr

CTR Stage 2-Way Center-Channel Speaker
Bass-reflex design with two 6½-in woofers and 
one ¾-in titanium-dome tweeter. Features mag-
etic shielding; computer-optimized 24-dB/oct 
crossover. Power handling 125 W; crossover point 3,000 Hz; FR 41-22,000 Hz; sens 89 dB SPL/W/m; imp 6 ohms. Matte-black or gray. 7½ x 18 x 11 in. $399

Balcony Rear 2-Way Surround Speaker
Hybrid dipole design with one 4-in top-firing 
treated fiberglass woofer and two 6½-in titanium-
dome tweeters. Features 6- and 12-dB/oct 
crossover slopes. Includes wall-mount hardware. Power handling 100 W; crossover point 3,700 Hz; FR 100-22,000 Hz; sens 87 dB SPL/W/m; imp 8 ohms. Black or white with paintable grille. 6 x 11½ x 5½ in. $339/pr

Quart 250 2-Way Outdoor Speaker
5¾-in aluminum woofer, ½-in polycarbonate-
do ne tweeter. Features 12- and 18-dB/oct 
crossovers. Includes weatherproof enclosure. Power handling 50 W; crossover point 4,500 Hz; sens 89 dB SPL/W/m; imp 8 ohms. 7½ x 9½ x 5½ in. Ivory or charcoal gray with slat-gray baffle. 7½ x 9¼ x 5¾ in. $329/pr

Ql-72 2-Way In-Wall Speaker
5¾-in aluminum-cone woofer, ½-in polycarbonate-
dome tweeter. Features 12- and 18-dB/oct 
crossovers. Power handling 50 W; crossover point 4,500 Hz; sens 89 dB SPL/W/m; imp 8 ohms. 8¾ x 
6¾ x 2½ in. $329/pr

 McIntosh
SL-4 2-Way Speaker
Two 6½-in polypropylene woofers, one 1-in 
diamond-tower tweeter. Crossover points 2,400 
Hz, FR 34-20,000 Hz ±2 dB; imp 4 ohms. Black or walnut finish. 10 x 41 x 10½ in. 45.5 lb. $1,750/pr

HT Series
The following are THX certified.

HTF3 2-Way In-Wall
THX Surround Speaker
Dipole anti-phase design with two 5-in woofers 
and two 1-in dome tweeters. Features angled 
faces. Flush-in-wall mounting. Power handling 150 W; crossover point 1,500 Hz; FR 85-
12,000 Hz; imp 4 ohms. Textured black with white paintable grille. 15½ x 15½ in. Mounting depth 6 in. $2,000/pr

HT3W. As above, on-wall surface mounting. Depth 6 in. $2,000/pr

HT2 THX Subwoofer
Vented design with two 12-in down-firing 
drivers. Power handling 600 W; FR 42-200 Hz; 2
db; imp 4 ohms. Walnut or black-ash finish. 30 x 20% x 20½ in. 90.5 lb. $1,750

HTI 2-Way THX Speaker
Two 8-in woofers, three 1-in aluminum-dome 
tweeters. Features rotating tweeter panel. Power handling 30 W; crossover points 500 and 
1,600 Hz; FR 45-22,000 Hz ±2 dB; imp 4 ohms. Walnut or black-ash finish. 15% x 22½ x 10½ in; 42 lb. $1,100

HT4 2-Way THX Center-Channel Speaker
Two 6½-in woofers, three 1-in aluminum-
dome tweeters. Power handling 200 W; cross-
over point 1,250 Hz; FR 60-22,000 Hz ±2 dB; imp 4 ohms. Black-ash finish. 21 x 8 x 10¾ in.; 23 lb. $900

MERIDIAN
The following feature custom-designed drivers.

DSP5000 3-Way Digital Powered Speaker
Ported design with one 6½-in polypropylene 
woofer, one 6½-in polypropylene midrange, and one 1¾-in horn-loaded tweeter; three 
amps each rated at 75 W. Features digital crossover 
with Motorola DSP chip, 18-bit Delta-Sigma D/A conversion; digitally processed tilt, bal-
ance, and axis controls. 2-channel digital inputs. 4-channel crossover display; system remote control with 
bass, tilt, axis, volume, balance, and phase con-
trols. FR 35-20,000 Hz. Black finish. 8¾ x 
35½ x 1½ in. $4,990/pr

A500 3-Way Speaker
Sealed design with 6-in doped-paper woofer, 
6-in midrange, and 1¾-in horn-loaded tweeter. FR 45-20,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. Rosewood finish. 7¼ x 32¼ x 11½ in. $1,375/pr. Black. $1,295/pr.

MIRA GE
M-1si 4-Way Speaker
Dual-vented bipolar design with two 8-in 
carbon-fiber-impregnated polypropylene 
woofers, two 5-in carbon-fiber-impregnated 
midrange/midbass woofers, and two 1½-in titanium/cone hybrid bipolar-dome tweeters. Gold-plated 
biradder/biamp terminals. Power handling 500 W rms; crossover points 300 Hz and 2,000 Hz; FR 25-33,000 Hz; sens 88 dB, imp 6 ohms. High-gloss black finish. 60 x 20 x 10½ in.; 165 lb. $5,500/pr

HPSS-210 Powered Subwoofer
Acoustic suspension design with two 10-in drivers; amplifier rated at 250 W with 0.08% 
THD. Features dual chambers; Class A/B amp; servo control. FR 18-100 Hz ±3 dB. High-gloss black finish. 24 x 18 x 18½ in.; 98 lb. $1,500

901 Bipolar Series
Model 1090i 2-Way Speaker
Vented design with 6½-in bifilar-molded 
tweeters and two 1½-in vapor-deposited 
titanium-dome tweeters. Power handling 150 W; crossover point 1,750 Hz; FR 38-22,000 Hz; sens 89 dB, imp 6 ohms. High-gloss black finish. 46 x 12 x 10 in.; 87 lb. $1,200/pr. Model 990i. As above, with 5½-in woofers. Power handling 150 rms; FR 38-22,000 Hz ±3 dB; sens 88 dB. 40 x 11 x 9 in.; 60 lb. $900/pr. Model 950i. As Model 909i. ¾-in tweeters. Power handling 125 W rms; FR 42-22,000 Hz ±3 dB. 36 x 10 x 8½ in.; 50 lb. $700/pr.

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STEREO REVIEW FEBRUARY 1996
"All Definitive's Bipolar Towers Deliver Astounding Sound for Music & Movie Perfection"

You must hear the superiority of Definitive's remarkably affordable BP6, 8, 10 & 20 and experience the miracle of bipolar technology!

"Truly Outstanding" — Stereo Review

Absolute sonic superiority and unexcelled value have made Definitive the leader in high-performance loudspeakers. It's no wonder experts agree that Definitive's critically acclaimed bipolar towers (priced from $299 ea) dramatically outperform the competition.

Our exquisitely styled, American-made, advanced technology bipolar (front and rear radiating) systems are the critics' choice. They combine lush spacious sound-staging, lifelike depth-of-field, razor-sharp resolution and pinpoint 3-D imaging with powerful subwoofer-quality bass (to below 20 Hz), high efficiency and ultra-wide dynamic range. The result is superb music and movie reproduction so real that it has been called "an incredible sonic miracle."

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Combine BP6s, 8s, 10s or 20s with our matching centers, bipolar surrounds and optional PowerField subwoofers for the most lifelike, spectacular "you are there" music and home theater available. All are completely Dolby AC-3 ready.

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CIRCLE NO. 15 ON READER SERVICE CARD

See our dealer list on facing page
BPS-150 Powered Subwoofer
Vented bipolar design with two 8-in drivers; 150-W amp. Features Class A/B amplifier with protection circuitry; high-pass filter. Line- and speaker-level inputs. Adjustable low-pass filter: 0-180° phase control. FR 24-150 Hz. High gloss black. 16 x 21 x 16 in; 58 lb.$850
Black/ash finish.............$700
BPS-100. As above, 6½-in drivers, 100-W amp. FR 29-150 Hz. 10 x 21 x 16 in; 42 lb.$500

Model 498/6 2-Way Speaker
Vented design with two 5½-in injection-molded polypropylene woofers and one 1¼-in vapor-deposited titanium-dome tweeter. Floor standing design. Features 5-way binding posts, Magnetic shielding. Power handling 125 W rms. FR 43-22,000 Hz ±3 dB; sens 88 dB SPL/W/m; imp 6 ohms. High-gloss black finish.............$650/pr

MS-12 Powered Subwoofer
Vented design with one 12-in from-firing driver; 100-W amp. Features Class A/B amplifier operation with protection circuitry; high-pass filter. Line- and speaker-level inputs. Adjustable low-pass filter: 0-180° phase control. FR 28-150 Hz. 17 x 18 x 15 in; 48 lb.$550

MISSION

Cyrus 752 2-Way Speaker
Reflex-loaded design with one 6½-in Aerogel-membrane woofer and one 1½-in ferrofluid-cooled 5-layer polypropylene/aluminum laminated-dome tweeter. Features factory board enclosure, injection molded baffles, polyurethane foam, and polyester fiber damping and bracing. Gold 5-way binding posts. Crossover point 2,300 Hz; FR 38-20,000 Hz ±1.5 dB; sens 89 dB SPL/W/m; imp 8 ohms. Black-ash finish. 33 x 3½ x 12 in..............$649/pr

Model 732 2-Way Speaker
Reflex-loaded design with two 7-in polypropylene woofers and one 1¼-in ferrofluid-cooled laminated-composite dome tweeter. Features injection-molded polypropylene baffle, high-density particleboard enclosure, polyester foam damping, 5-way binding posts. Crossover point 3,200 Hz; FR 70-20,000 Hz ±2 dB; sens 90 dB SPL/W/m; imp 6 ohms. Black-ash finish. 8 x 15½ x 12 in..............$449/pr

Model 732 2-Way Bookshelf Speaker
Reflex-loaded design with 7-in polypropylene woofer and 1½-in ferrofluid-cooled composite laminated dome tweeter. Features injection-molded Mica-loaded polypropylene baffle; high-density particleboard enclosure, polyurethane foam damping. 5-way binding posts. Crossover point 2,200 Hz; FR 70-20,000 Hz; sens 92 dB SPL/W/m; imp 8 ohms. Black-ash finish. 33 x 8 x 12 in..............$649/pr

Model 73C 2-Way Center-Channel Speaker
Reflex-loaded design with two 4½-in paper woofers and one 1½-in polypropylene-cone tweeter. Injection-molded Mica-loaded polypropylene baffle, high-density fiberboard enclosure. Magnetic shielding. Crossover point 1,700 Hz; FR 80-20,000 Hz ±2 dB; imp 8 ohms. Black-ash finish. 6½ x 17 x 7½ in.............$249

Model 735 2-Way Center Speaker
Coaxial design with one 5½-in polypropylene woofer and 1¼-in pivoting titanium-dome tweeter. Features ferrofluid in all woofers and midrange. FR 38-20,000 Hz ±1.5 dB; sens 92 dB SPL/W/m; imp 8 ohms. Black-ash finish. 38 x 17 x 7½ in.............$299

Model 750 2-Way Speaker
Two 5½-in paper cone woofers and one 1¼-in pivoting titanium-dome tweeter. Power handling 100 W max; imp 8 ohms. Rosewood finish.............$1,399/pr
Black.............$1,399/pr

Model 750 2-Way Bookshelf Speaker
Two 5½-in paper cone woofers; one 1½-in gold-anodized dome tweeter. Biwire/biamp terminals. Magnetic shielding. Power handling 200 W max; imp 6 ohms. Rosewood finish.............$1,499/pr
Black.............$1,499/pr

Model 750 2-Way Center Channel
Two 5½-in paper cone woofers; one 1½-in pivoting titanium-dome tweeter. Power handling 200 W max; imp 8 ohms. Black-ash finish. 38 x 17 x 7½ in.............$299

Model 750 2-Way Center Speaker
Coaxial design with one 5½-in polypropylene woofer and one 1¼-in pivoting titanium-dome tweeter. FR 38-20,000 Hz ±1.5 dB; sens 92 dB SPL/W/m; imp 8 ohms. Black-ash or walnut finish. 10½ x 34½ x 10½ in.............$3,300

NEAR

NEAR 50Me II 3-Way Speaker
Tuned-port design with 8½-in metal-alloy woofer, 4½-in titanium-cone midrange, and 1¼-in titanium-cone tweeter. Power handling 300 W max; crossover points 235 and 3,200 Hz; FR 30-23,000 Hz ±1.5 dB; sens 86 dB SPL/W/m; imp 8 ohms. 10-year limited warranty. 50 x 7 x 10½ in; 55 lb. Walnut, oak, or black ash.............$2,525/pr

MAIN MAST 2-Way Speaker
Four 5½-in metal-alloy woofers, one 1¾-in titanium-cone tweeter. Power handling 300 W max; crossover point 3,000 Hz. FR 30-22,000 Hz; sens 89 dB SPL/W/m; imp 8 ohms. Black gloss finish on base and top. 10-year limited warranty. 50 x 7 x 10½ in; 62 lb.............$2,499/pr

PSW101B Powered Subwoofer
12-in treated-fiber driver; 100-W amp. Features 6½-in o Westbrook high-pass crossover selectable at 50, 100, or 150 Hz; low-pass 12½-in o crossover variable from 50-150 Hz. Line- and speaker-level inputs; high-pass outputs. Phase switch, output gain control. FR 38-150 Hz. 4-in port and radius front edge design. 18½ x 17½ x 18½ in.............$400

MS2 2-Way In-Wall Speaker
8-in polypropylene woofer and 1-in pivoting titanium-dome tweeter. Features 3rd-order crossover with Mylar capacitors.............$500/pr
MS6. As above, 6½-in woofer.............$400/pr
MS5. As above, 5½-in woofer.............$300/pr

Sub-15 In-Wall Subwoofer
15-in subwoofer. As above, 5-in voice coil. Features 7 oz magnet with protective boot; die cast frame. Power handling 350 W rms; FR 23-2,000 Hz; sens 94 dB. Enclosures available at extra cost$300
Sub-12 Subwoofer. As above, power handling 300 W rms; FR 26-20,000 Hz; sens 92 dB; $260
Sub-10 Subwoofer. As above, power handling 250 W rms; FR 30-20,000 Hz; sens 91 dB; $200
FS10A In-Floor Subwoofer
10-in treated-fiber dual-voice-coil driver. Designed to fit between 16 inch on-center floor joists. Power handling 100 W; crossover point 100 Hz; FR 48-100 Hz; sens 92 dB; FR 38-23,000 Hz ±3 dB; sens 88 dB SPL/W/m; imp 6 ohms. Black-ash or walnut finish. 10½ x 34½ x 10½ in.............$120/pr

NAIM

NA-SHL 2-Way Speaker
8-in woofer. ¾-in dome tweeter. Features external detachable crossover; decoupled tweeter. Includes stand. Power handling 75 W; FR 30-20,000 Hz ±3 dB; sens 88 dB SPL/W/m; imp 6 ohms. Black-ash or walnut finish. 10½ x 34½ x 10½ in.............$300

NEAR 50Me II 3-Way Speaker
Tuned-port design with 8½-in metal-alloy woofer, 4½-in metal-alloy midrange, and 1¼-in titanium-cone tweeter. Power handling 300 W max; crossover points 235 and 3,200 Hz. FR 30-23,000 Hz ±1.5 dB; sens 86 dB SPL/W/m; imp 8 ohms. 10-year limited warranty. 50 x 7 x 10½ in; 55 lb. Walnut, oak, or black ash.............$2,525/pr

MAIN MAST 2-Way Speaker
Four 5½-in metal-alloy woofers, one 1¾-in titanium-cone tweeter. Power handling 300 W max; crossover point 3,000 Hz. FR 30-22,000 Hz; sens 89 dB SPL/W/m; imp 8 ohms. Black gloss finish on base and top. 10-year limited warranty. 50 x 7 x 10½ in; 62 lb.............$2,499/pr
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.

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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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**SPEAKERS**

22,000 Hz; sens 88 dB SPL/W/m; imp 4 ohms.
Black gloss. 7 x 48 x 7 ½ in; 53 lb..............$1,249/pr

**AEL-2.0 2-Way Outdoor Speaker**
8 ½-in metal-cone woofer, 1 ½-in titanium-cone tweeter, fiberglass cabinet. Power handling 200 W max; crossover point 2,500 Hz; FR 38-25,000 Hz; sens 92 dB SPL/W/m; imp 8 ohms. 5-yr warranty. 12 x 20 x 12 in; 30 lb..........$1,198/pr

**Model 1-15A**
Above, 6-in metal-alloy-cone woofer, polyethylene cabinet. FR 48-25,000 Hz; sens 89 dB SPL/W/m; 8 lb x 14 x 8 in; 15 lb..........$630/pr

**AE-5.6**
As AEL-1-15A. 15 x 8 ½ x 7 ¼ in; 14 lb..........$638/pr

**NHT**
Model 3.3 4-Way Speaker
Acoustic suspension design with side-loaded 12-in polymer woofer, 6 ½-in polymer midbass, 4-in polymer midrange, and 1-in ferrofluid-cooled metal-dome tweeter. Power handling 350 W max; FR 23-26,000 Hz ±2 dB; sens 87 dB SPL/W/m; imp 6 ohms. Italian black-laminated finish; others available. 7 x 41 x 32 in; 123 lb..............$4,300/pr

**SW3P Powered Subwoofer**
Acoustic-suspension design with 12-in driver; separate 250-W Class G mono amp. Line-level inputs and outputs. 12-dB/oct high-pass filter selectable at 65, 80, 125 or 150 Hz; 24-dB/oct low-pass filter variable from 35-150 Hz. FR 21-150 Hz ±3 dB; 19 x 19 x 19 in; 100 lb.........$1,350

**Model 25 3-Way Speaker**
Vented design with side-loaded 8-in subwoofer. 6 ½-in polymer midbass, 4-in polymer midrange, and 1-in ferrofluid-cooled soft-dome tweeter. Power handling 210 W max; FR 53-25,000 Hz ±3 dB; sens 86 dB; imp 6 ohms. High-gloss black laminate finish, 7 x 38 x 15 ½ in; 45 lb..........$1,100/pr

**SW2P Powered Subwoofer**
Vented design with 10-in driver; separate amp rated at 80 W x 1. Bypassable 12-dB/oct crossover. Line- and speaker-level inputs; speaker-level outputs. Crossover point variable from 35-150 Hz; FR 21-150 Hz ±3 dB. High-gloss black laminate finish. Subwoofer 16 x 16 x 16 in. Amp 16 ½ x 3 ½ x 1 ¼ in; 62 lb...............$700

**Super Zero 2-Way Bookshelf Speaker**
Acoustic-suspension design with 4 ½-in woofer and 1-in fluid-cooled soft-dome tweeter. Magnetic shielding. Matching Z stand or adjustable swivel bracket optional. Power handling 100 W max; FR 85-25,000 Hz ±3 dB; sens 86 dB; imp 8 ohms. Gloss-black, gloss-white, or oak-veneer finish. 5 ½ x 9 ½ x 5 in; 5 lb..............$120

**Home Theater Speakers**

**VT-2 3-Way Speaker**
Vented design with one side-loaded 10-in woofer, two 5 ½-in midranges, and one 1-in soft-dome tweeter. Features switch for toggling between two crossover settings, one optimized for music and one for movie soundtracks. Magnetic shielding on top section only. Power handling 250 W max; FR 25-21,000 Hz ±3 dB; sens 88 dB; imp 8 ohms. High-gloss black laminate finish. 73 ½ x 48 x 18 in; 66 lb..............$1,750/pr

**VS-2 2-Way Satellite Speaker**
Acoustic-suspension design with two 5 ½-in woofers and one 1-in soft-dome tweeter. Magnetic shielding. Power handling 150 W max; FR 75-21,000 Hz ±3 dB; sens 88 dB; imp 8 ohms. High-gloss black-laminate finish. 19 x 7 ½ x 8 in; 17 lb..............$450

**Prime Acoustics**

**OS-10 2-Way Outdoor Speaker**
5 ½-in mica-filled polypropylene woofer, 1-in fluid-cooled polycarbonate tweeter. Features weatherproofing; stainless-steel or brass hardware; glass and mineral-filled polypropylene cabinet. Inverted gold-plated 3-way binding posts. Power handling 100 W max; FR 65-21,000 Hz ±3 dB; sens 89 dB; imp 8 ohms. 8 ½ x 11 x 7 ¼ in; 14 ½ lb.$380/pr

**HD-800 2-Way In-Wall Speaker**
8-in woofer, 1-in poly-carbonate tweeter. Features construction-debris screen; molded ABS baffle with structural reinforcement; weather resistance; stainless-steel hardware. Power handling 150 W max; FR 35-21,000 Hz ±3 dB. Mounting depth 3 in;..............$250/pr

**Onkyo System 1 THX Home Theater System**
7 speakers including dipole surround and dual-enclosure combination powered and passive subwoofers. Features THX certification on system elements. Gray.............$3,000

**Optimus by Radio Shack**

**PRO-SWS-503 Powered Home Theater Speaker System**
Power subwoofer with 8-in driver and 50-W amp; two front speakers, each with 5-in long-throw woofer and ½-in dome tweeter; center-channel speaker with two 4 ½-in woofers and ½-in poly/mid-dome tweeter; two surround speakers, each with 4 ½-in driver. Magnetic shielding for center speaker. Power handling 70 W front/center; 50 W surround.............$800

**PRO-LX5 2-Way Bookshelf Speaker**
5-in long-throw polypropylene woofer, 2 x 4-in top-mounted dipole tweeter. Features design by Lineaum; ported die-cast aluminum enclosure. Power handling 55 W rms; FR 70-200,000 Hz; 10 ½ x 6 ¼ x 6 ½ in;..............$1,150

**PRO-CS-2 Center/Surround System**
Center-channel speaker with two 4 ½-in woofers and one 2-in tweeter; 2 surround speakers, each with 4 ½-in driver. Magnetic center-channel shielding. Power handling 35 W rms center; 25 W rms surround.............$130

**PRO-X77 2-Way Bookshelf Speaker**
5-in woofer, 3 x 3 ½-in tweeter. Features design by Lineaum; ported aluminum enclosure. Power handling 60 W rms; FR 90-25,000 Hz. Gray. 5 ½ x 8 ½ x 5 ¾ in;..............$300

**PRO-LX4 2-Way Bookshelf Speaker**
Ported design with 4-in woofer and 3 ½-in ferrofluid-cooled tweeter. Features design by Lineaum. Power handling 60 W rms; FR 100-25,000 Hz. Oak, walnut. Finish. 5 ½ x 9 ½ x 5 ¼ in;..............$100

**Paradigm**

**Espirit/BP 2-Way Speaker**
Bipolar design with two 6 ½-in woofers and two 1-in aluminum-dome tweeters. Features 12-dB/oct crossover. Biwire/biamp terminals. Pow-
Add great sound and powerful bass to your computer, TV, radio, CD player (or anything with a headphone jack)

Now you can add room-filling, high-fidelity sound to almost any product you own, at an incredibly affordable price.

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"Seemingly impossible"
Audio Magazine

SoundWorks' powerful built-in amplifier, twin compact speakers, and subwoofer provide incredible, room-filling sound and powerful bass. Designed by Audio Hall of Fame member Henry Kloss, it may well be his most exciting product ever — and the most affordable.

Never before has so much high quality, wide-range, natural, "big" sound come from such a small, affordable system. It makes it easy for you to have great sound anywhere.

"For the home or office, SoundWorks hits the right note."
PC Magazine

SoundWorks' great sound and compact size makes it ideal for many situations or locations where a large, conventional sound system doesn't make sense. It has magnetically shielded satellite speakers, so SoundWorks is ideal for use as a multimedia speaker system with your PC or Mac.

SoundWorks works on 110 or 12-volts, so it's perfect for cars, RV's and boats. With our optional carry bag (S499), it makes an ideal musical traveling companion. You can even play it in the carrybag.

$219.99
Complete system with satellite speakers and subwoofer with built-in amplifiers

"More than enough juice to fill an entire room with sound"
MacUser Magazine

It also fits easily into smaller rooms — like kitchens, dens and bedrooms. Use it with your TV, clock radio, boom box, or Walkman. With a portable CD player, it makes a great sound system for a small apartment or college dorm. SoundWorks operates on either 120 or 12 volts, so you can also use it in boats, campers and cars. And with our optional carry bag, you can even travel with it.

How it works

SoundWorks consists of a powerful subwoofer and two compact satellite speakers finished in your choice of either charcoal gray, or in "computer-beige." Mini-stands are included, or you can attach the satellites to a computer monitor or TV with the supplied velcro kit.

The shoebox-sized subwoofer reproduces only non-directional bass, so it can be placed under your desk, or in back of furniture. It contains a powerful 3-channel amplifier that's been precisely tailored to match the speaker drivers. Its control panel includes a bass level control to adjust the subwoofer output for the size of your room.

When CD-ROM World magazine tested 20 amplified systems for overall sound quality, SoundWorks was rated first — ahead of all other systems. (The second and third place systems cost $399 and $699!)

"The sounds that had been held prisoner inside my portable radio and TV were amazing."
Audio Magazine

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er handling 250 W; FR 23-20,000 Hz ±2 dB; sens 90 dB SPL/W/m; Walnut, black-gloss, light-oak, dark-oak, or black-oak finish. $1,299/pr

Model 9eMK.2 2-Way Speaker
Two 8-in polypropylene bass/midrange drivers, one 1-in treated-textile dome tweeter. Features 18-dB/oct crossover. Biwire/biamp terminals. Power handling 200 W; FR 32-20,000 Hz ±2 dB; sens 93 dB SPL/W/m. Oak or black-ash finish. $749/pr

LCR-450 2-Way Speaker
Two 6½-in mineral-filled polypropylene bass/midrange drivers, one 1-in aluminum-dome tweeter. Features die-cast chassis with integral heatsinks and AVS cooling; 18-dB/oct crossover. Biwire/biamp terminals. Power handling 20 W; FR 45-20,000 Hz ±2 dB; sens 90 dB SPL/W/m. 8 x 21 x 11½ in; 25 lb $399

ADP-150 2-Way Surround Speaker
Adapted dipole design with two 5½-in polypropylene bass/midrange drivers, two ¾-in polyimide-dome midrange drivers. Power handling 120 W; FR 65-20,000 Hz ±2 dB; sens 89 dB SPL/W/m. White or black-ash finish. 8¼ x 10½ x 6½ in; 11½ lb $399

PDR-10 Powered Subwoofer
10-in driver; amp rated at 80 W rms. Line- and speaker-level inputs. Variable phase, auto turn-on/off. Low-pass filter variable from 50-150 Hz; FR 27-150 Hz ±2 dB; sens 85 dB subwoofer and surround speakers. each with 4-in woofer and 1-in dome tweeter. Not vented. Features magnetic shielding. Power handling 85 W rms; crossover point 2,000 Hz; FR 25-21,000 Hz; sens 95 dB SPL/W/m; imp 8 ohms. Soft white lacquer finish. 14¼ x 11 x 13½ in; 38 lb $580

Center-Channel Speaker
Two 5½-in polypropylene bass/midrange drivers, one 1-in polyimide-dome tweeter. 12-dB/oct crossover. Power handling 120 W; FR 50-20,000 Hz ±2 dB; sens 92 dB SPL/W/m. Oak or black-ash finish. 7½ x 12½ x 9½ in; 13 lb $299

CC-150 2-Way Center-Channel Speaker
Two 5½-in polypropylene bass/midrange drivers, one 1½-in polyimide-dome tweeter. 12-dB/oct crossover. Power handling 120 W; FR 50-20,000 Hz ±2 dB; sens 92 dB SPL/W/m. Graphite finish. 20¾ x 6¾ x 8½ in; 18 lb $199

PARASOUND
GM4-18 Powered Subwoofer
Aperiodic-loading design with 18-in driver; amp rated at 650 W rms. Features 2½-in thick MDF-plywood front baffle; ¾-in thick MDF-plywood rear panel; 1-in thick composite walls; active low-pass filter; adjustable crossover point; active high-pass output; switchable crossover over point; active low-frequency equalization; switchable infra-bass filter. Gloss-black cabinet with rosewood accents $45,400

Spica TC-25 2-Way Surround Speaker
Ported design with 6½-in polypropylene woofer and 1-in soft-dome tweeter. Features time-coherent design. FR 48-20,000 Hz ±3 dB; sens 85 dB; imp 8 ohms. Black-lacquer finish $499

Nomad Five 2-Way Outdoor Speaker
5½-in woofer, 1½-cone tweeter. Features 12-dB/oct crossover. Power handling 70 W rms; crossover point 3,300 Hz; FR 55-20,000 Hz ±4 dB; sens 88 dB SPL/W/m; imp 8 ohms $280/pr

CS-W-802 In-Wall Subwoofer
8-in dual-voice-coil driver. Features 12-dB/oct low-pass filter at 140 Hz, 6-dB/oct high-pass filter. Satellite output. Power handling 120 W rms; FR 29-180 Hz ±3 dB; sens 87 dB SPL/W/m; imp 8 ohms $249

CT-255 2-Way In-Wall Speaker
5½-in woofer, 1-in titanium-dome tweeter. Features 12-dB/oct crossover. Power handling 120 W rms; FR 25-20,000 Hz ±3 dB; sens 87 dB SPL/W/m; imp 8 ohms $249

Speaker Technology
The following feature a 5-year warranty.

PC-10 5.3-Way Speaker
10-in solid-woofer, 5½-in Kevlar-laminated solid-piston midrange, 1-in soft-dome tweeter. Features ferrofluid tweeter cooling, Unicell foam technology. FR 25-20,000 Hz; sens 89 dB; imp 4 ohms. Piano-black finish. 13 x 44 x 13½ in; 52 lb $999

Octave 1.0 Powered Subwoofer
15-in mineral-filled polypropylene cone-driver; amp rated at 250 W rms. Features 24-dB/oct active crossover selectable at 60, 80, or 100 Hz; phase switch; auto turn-on and soft-clipping circuits. Line-level inputs and outputs; speaker-level inputs. Level control. Black laminate finish. 18 x 21 x 20 in $999

CI-60 IV 2-Way In-Wall Speaker
6½-in solid-piston woofer, 1-in soft-dome tweeter. Features auto-resetting thermal circuit breakers; ferrofluid tweeter cooling. 5-way binding posts. Power handling 80 W; FR 40-20,000 Hz; imp 8 ohms $500/pr

PC Center-Channel II 2-Way Speaker
Two 5½-in solid-piston woofers, one 1½-in soft-dome tweeter. Features ferrofluid tweeter cooling, Magnetic shielding. Power handling 100 W; FR 75-22,000 Hz; sens 90 dB; imp 8 ohms. Black laminate finish. 20 x 6½ x 10½ in $300

CI-18-IV 2-Way In-Wall Speaker
6½-in polypropylene woofer, 1½-in dome tweeter. Features auto-resetting thermal circuit breakers; ferrofluid tweeter cooling. 5-way binding posts. Power handling 60 W; FR 50-20,000 Hz; imp 8 ohms $300/pr

Theater Series
Model 77 2-Way Speaker
Low-diffraction design with 8-in polypropylene woofer and 1½-in soft-dome tweeter. Features ferrofluid tweeter cooling. Power handling 120 W; FR 40-20,000 Hz; sens 90 dB; imp 8 ohms. Black-cloth covering with black-laminate top and base $550/pr

Hard-oak or mahogany top and base $598/pr

Model 5T 2-Way Speaker
Low-diffraction design with 6½-in polypropylene woofer and 1½-in soft-dome tweeter. Ferrofluid tweeter cooling. Power handling 100 W; FR 45-20,000 Hz; sens 90 dB; imp 8 ohms. Black-laminate top finish. 8 x 33 x 10½ in $430/pr

Dark-oak or mahogany top and base $458/pr

Model 1C 2-Way Center-Channel Speaker
Two 5½-in polypropylene woofers, one 1½-in dome tweeter. Ferrofluid tweeter cooling. Magnetic shielding. Power handling 75 W; FR 80-20,000 Hz; sens 90 dB; imp 8 ohms. Black-laminate finish. 6½ x 20 x 7½ in; 23 lb $170

Pioneer
S-V201 Home Theater System
Subwoofer with 8-in driver; 3 satellites and 2 surround speakers, each with 4-in woofer and 1-in tweeter. Power handling 100 W; crossover point 22 kHz; FR 65-21,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. 6 x 9¾ x 6¾ in $380
Here are just a few of the 147 reasons you should call for the all-new Cambridge SoundWorks catalog.

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**SPEAKERS**

**PMC LOUDSPEAKERS**

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**LB-1 2-Way Speaker**
Acoisic-suspension design with 4½-inch woofer and 1-inch silk-dome tweeter featuring double chamber. Features non-resonant double-veneered cabinet. Power handling 300 W; crossover 600 Hz, FR 35-25,000 Hz; sens 87 dB SPL/W/m; imp 4 ohms. Black, ash, walnut or rosewood finish. 8 x 16 x 10 in; 19 lb $1,025/pr

**POLK AUDIO**

Signature Reference Theater Speaker System
Two powered subwoofers, each with two 10-inch woofers and amp rated at 300 W; FR 50-20,000 Hz, sens 87 dB SPL/W/m; imp 8 ohms. Black or white. 6/5 x 10/8 x 4/5 in... $230/pr

**S-SS55-K/H 2-Way Surround Speaker**
Bass-reflex design with 4-inch woofer and 2-inch dome tweeter. Power handling 120 W; FR 50-20,000 Hz; sens 87 dB SPL/W/m; imp 8 ohms. Black or white. 6/5 x 10/8 x 4/5 in... $230/pr

**RT12 2-Way Speaker**
Ported design with two 6½-inch composite woofers and one 1-inch dome tweeter. Magnetic shielding. Power handling 200 W; FR 28-25,000 Hz, sens 90 dB SPL/W/m; imp 8 ohms. Black or oak grain finish. 7½ x 36/5 x 12½ in; 45 lb... $1,399

**CS250S 2-Way Center-Channel Speaker**
Two 4½-inch composite-polymer woofers, one 1-inch dome tweeter. Power handling 100 W; FR 80-25,000 Hz, sens 90 dB SPL/W/m; imp 8 ohms. 18 x 6 x 8 in; 10 lb... $299

**AV610 2-Way In-Wall Speaker**
6½-inch polymer woofer, ¾-inch polymer-dome tweeter. Power handling 100 W; FR 40-20,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. 7½ x 8½ x 1½ in... $269/pr

**MS 2-Way Bookshelf Speaker**
6½-inch composite-polymer woofer, 1-inch dome tweeter. Includes mounting bracket. Power handling 125 W; FR 25-25,000 Hz; sens 91 dB SPL/W/m; imp 8 ohms. Black or white. 13/5 x 3/4 x 9 in; 10 lb... $199

**AW-M5**
All-weather version of the above. with white finish... $294

**ProAc**
The following are available in a teak, walnut, or black-ash finish.

**RM7000 Home Theater System**
Powered subwoofer with 8-inch driver and 65-W amp for two satellites, each with 3½-inch midrange and 2½-inch dome tweeter, center-channel speaker with two 3½-inch midranges and one 2½-inch dome tweeter. Power handling 125 W, center satellite, FR 22-22,000 Hz, sens 89 dB SPL/W/m; imp 8 ohms. Black or white matrix satellites. Subwoofer 14½ x 10½ x 19½ in. Each satellite 7 x 4½ x 5½ in... $8,500

**RM3000-H Subwoofer/Satellite System**
Subwoofer with two 6½-inch drivers and 10-inch radiator; two satellites, each with 3½-inch woofer and 2½-inch dome tweeter. Power handling 125 W; FR 25-22,000 Hz, sens 89 dB SPL/W/m; imp 8 ohms. Black or white matrix finish. Subwoofer 13 x 17½ x 12½ in. Each satellite 7 x 4½ x 5½ in... $1,399

**RLS/2 2-Way Surround Speaker**
Two 4-inch double-dome polymer woofers, two 1-inch dome tweeter. Features switchable dipole/bipolar configuration. Power handling 100 W; FR 60-26,000 Hz, sens 89 dB SPL/W/m; imp 8 ohms. Black grain or white finish. 11 x 6½ x 9 in; 18 lb... $599/pr

**PSW100 Powered Subwoofer**
8-inch driver; amp rated at 65 W. Line- and speaker-level inputs. Switchable phase control. Crossover point variable from 50-150 Hz; FR 22-200 Hz. Black grain finish. 14½ x 10½ x 19½ in; 36 lb... $549

**PSB-1000 2-Way Speaker**
Two 6½-inch woofers, one 1-inch ferrofluid-cooled poly-dome tweeter. Power handling 150 W; crossover point 2,000 Hz; FR 45-20,000 Hz ±1.5 dB; sens 91 dB; imp 4 ohms. Black/brown oak or black high gloss finish. 9 x 37½ x 13 in; 50 lb... $1,000/pr

**PSB-800 2-Way Speaker**
Two 8-inch carbon-filled polypropylene woofers, one 1-inch ferrofluid-cooled cloth-dome tweeter. Features cabinet bracing; bipolar crossovers. Includes steel floor spikes. Power handling 150 W; crossover 2,000 Hz; FR 48-20,000 Hz ±1.5 dB; sens 92 dB; imp 8 ohms. Black or oak finish. 10 x 35½ x 13½ in; 45 lb... $799/pr

**Subsonic II Powered Subwoofer**
Vented design with 12-inch poly-compressed-foam cone driver, built-in amp rated at 90 W x 1. Adjustable level and roll-off controls; phase switch. FR 27-150 Hz; sens 92 dB. Black-oak finish. 16 x 16 x 16 in... $699

**Stratus CS 2-Way Center-Channel Speaker**
Two 5½-inch woofers, two 3½-inch dome tweeters. Power handling 150 W max; crossover point 2,800 Hz; FR 58-21,000 Hz ±2 dB; sens 91 dB; imp 8 ohms. High-gloss black finish. 19 x 6½ x 9½ in... $550

**Alpha 2-Way Bookshelf Speaker**
6½-inch woofer, 5½-inch ferrofluid-cooled poly-dome tweeter. Optional stand. Power handling 80 W, crossover 3,000 Hz; FR 90-20,000 Hz ±2 dB; sens 90 dB, imp 6 ohms. Simulated black-oak finish. 7½ x 12½ x 9½ in; 9½ lb... $199/pr

**Model 100C 2-Way Center-Channel Speaker**
Two 4-inch woofers, ½-inch poly-flare dome tweeter. Power handling 100 W max; crossover point 3,000 Hz; FR 95-21,000 Hz ±2 dB; sens 93 dB; imp 6 ohms. Black oak finish. 17 x 6½ x 13 in... $79/pr

**RA LABS**
The following feature a black vinyl finish and are available factory-direct with a 30-day money-back guarantee. Call the manufacturer for information.

**Reference Subwoofer**
Two 8-inch drivers. Designed for use with Micro-Monitor or Mini-Reference. Crossover point variable from 80-100 Hz; sens 90 dB/ driver; imp 6 ohms. 16 x 11 x 26 in; 38 lb... $325

**Model 2-Way Center-Channel Speaker**
Two 5½-inch woofers, one 1-inch composite tweeter. Power handling 100 W; crossover point 3,000 Hz; FR 55-20,000 Hz ±3 dB; sens 88 dB SPL/W/m; imp 6 ohms. 20½ x 7½ x 6½ in; 10 lb... $161

**Reference 4a 2-Way Bookshelf Speaker**
8-inch woofer, 1-inch dome tweeter. Power handling 150 W; crossover point 3,000 Hz; FR 46-20,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 6 ohms. 10 x 19 x 10 in; 15½ lb... $308/pr

**Mini-Reference 2-Way Bookshelf Speaker**
6½-inch woofer, one 1-inch composite-cone tweeter. Power handling 100 W; crossover 3,000 Hz; FR 55-20,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 6 ohms. 14 x 8½ x 8½ in; 9½ lb... $224/pr
SPEAKERS

Micro-Monitor 2-Way Bookshelf Speaker
5¾-in woofer, 1-in copolymer tweeter. Wall mountable. Power handling 75 W, crossover point 2,000 Hz; 88 dB SPL/W/m²; up to 500 Hz; 10¾-in in; 6 lb $144/pr

RE COT ON

WHT-461 Home Theater System
Rear-firing subwoofer, center-channel speaker, two wireless surround speakers. Power handling 50 W subwoofer. 100 W center, 25 W surround $800
WHT-460. As above but without center-channel speaker $700

W-450 2-Way Wireless
Powered Speaker System
Two bass-reflex speakers, each with 5-in woofer and 2¼-in tweeter; amp rated at 25 W x 2 rms. 150-ft range $450

W-440 2-Way Wireless
Powered Speaker System
Two bass-reflex speakers, each with 4-in woofer and 2¾-in tweeter, amp rated at 20 W x 2 rms. Features 150-ft range. ABS plastic enclosure. Bass boost; L/R mono/stereo switches; volume and power switches for each speaker. Includes transmitter. 3 AC adapters, and phone-plug to mini-plug adapter. FR 50-15,000 Hz $300

ROCK SOLID SOUNDS

Power Bass Powered Subwoofer
Vented design with 8-in forward-firing driver; amp rated at 70 W x 1. Features internal MOSFET design. Line-level outputs; link output for another subwoofer. Magnetic shielding. FR 38-95 Hz ±3 dB. Black. 13 x 15½ x 13¼ in; 22 lb $400

HCM-1 2-Way Bookshelf Speaker
Vented design with 5-in copolymer woofer and 1-in fluid-cooled tweeter. Features overload protection. Magnetic shielding. Power handling 150 W max; FR 70-20,000 Hz ±3 dB; sens 89 dB SPL/W/m²; imp 8 ohms. Black or white. 6½ x 9¾ x 9½ in; 5 lb $400/pr

Solid Monitor 2-Way Bookshelf Speaker
Vented design with 5-in fiber-cone woofer and 1-in polycarbonate tweeter. Overload protection. Magnetic shielding. Includes integral stand. Power handling 150 W max; FR 75-20,000 Hz ±3 dB; sens 91 dB SPL/W/m²; imp 8 ohms. Black or white. 6½ x 9½ x 9¼ in; 5 lb $300/pr

HCM-2 2-Way Bookshelf Speaker
Vented design with 4-in woofer and 1-in fluid-cooled tweeter. Features overload protection. Magnetic shielding. Includes wall bracket. Powder handling 75 W max; FR 80-20,000 Hz ±3 dB; sens 87 dB SPL/W/m²; imp 8 ohms. Black or white. 8 x 5½ x 5½ in; 3½ lb $200/pr

RUARK

Templar 2-Way Speaker
Infinite-baffle design with 6¾-in treated paper woofer and 1-in ferrofluid-cooled fabric-cone tweeter. Designed as pillar with floor spikes. 8-element crossover, critically damped MDF construction. Power handling 100 W max; crossover point 2,600 Hz. FR 55-20,000 Hz ±3 dB; sens 87 dB SPL/W/m²; imp 8 ohms. Burl Walnut-effect rosewood-dome tweeter; $1,100/pr

Sabre 2-Way Bookshelf Speaker
Infinite-baffle design with 6¾-in treated paper woofer and 1-in ferrofluid-cooled dual-chamber polyimide-dome tweeter. 6-element crossover; damped particleboard with MDF front and rear baffles. Power handling 100 W max; crossover point 2,400 Hz. FR 60-20,000 Hz ±3 dB; sens 87 dB SPL/W/m²; imp 8 ohms. Dark Walnut or black-ash veneer finish. 9 x 14½ x 10½ in; 18 lb $899/pr

SHA HINIAN

Rosewood, bird's-eye maple, mahogany, and other exotic wood finishes are available.

Olbeb, 3-Way Speaker
Rear-ported passive-radiator design with 8-in polypropylene woofer, two 1½-in titanium exposed-dome midranges, and four W-shaped titanium/polyimide-dome tweeters. Omniodirectional design; 6-db/oct woofer filter; 18-db/oct midrange and tweeter filters; fuse protection. Dual binding posts; 4 twin-wheel casters. FR 28-22,000 Hz ±3 dB; imp 6 ohms. Oak or walnut finish. 14½ x 29 x 12½ in; 5 lb $2,350/pr

Hawk Subwoofer
Hybrid transmission-line/rear-mounted passive-radiator design with 8-in polypropylene driver. Design for use with Hawk Module. ¾-in Finnish-birch enclosure; 6-DJ box filter at 250 or 500 Hz configurable for satellite output. 5-way solid-brass binding posts. Power handling 500 W max; FR 25-500 Hz ±4 db; imp 6 ohms. 14½ x 30 x 11½ in; 60 lb $1,900/pr

Super Elf 2-Way Bookshelf Speaker
Damped friction-loaded vented design with 5½-in poly woofer and 1-in ferrofluid-damped titanium-dome tweeter. Features THX certification. Magnetic shielding. Power handling 150 W max; FR 45-19,500 Hz ±3 dB; sens 91 dB SPL/W/m²; FR 80-20,000 Hz ±3 dB; sens 89 dB SPL/W/m²; FR 80-20,000 Hz ±3 dB; sens 89 dB SPL/W/m²; $4,799/pr

SONANCE

DL 1200 Powered Subwoofer
12-in front firing woofer, 15-in downward firing passive radiator; amp rated at 200 W. DualLevel switching between audio/video signals. Anti-clipping circuitry, FR 23-140 Hz; 20 x 20 in $999

PSW8 In-Wall Subwoofer
8-in pulp dual-voice coil driver. Power handling 100 W; crossover point 125 Hz; FR 30-125 Hz ±3 dB; sens 89 dB SPL/W/m²; FR 20-20,000 Hz ±3 dB; sens 89 dB SPL/W/m²; $329

SPEAR S

Type B Minor 3-Way Speaker
One 12-in side-firing woofer, two 5¼-in mineral-filled polypropylene-cone midranges, one 1-in titanium-dome tweeter, one ¾-in rear-firing metal-dome tweeter. Crossover points 75 and 2,700 Hz; FR 28-23,000 Hz ±3 dB; sens 90 dB SPL/W/m²; imp 9 ohms $3,699/pr

Type C V3-Way Speaker
Two 8-in injection-molded woofers, two 5½-in injection-molded cone midranges, one 1-in titanium-dome tweeter, one 1-in rear-firing 5-layer laminated-dome tweeter. Crossover points 300 and 2,800 Hz; FR 30-22,000 Hz ±3 dB; sens 90 dB SPL/W/m²; imp 8 ohms $2,599/pr

Type D 3-Way Speaker
8-in injection-molded woofer, 5½-in injection-molded cone midrange, 1-in titanium-dome tweeter, 1-in rear-firing fabric-dome tweeter. Crossover points 275 and 2,800 Hz; FR 36-20,000 Hz ±7.5 db; sens 89 dB SPL/W/m²; imp 8 ohms $1,799/pr

Music and Cinema Series

Music and Cinema Reference

3-Way THX Speaker
Four 6½-in woofers, two 5½-in mineral-filled polypropylene-cone midranges, three 1-in fluid-cooled textile-dome tweeters. Features THX certification. Crossover points 350, 2,800, and 8,500 Hz; FR 80-20,000 Hz ±2 dB; sens 90 dB SPL/W/m²; imp 8 ohms; $4,799/pr

I.CR1800 2-Way THX Speaker
Two 8-in woofers, two 1-in tweeters. Designed for front channel in home theater system. Features THX certification. Magnetic shielding. Standard optional. Crossover point 2,800 Hz; FR 80-20,000 Hz; sens 91 dB SPL/W/m²; imp 8 ohms. High-gloss black-veneer finish. 13 x 25 x 11½ in; 46 lb $1,499

Type MC CC-1 2-Way Center Channel Speaker
Two 5-in injection-molded woofers, 1-in textile-dome tweeter. Features magnetic shielding. Power handling 150 W; FR 80-20,000 Hz ±3 dB; sens 89 dB SPL/W/m²; imp 8 ohms $499

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**SPEAKERS**

**MI20 2-Way Outdoor Speaker**
6-1/2-in polypropylene woofer, 1-in soft-dome tweeter. Features weather-resistant design. Power handling 75 W max; FR 65-20,000 Hz ±3 dB; sens 89 dB SPL/W/m; imp 8 ohms. 8% x 13 x 8 1/2 in. $399/pr.

**Director 20 2-Way Bookshelf Speaker**
6-1/2-in woofer with concentrically mounted 1-in pivoting tweeter. Magnetic shielding. Power handling 75 W max; FR 70-20,000 Hz ±3 dB; sens 87 SPL/W/m; imp 4 ohms. 9 x 15 x 11 in. $279.

**In-Wall Speakers**
T4000 3-Way In-Wall Speaker

**S350 2-Way In-Wall Speaker**
6-1/2-in polypropylene dual-voice-coil woofer, 1-in pivoting ferrofluid-cooled soft-dome tweeter. 3-position SPL/W/m and woofer adjustments. Power handling 75 W max; FR 45-20,000 Hz ±2 dB; sens 89 dB SPL/W/m; imp 6 ohms. Rectangular frame. 8 x 12 x 3 in. $489/pr.

**S3R 2-Way In-Wall Speaker**
Coaxial design with 6 1/2-in dual-voice-coil woofer and 1-in pivoting dome tweeter. Power handling 75 W max; FR 45-20,000 Hz ±3 dB; sens 87 SPL/W/m; imp 8 ohms. Round frame. Mounting diameter 10 in. Mounting depth 3 in. $380/pr.

**T3000 2-Way In-Wall Speaker**
6-1/2-in polypropylene cone woofer, 3/4-in pivoting ferrofluid-cooled poly tweeter. Switch control capability. Power handling 50 W max; FR 55-20,000 Hz ±3 dB; sens 89 SPL/W/m; imp 8 ohms. Rectangular frame. Mounting diameter 11 in. Mounting depth 3 1/2 in. $275/pr.

**T1000 2-Way**
As above. Power handling 35 W max; FR 70-20,000 Hz ±5 dB; sens 90 dB SPL/W/m. $199/pr.

**SONY**
**SS-M7 3-Way Speaker**
Sealed design with 8-in woofer, 4 1/2-in midrange, and 1-in fabric-dome tweeter. Features separate midrange enclosure with lamb's-wool damping; computer-optimized 24-Bit/60-bit crossover; separate high- and low-frequency crossover boards; 5% tolerance crossover points; non-parallel cabinet surfaces. Speaker stands optional. Power handling 200 W; crossover points 400 Hz and 4,000 Hz; FR 47-20,000 Hz ±3 dB; sens 86 dB SPL/W/m; imp 8 ohms. Cherry-wood finish; black available. 15 1/4 x 29 1/4 x 15 1/2 in; 53.6 lb. $1,400/pr.

**SA-VA1 Powered Home Theater System**
4-piece system with 2 magnetically shielded front speakers, each featuring built-in center speaker and subwoofer, and 2 surround speakers. Left speaker contains 5-channel amp rated at 22 W x 3 (front, subwoofer) + 17 W x 2 (center, rear) and Dolby Pro Logic decoder. Main speaker 7 x 4 x 11 in. $700.

**SA-W101 Powered Subwoofer**
Sealed design with 6 1/4-in long-throw driver, amp rated at 40 W x 1 into 5 ohms from 25-150 Hz with 0.8% THD. Features signal correction via motion-feedback detection. L/R line-level inputs. Magnetic shielding; phase-reverse switch; switchable 10-dB boost at 45 Hz. Low-pass filter variable from 50-150 Hz. 8 x 19 1/4 x 13 1/4 in; 27.5 lb. $350/pr.

**SS-AV3 2-Way Bookshelf Speaker**
Bass-reflex design with two 6 1/2-in woofers and one 1-in dome tweeter. Magnetic shielding. Power handling 120 W; FR 45-20,000 Hz ±8 ohms. Gray. 8 x 17 x 11 in; 17 lb. $300/pr.

**SRS-D300 2-Way Powered MiniSpeaker System**
3-piece system comprised of enclosed woofer with 3%-in driver, enclosed tweeter with 2%-in driver, and amp rated at 25 W total. FR 60-250 Hz woofer, 200-20,000 Hz tweeter; imp 3 2/3 W. 5 1/2 x 4 1/2 x 9 in. $225/pr.

**SOTA**
**Time Domain Series**
The following feature a damped time-corrected enclosure without diaphragm edges or parallel sides. Kelvar drivers, hand-assembled crossover. Each is available in light-, dark-, or black-onyx finishes. Common specs include power handling 200 W, sensitivity 89 dB SPL/W/m, and impedance 8 ohms.

**Model 2.3-Way Speaker**
8-in woofer, 7-in midrange, 1-in inverted-dome tweeter. Subenclosure for woofer. FR 37-22,000 Hz ±3 dB; 14 x 40 x 16 in; 75 lb. $3,495/pr.

**Panorama 2-Way Bookshelf Speaker**

**Model 1.2-Way Speaker**
Ported design with 7-in dual-voice-coil woofer and 1-in inverted-dome tweeter. Features crossover over-range 10 in. FR 50-22,000 Hz ±3 dB; 12 x 32 x 16 in; 55 lb. $2,195/pr.

**SOUND DYNAMICS**
**Reference Series**
R-818 2-Way Speaker
Bass-reflex design with two 8 1/2-in injection-molded woofers and one 1-in trilaminated metal-dome tweeter. Biwire/biamp terminals provided. Adjustable spiked stand. Power handling rated at 200 W at 1% THD. FR 34-20,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 8 ohms. Black-ash finish. 10 x 45 x 14 in. $700/pr.

R-616, As R-818, 6 1/2-in woofers. FR 39-20,000 Hz ±3 dB; sens 89 dB 9 x 39 x 11 in. $600/pr.

R-515. As R-616, except with 5 1/2-in woofers. Power handling 100 W; crossover point 2,500 Hz; FR 65-20,000 Hz ±3 dB; sens 88 dB SPL/W/m; imp 6 ohms. Gloss black acrylic top. 10 x 13 x 10 in; 16 lb. $1,690/pr.

**SPEAKERLAB**
**The following feature a red- oak tweeter finish.**

**S-7 4-Way Speaker**
Bass-reflex design with 12-in subwoofer, 10-in woofer. 6 1/2-in midrange, and 1-in poly-dome tweeter. Crossover points 180, 350, and 5,000 Hz. FR 25-2,000 Hz; sens 94 dB SPL/W/m; imp 4 ohms. 14 x 38 1/2 x 16 in; 82 lb. $5,999/pr. Kit version $799/pr.

**SL-3 2-Way Bookshelf Speaker**
6 1/4-in woofer and 3/4-in aluminum-dome tweeter. Crossover point 2,500 Hz. FR 42-21,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. 9 x 18 x 10 in; 22 lb. $389/pr. Kit version $289/pr.

**C-S 2-Way Center-Channel Speaker**
Two 6-in woofers, one 5 1/2-in fluid-cooled polycarbonate tweeter. Magnetic shielding. Crossover point 2,500 Hz. FR 42-21,000 Hz; sens 90 dB SPL/W/m; imp 4 ohms. 8 1/4 x 23 x 10 1/4 in; 25 lb. $799/pr. Kit version $729/pr.

**SL-5W 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 1/4 in; 43 lb. $329/pr. Kit version $239/pr.

**SL-2 2-Way Bookshelf Speaker**
5 1/4-in woofer and 7/8-in poly-dome tweeter. Crossover point 2,500 Hz. FR 50-21,000 Hz; sens 88 dB SPL/W/m; imp 8 ohms. 13 x 7 x 8 1/2 in; 12 lb. $329/pr. Kit version $199/pr.

**Dynastat Electrostatic Speaker**
Hybrid speaker design with 10-in woofer and electrostatic tweeter. Features 90° horizontal sonic dispersion pattern. Continuously adjustable woofer level; brilliance adjustment. Crossover point 250 Hz; FR 27-22,000 Hz ±3 dB; sens 88 dB SPL/W/m, imp 8 ohms. 17 x 72 x 3 in; 78 lb. $3,390/pr.

**Quantum Electrostatic Speaker**
Hybrid speaker design with 8-in woofer and electrostatic tweeter. Features 90° horizontal sonic dispersion pattern. Continuously adjustable woofer level; brilliance adjustment. Crossover point 250 Hz; FR 38-22,000 Hz ±3 dB; sens 88 dB SPL/W/m; imp 8 ohms. 14 x 53 x 3 in; 53 lb. $2,250/pr.
would

somebody

please turn

that music

Up?

Our company goal? Make these guys sound like they're your houseguests. At Cerwin-Vega, we make string-stretching, kick drum-pounding loudspeakers. With volumes in the neighborhood of 125 decibels. Imagine 125 decibels, in your neighborhood. To us, one of your inalienable rights is the volume knob. Life. Liberty. And neighbors who dig Hendrix. CERWIN-VEGA! Turn it up.

CIRCLE NO. 64 ON READER SERVICE CARD

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**SPEAKERS**

**SPECTRUM AUDIO**

Model 208cdn 2-Way Speaker
Coaxial bass-reflex design with 8-in long-throw woofer and 3/4-in polypropylene-dome tweeter. Features co-axial mounting system with tweeter mounted asymmetrically on compliant suspension via neoprene O-rings that decouple tweeter from enclosure; critically aligned phase-coherent directional crossover; 3/4-in MDF enclosure with acoustical bracing. Power handling 350 W max; crossover point 2,800 Hz; FR 29-21,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 8 ohms. Black or desert ash. 11 x 36 x 12 in; 55 lb $599/pr

Model 106cd 2-Way Bookshelf Speaker
Bass-reflex design with 6 1/2-in woofer and 3/4-in polypropylene-dome tweeter. Power handling 125 W max; crossover point 3,500 Hz; FR 55-21,000 Hz ±3 dB; sens 90 dB SPL/W/m; imp 8 ohms. Black or desert ash. 11 x 36 x 12 in; 55 lb $599/pr

**SPICA**

TC-60 Time Coherent 2-Way Speaker
6 1/2-in polypropylene woofer, 1-in impregnated cloth-dome tweeter. Sloped baffle; Bessel-based crossover network; acoustic absorption bracket. Mirror milled and matched pairs. Power handling 250 W max; FR 40-20,000 Hz; 5-yr warranty. Satin black finish $795

**TANNOY**

**Trio Series B**
The following feature injection-molded driver cones and hard-wired crossovers with biwired terminals.

D70 3-Way Speaker
Sealed design with 8-in woofer and 8-in dual-concentric driver. Power handling 120 W; FR 48-20,000 Hz; 5-yr warranty. Satin black finish $1,400/pr

D6C 2-Way Center-Channel Speaker
Dual-concentric design with 6 1/2-in driver and 1-in tweeter. Magnetic shielding to 2 gauss. Power handling 200 W max; FR 62-30,000 Hz; sens 89 dB; imp 8 ohms. 11 x 9 3/4 x 8 3/4 in; 20 lb $450

Arena Series
The following feature the patented ICT point-source drivers, all are available in black or white and are magnetically shielded.

SW Bandpass Subwoofer
Two 6 1/2-in drivers; amp rated at 100 W. FR 30-120 Hz; sens 92 dB; imp 6 ohms. 20 x 11 x 10 in; 26 lb $359

HP 2-Way Bookshelf Speaker
5-in driver. Power handling 70 W max; FR 70-20,000 Hz; sens 86 dB; imp 6 ohms. 9 x 7 1/2 x 5 1/2 in $249/pr

**TDL**

RTL-4 2-Way Speaker
Reflex transmission-line design with two 8-in polypropylene woofers and one 1-in ferrofluid-cooled soft-dome tweeter in D’Appolito configuration. Features 12-dB/oct crossover. Biwire/ biamp terminals. Includes spikes. Power handling 150 W; FR 30-20,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. Black ash or rosewood finish. 37 3/4 x 10 3/4 x 15 in; 50 1/2 lb $1,450/pr

RTL-2. As above, 6 1/2-in woofers, 3/4-in tweeter. Power handling 120 W; FR 35-20,000 Hz; 36 x 8 x 15 in; 46.2 lb $950/pr

**TECHNICS**

SI-FW50 Subwoofer/Satellite System
Subwoofer with four 6 1/2-in drivers; 2 satellites, each with four 3-in cone drivers. Helmholtz subwoofer design with 2 ports. Magnetic shielding. Subwoofer 16 1/2 x 9 3/4 x 14 3/4 in; Satellite 16 1/2 x 5 3/4 x 4 3/4 in $400

**THIEL**

Thiel 5CS2 speaker
SB-CS570 Center/Surround System
Center-channel speaker with four 3-in cone drivers. 2 surround speakers, each with two 3-in cone drivers in dipole configuration. Magnetic shielding. Power handling 260 W center channel, 160 W surround. Center channel 16 1/2 x 5 3/4 x 4 3/4 in. Each surround 9 3/4 x 5 1/4 x 4 3/4 in $200

**VANDERSTEEN**

Model 2Ce 3-Way Speaker
10-in active long-fiber acoustic coupler, 8-in poly woofer, 4 1/2-in ferrofluid-cooled midrange, 1-in ferrofluid-cooled metal-alloy tweeter. Power handling 160 W; crossover points 600 and 5,000 Hz; FR 28-29,000 Hz; sens 88 dB SPL/W/m; imp 4 ohms. 16 x 39 1/4 x 10 1/2 in; 63 lb $1,295/pr

**Vanguard**

Model 300 3-Way Speaker
Rear slot-loaded design with two 6 1/2-in polypropylene woofers and one 1-in silk-dome tweeter. THX certification; tweeter mounted in a dispersion control lens. Magnetic shielding. Power handling 300 W; FR 80-20,000 Hz; sens 90 dB SPL/W/m; imp 4 ohms. 8 1/2 x 17 1/2 x 8 in $1,000

**VINTAGE**

BASS-REFLEX IN-CORNER 2-WAY CENTER-SPEAKER
Rear slot-loaded design with two 6 1/2-in polypropylene woofers and one 1-in fabric-dome tweeter. THX certification. Mounts on wall. In-wall version available. Power handling 100 W; FR 125-800 Hz ±3 dB; sens 88 dB SPL/W/m; imp 4 ohms. 13 1/4 x 13 1/4 x 5 1/2 in $1,400/pr

**VICTROLA**

Model 211 2-Way Speaker
Rear slot-loaded design with two 6 1/2-in poly woofer and 1-in metal-alloy-dome tweeter. Power handling 100 W; crossover point 2,800 Hz; FR 38-20,000 Hz; sens 90 dB SPL/W/m; imp 6.8 ohms. 12 x 36 x 10 in; 50 lb $650/pr

**VIBRAPHONE**

1-Way Center-Channel Speaker
Coaxial design with 6 1/2-in poly woofer and 1-in critically-lamped fabric-dome tweeter. Features 6-dB/oct crossover. Proximity switch to compensate for boundary effects. Power handling 200 W; crossover point 3,500 Hz; FR 150-21,000 Hz proximity switch on; 300-1,000 Hz proximity switch off; sens 86 dB SPL/W/m; imp 8 ohms. 12 3/4 x 9 3/4 x 10 1/4 in; 29 lb $495
VELODYNE

F-1500R Powered Subwoofer
Servo design with 15-in woofer, 250-W amplifier. Features low-pass filter adjustable from 40 to 100 Hz, high-pass filter at 85 Hz, Line- and speaker-level input and output. Remote control. FR 18-85 Hz ±3 dB $1,199

F-1200R Powered Subwoofer
Servo design with one 12-in driver; 100-W amplifier. Features line- and speaker-level input and output. Adjustable low-pass filter from 40-120 Hz. Line- and speaker-level inputs and outputs. Crossover bypass; auto turn-on/off. FR 22-120 Hz ±3 dB $1,299

VA-1215X Powered Subwoofer
Passive-radiator design with 12-in driver and 15-in passive radiator; 250-W amplifier. Features low-pass filter adjustable from 40-120 Hz. Line- and speaker-level inputs and outputs. FR 18-85 Hz ±3 dB $1,099 Walnut or Oak $1,199

VA-1012X Powered Subwoofer
Passive-radiator design with 10-in driver and 12-in passive radiator; 60-W amp. Features gain-compressor circuit; 6-dB/oct passive crossover at 85 Hz. Line- and speaker-level input and output. FR 28-85 Hz ±3 dB $749

VA-810X Powered Subwoofer
Passive-radiator design with 8-in driver and 10-in passive radiator; 50-W amp. Features gain-compressor circuit; 6-dB/oct passive crossover at 85 Hz. Line- and speaker-level input and output. FR 35-85 Hz ±3 dB $629

LD-2 2-Way Speaker
Sealed design with one 6-in aluminum woofer and one 8-in aluminum tweeter. FR 80-20,000 Hz ±3 dB $399

LD-1 2-Way Speaker. As above but with titanium tweeter instead of aluminum. FR 100-20,000 Hz ±3 dB $399

WMPs

Tower II Special Edition 3-Way Speaker
These 12-in polypropylene woofers, one 5-in midrange, one 1-in Focal dome tweeter, and one 2-in ribbon super tweeter. Baffle/biamp speaker terminals. Available with light oak, dark oak, or satin black finish. FR 15 x 45 x 16 in; 105 lb $1,476/pr

Tower II 3-Way Speaker
Three 12-in polypropylene woofers, one 5-in poly-cone midrange, one 1-in dome tweeter, and one 1-in piece or ribbon super tweeter. Baffle/biamp speaker terminals. Available with light oak, dark oak, or satin black finish. 15 x 43 x 16 in; 105 lb $649

MiniTower IIa 3-Way Speaker
Two 10-in woven carbon-fiber woofers, one 5-in poly-cone midrange, two 1-in dome tweeters, and one pieceo or ribon super tweeter. Light oak, dark oak, or satin black finish. 12 x 35 x 16 in; 80 lb $499

Original Subwoofer
Dual 12- and 15-in drivers. Features single or dual voice coils. Crossovers optional. FR 19-600 Hz ±3 dB. Oak or walnut veneer finish. 27 x 21 x 17 in; 100 lb $459

QSO-808 3-Way Speaker
12-in woofer, 5-in poly-cone midrange, 1-in dome tweeter. Light or dark oak finish. 26 x 15 x 11 in; 55 lb adjustable from 40 to 100 Hz, high-pass filter at 85 Hz, Line- and speaker-level input and output. Remote control. FR 18-85 Hz ±3 dB $749

VA-900X 2-Way Bookshelf Speaker
Rear-port reflex design with 7-in long-throw woofer and 1/4-in ferrofluid-cooled soft-dome tweeter. Features 2-pole network with air-cooled inductor. 3-way biwire/biamp binding posts. Power handling 100 W; FR 45-20,000 Hz; sens 88 dB SPL/W/m; imp 8 ohms. Black-ash vinyl finish. 8¼ x 16¼ x 11¾ in; 13.2 lb $399/pr

Modus One 2-Way Bookshelf Speaker
Rear-port reflex design with 12-in long-throw woofer and 3/4-in ferrofluid-cooled soft-dome tweeter. Features 2-pole network with air-cooled inductor. 3-way biwire/biamp binding posts. Power handling 100 W; FR 45-20,000 Hz; sens 88 dB SPL/W/m; imp 8 ohms. Black-ash vinyl finish. 8¾ x 16¾ x 11¼ in; 20.5 lb $499/pr

Modus Three. As above but with floor standing. 8¾ x 25¼ x 11¾ in; 30 lb $629/pr

Diamond VI 2-Way Bookshelf Speaker
Rear-port reflex design with 5¼-in woofer and 3¼-in Mylar-dome tweeter. Features 3-pole network with air-core inductor. 3-way binding posts. Power handling 100 W; FR 48-20,000 Hz; sens 87 dB SPL/W/m; imp 8 ohms. Black-ash vinyl finish. 6¼ x 10¼ x 9 in; 7 lb $249/pr

YAMAHA

NS-A2833 3-Way Speaker
Two 8-in polypropylene woofers, one 4-in polypropylene midrange, one ferrofluid-cooled dome tweeter. Magnetic shielding. Power handling 140 W max; FR 50-20,000 Hz, imp 8 ohms. Black pearl finish. 10½ x 42 x 14 in $499/pr

NS-AC300 2-Way Center Speaker
Two 6½-in polypropylene woofers, one 1-in titanium-dome tweeter. Features angled front baffle. Gold-plated 5-way binding posts. Magnetic shielding; tweeter-level control. Power handling 220 W max; FR 50-20,000 Hz; sens 90 dB SPL/W/m; imp 8 ohms. High-gloss black finish. 23½ x 7½ x 9½ in $299

NS-A836 3-Way Bookshelf Speaker
Acoustic-suspension design with one 12-in woofer, one 4-in midrange, and one 1-in tweeter. Features magnetic shielding. Power handling 200 W max; FR 50-20,000 Hz. Micro-peekle black finish. 14¾ x 22½ x 14½ in $150

NS-A 100X 2-Way Bookshelf Speaker
Acoustic-suspension design with 5-in polymer-coated woofer and 1-in tweeter. Magnetic shielding. Power handling 80 W; FR 55-22,000 Hz ±3 dB; sens 87 dB SPL/W/m. Black: 12 x 8½ x 5¾ in $149

WHAFFERDALL

The following use fire-retardant acrylic damping material.

Modus Sub-Bass Subwoofer
Two 6¼-in long-throw drivers. Features band-pass tuned enclosure. Power handling 100 W; FR 35-120 Hz; sens 88 dB SPL/W/m; imp 8 ohms. Black-ash vinyl finish. 8¾ x 19¾ x 15¼ in $399

Modus Two-Way Bookshelf Speaker
Rear-port reflex design with 7-in long-throw woofer and 1¼-in ferrofluid-cooled soft-dome tweeter. Features 2-pole network with air-cooled inductor. 3-way biwire/biamp binding posts. Power handling 100 W; FR 45-20,000 Hz; sens 89 dB SPL/W/m; imp 8 ohms. Black-ash finish. 8¾ x 16½ x 11¼ in; 13.2 lb $399/pr

YAMAHA

Retail: $2600.00
Direct: $1498.00

No Subwoofers Allowed!

Introducing the new AP-7 bookshelf speaker and the matching AP-7CC center channel speaker from Digital Phase. Thanks to the patented Acousla-Reed technology, this small, affordable speaker system is capable of producing pounding bass down to 20Hz without the need for a subwoofer, in fact it provides you with 5 subwoofers without purchasing the first one.

The price is nice too. Digital Phase speakers are sold factory direct only which saves you money! With each 5 piece system hand matched you simply can't buy a better system.

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simply samsung.
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Today's employers want people who can think fast on their feet.

Initiative. Teamwork. Determination. These are the qualities 9 out of 10 employers look for in the people they hire, according to a national survey. These same employers say that one of the best places to develop these qualities is in the Army. Whether you're leading a fire team or driving a tank, you'll learn how to make decisions, work with others, and solve problems—abilities that today's employers are looking for. So when it's your first day on the job, you'll already know how to hit the ground running. To find out more about how the Army can get your career—and your life—moving, call 1-800-USA-ARMY. ARMY. BE ALL YOU CAN BE.
She's Heather Eatman and You're Not

Her hair is short and spiky, she doesn't appear to have seen her twenty-fifth birthday, and when she wraps her arms around herself she looks like the Snake Woman at the state fair, an anaconda circling her neck. Her name is Heather Eatman, which is interesting in itself, and her songs tend to inhabit two playing fields: the underbelly of small-time show business, and flight (in either an automobile or a bus). Eatman uses both themes as metaphors for the sad state of America, with its false idols and empty values.

Even the Statue of Liberty is exposed for her feet of clay, admitting she just can't open herself to the oppressed any longer.

On her debut album, "Mascara Falls," the singer/songwriter, who says she once "looked like Mia Farrow trying to pass for Frank Sinatra," dangles two other performance lures: a baby-line voice (which some may find irritating at first, but which can plunge into a whisper or soar to theatrical heights) and the liberal use of black humor. The latter veers from a line like "And little Stevie Wonder / Can't help from going under / We've been blind to the shape he's in" to the knockout imagery of Halfway Hotel, in which Eatman presents her mother as a real-life Edward Scissorhands: "My mother's hands / Are made of forks and knives / Now she's headed / For the promised land / With all the other / Stainless steel wives."

Eatman could probably be labeled "alternative," but her melodies, starting out in folk and meandering to the rough edges of rock, never get too harsh. Call her stuff acoustic with a kick. This is one back-booth poet who should be offered the head table soon.

Ilanna Nash

HEATHER EATMAN: Mascara Falls.
Goodbye Betty-Jean; Barb's; Miss Liberty;
City of Your Heart; Halfway Hotel;
The Amelia Earhart Waltz; Lucky You; Sheila;
Big Bass Drum; Used Car; Greyhound.
Oh Boy 14 (49 min).

A Sublime Mozart Requiem
From Christie

William Christie, the man who made us love French Baroque opera, now moves into the mainstream of the Classical repertoire with a polished, understated recording of Mozart's Requiem by his ensemble, Les Arts Florissants. There have been so many excellent recordings of this work, on both old instruments and new, that at first it's almost disappointing to see Christie, a musician who has made the case so powerfully and persuasively for music that was scarcely known before he took up its cause, move in so obvious a direction. But why not? No one prepares an orchestra more carefully than he does, and he has a genius for eliciting superb vocal performances. These talents have resulted in a supremely satisfying recording.

On my first hearing, the performance (which uses the version Süssmayr completed) seemed underpowered, lacking in the cosmic scope that the music demands. Yet repeated listening brought out a subtle refinement that clearly links the piece...
with Mozart's previous liturgical work. While the "Rex tremendae" doesn't rattle the window casements, the music surges forward with an inner, inexorable power, the strings and the brass alternating in a cleanly articulated conversation that culminates, sublimely, in the chorale.

Christie has assembled a fine group of soloists, with a particularly impressive pair of male voices: Nathan Berg is a virile, expressive bass, and tenor Christoph Pregardien has admirable purity of tone and modulation. Still, true to the score, Christie makes the chorus the focal point, exacting a seamlessly blended performance. The sopranos, particularly, sing with perfect clarity and sweetness. As punctilious in his preparation as ever, Christie even engaged an Austrian diction coach to re-create the Latin pronunciation that may have been used at the Requiem's first performance.

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Jamie James

MOZART: Requiem.
Anna Maria Panzarella (soprano); Nathalie Stutzmann (alto); Christoph Pregardien (tenor); Nathan Berg (bass); Les Arts Florissants. William Christie cond. ERATO 10697 (54 min).

Tears for Fears' Art Rock: Songs as Sound Paintings

The front and back covers of "Raoul and the Kings of Spain" depict the running of the bulls at Pamplona, carnage that is a cogent metaphor for man's darker instincts. In the music, Tears for Fears mastermind Roland Orzabel looks through the maze of history — his own family history no less than the fate of nations — in order to get closer to first principles and fundamental truths. That kind of ambition may be unfashionable in pop music right now, but what Orzabel has achieved here is undeniable. In fact, not since the heyday of the Doors has dark and daunting poetry coursed so strongly through such an indelible marriage of lyrics and music. And, miraculously, it's achieved without the waterlogged pretentiousness that is often a hallmark of would-be art rock.

"Raoul" reflects the turbulence of our times and the grandiose sense of what's at stake as we tumble along in the rushing currents. Orzabel sees a world driven by dysfunction, coalescing only into a sort of ordered chaos. It's an overview evident in songs like Humdrum and Humble, Sketches of Pain, and Falling Down. Orzabel's work has always provided an outlet for emotional bloodletting, but here he takes it to another level, crafting pieces of music that aren't so much songs as sound paintings. Accordingly, the sonics of this CD are spectacular, boasting brilliant presence and immense space. The flamenco-guitar section in Sketches of Pain, for instance, explodes in a tactile hail of percussive strumming. The song (whose title puns on that of a famous Miles Davis album) compellingly advances the notion that artistic expression and appreciation necessarily partake, to some degree, of pain and suffering. Or, to turn it around, pop that is paintless is also worthless.

Falling Down is a loping odyssey whose restless organ and portentous, minor-key mood recall the Doors' Riders on the Storm. The title song, with its falsetto swoops and galloping crescendos, makes an arresting opening that lays out the fundamental polarizing conflicts to be explored. Humdrum and Humble drops heavy guitar downstrokes and hip-hop rhythms into music that has an authoritative air of finality about it — human history viewed from a field of rubble.

These are the big, outward-gazing songs on "Raoul and the Kings of Spain." A clutch of smaller-scale numbers (Secrets, Sorry, and Me and My Big Ideas) offers a more intimate kind of illumination that's no less compelling. Whether Orzabel is singing about the personal or the political, or some inseparable combination of the two, this is naked music. He's unafraid to bare his heart and his mind in every song.

Parke Puterbaugh

TEARS FOR FEARS: Raoul and the Kings of Spain.
BEST OF THE MONTH

Argerich’s Incendiary Rachmaninoff and Tchaikovsky

In December 1982 Martha Argerich gave a performance of Rachmaninoff’s Third Piano Concerto in Berlin, with Riccardo Chailly conducting what was then called the RSO Berlin (now the Deutsches Sinfonie-Orchester), that attained legendary status through enthusiastic reports from those who were present (or fortunate enough to get hold of air-checks). Now Philips has brought a recording of that performance out on CD, and its incendiary glory proves that those reports were not exaggerated. We have become accustomed to live recordings — Leonard Bernstein favored them, Kurt Masur seems to like the idea, and Günter Wand has been remarcking much of his discography for the advantages he finds in it — but perhaps no musician benefits so much from this procedure, or is as truly revealed by it, as Argerich. Not that her studio performances are wanting in spontaneity, but the daring and resourcefulness of the live event, the rapid-fire exchanges between soloist and conductor, and the mystic unity of vision that makes them possible when there's an audience present and pauses can't be made for repairs — all that adds quite another dimension.

And for the Rachmaninoff Third, of all concertos! What a grand piece it is, after all, in both its demands and its rewards. How the sparks fly here! How those big tunes sing! No speed is excessive for Argerich, no storm of musical passion an excuse for less than flawless fingerwork — or less than total accord between soloist and conductor. Throughout the three movements, Chailly doesn’t merely keep up with Argerich but responds to her, giving back something of his own on which she in turn can build to still greater intensity and communicative power. At the end, the grateful listener is not exhausted but amazed and enriched by the brilliance, the involvement, the intimacy and exhilaration and genuineness of it all.

Even without cuts, the Rachmaninoff Third does not take up the entire disc. It is followed by Argerich’s similarly incendiary live recording of Tchaikovsky's First Concerto with Kirill Kondrashin and the Bavarian Radio Symphony Orchestra in 1980, which, though a bit shorter than the Rachmaninoff, did circulate all by itself in the early years of CD. In this case anyone can hear the gain in “liveness” over Argerich’s still very attractive, and somewhat more smoothly recorded, studio version with Dutoit on Deutsche Grammophon. Neither of the two recordings on the new Philips disc is in the sonic-showpiece category, but both adequately convey the extraordinary musical values of the performances, and the final applause is mercifully curtailed.

Richard Freed

RACHMANINOFF:
Piano Concerto No. 3.

TCHAIKOVSKY:
Piano Concerto No. 1.

Martha Argerich; RSO Berlin, Riccardo Chailly cond.; Bavarian Radio Symphony Orchestra, Kirill Kondrashin cond.

PHILIPS 446 673 (73 min).

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THE E-TYPES: Introducing the E-Types.
SUNDAZED 1026. Mid-Sixties Beatle-esque pop from a California garage band that has since attracted a flourishing collector's cult.

TENNESSEE ERNIE FORD:
Sixteen Tons.
CAPITOL 33833. A 1960 album by the country singer often confused with the author of A Streetcar Named Desire.

WILSON PICKETT: I’m in Love.
RHINO 72218.
Pickett in Philadelphia.
RHINO 72219.

Two CD's of vintage soul from 1968 and 1970, respectively, including hits like Don’t Let the Green Grass Fool You.

CLASSICAL

BARTOK: The Wooden Prince (complete ballet); Music for Strings, Percussion, and Celesta.
London Symphony, Dorati cond. MERCURY 434 357. The Wooden Prince is “...brought to records with maximum musicianship and tender loving care.” (January 1966).

JORGE BOLET: A Chopin Piano Recital.
EVEREST EVC 9028. This 1961 recording of the late Cuban-born virtuoso was digitally remastered from the original 35mm three-track magnetic film tape.

TCHAIKOVSKY: Symphony No. 6 ("Pathétique"); Piano Concerto No. 1.
Leonard Pernorio: Los Angeles Philharmonic, Leinsdorf cond. SERAPHIM 69034. The concerto was recorded in 1958, when the Buffalo native was at the height of his career, and the symphony in 1960.

WOLF: Lieder Recital.
Elisabeth Schwarzkopf (soprano); Gerald Moore (piano). EMI 65749. A legendary collaboration between singer and accompanist, recorded in concert at the Salzburg Festival in 1957 and 1963, that includes selections from the Italian and Spanish songbooks.
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## New Jazz Releases

- Bobby Caldwell: Soul Survivor
- John Stonefield: Groove Etalation
- Kiko Matsui: Sapphire
- John Scottfield: Dr. Zhivago
- Sony FS8000
- Yoko Ono: Dr. Zhivago
- Al Green: Dr. Zhivago
- Neville Staple: Public Image
- Al Green: Dr. Zhivago
- Patti LaBelle: Dr. Zhivago

## Music Reviewed in This Issue

- Dee Dee Bridgewater: Love & Peace
- Harry Belafonte: Dr. Zhivago
- Debra Washington: Love & Peace
- Dee Dee Bridgewater: Love & Peace
- Lee Fields: Love & Peace
- Dee Dee Bridgewater: Love & Peace

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**This Month's CALL TO ORDER MUSIC REVIEWED IN THIS ISSUE**

**New Jazz Releases**

- Songs From The Key of Life
  - XD1100 CD
  - XD1100 Cassette

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**J&R MUSIC REVIEWED IN THIS ISSUE**

- Bobby Caldwell: Soul Survivor
- John Stonefield: Groove Etalation
- Kiko Matsui: Sapphire
- John Scottfield: Dr. Zhivago
- Sony FS8000
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<td>NAD &quot;New&quot; 912 CD</td>
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<td>Nakamichi . DR2</td>
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DAN BAIRD: Buffalo Nickel.
AMERICAN 43037 (48 min).
Performance: Rockin'
Recording: Very good

Dan Baird's second post-Georgia Satellites solo album opens with a prime contender for Song of the Year. Called Younger Face, it's a poignant, raging, sad/angry anthem for anyone — be it a rock-and-roller, a time-clock puncher, or a CEO — who's ever had to step out of the way for the next generation. In a society where the wisdom of years has come to mean less than the assembly-line procession of new faces who get their 15 minutes simply to keep the mills of trendiness churning, Baird's lament hits home with the force of a Cumberland River, On My Way, and Canned Goods, his 13-minute memoir of a childhood; Brand New '64 Dodge, which perfectly captures America before Kennedy's assassination; and BaBaal, which explains why everyone should hope their burst doesn't become one. Of the two new songs, Billy from the Hills shows how this singer/songwriter, with his attention to detail that fuels the psyche, is able to craft songs that stay with the listener long after the stereo has been shut off.

FRANCIS DUNNERY: Tall Blonde Helicopter.
ATLANTIC R2825 (56 min).
Performance: Virtuosic pop
Recording: Chummy but detailed

How expert a writer and performer is Francis Dunnery? Well, American Life in the Summertime, a killer track from his 1994 Atlantic debut, "Fearless," showed him skewering the U.S. record industry with the giddy vocal barbs and guitar hooks of a kid from Main Street. Thing is, he's from England.

If you've seen the long Dunnery locks on the cover of that album, you may be mystified by the shaved head he displays on "Tall Blonde Helicopter," but it's simply a sign that he's been studying at the Andre Agassi School of "Change? I Like Change." And the change here has Dunnery stopping the soul moves and rock handstands that sometimes marred "Fearless" and instead drawing liberally from his deep pop wellspring.

The new album delivers in every department. Lyrics? "Cold and December 1962 / Born in a bedroom, head too big to come through." Melodies? 48 Hours is Top 40 heaven. "Immaculate" shifts from pseudo-hoedown to plaintive balladry. Guitars? Dunnery is equally adept at lacing acoustic figures and launching electric solos. Daring cover song? He manages to give new potency to Father and Son, overcoming the bitter political aftertaste of its authorship by The Person Formerly Known as Cat Stevens.

"Tall Blonde Helicopter" proves that Francis Dunnery, having relocated from London to New York, now relishes American life in any season.

MELISSA ETHERIDGE: Your Little Secret.
ISLAND 4134 (48 min).
Performance: Tedious
Recording: Very good

I don't know about yours, but Melissa Etheridge's little secret — that she's an overwhelmingly mediocre talent who has relied on power posturing and graphic sexuality for almost all her glory — has been out for a long time. If there's any question, this album, coming on the heels of the fabulously successful "Yes I Am," should dispel it.

At her best, Etheridge sets up an almost palpable atmosphere of tension and unreachable passion, as she did in Must Be...

"HOW'S THAT AGAIN?" DEPT.

ZAPPA HONORED WITH LITHUANIAN ERECTION

VILNIUS, Lithuania -- The late great rock and roll iconoclast and composer Frank Zappa will be commemorated by a statue in the Lithuanian capital.

Actual headline of a recent Rykodisc press release on the unveiling, in Vilnius, of a 6-foot bust of the late rock polymath, commissioned by the Lithuanian Frank Zappa Fan Club. Somewhere, we suspect, Frank is smiling.
CRAZY FOR ME from "Never Enough." On "Your Little Secret" she tries it again in "Want to Come Over," where she practically threatens to break down the door of a would-be lover — a woman she has spied on with yet another — cooing the come-on line "I know you're weak / I know that you want me." Where Etheridge once tried poetry, she now settles simply for lush melody-drama. Her sexuality comes off as more cheap than hot, her libido always stuck on "ramrod." She reach es for vulnerability in "Shrunken's Park," a ballad about long-ago teen lust and angst, but instead we get swagger. Furthermore, when Etheridge attempts to wed spirituality to sexual pursuit, as in "All the Way to Heaven," the results are almost laughable. She's all tough gal flexing her mulie, but unfortunately it's her crotch and not her head.

Anyone that needy is bad news. And anyone with the audacity to write a song about taking a fresh squeeze out in the country to an abandoned boxcar and then whispering "There's no one to hear / You might as well laugh at / I can't imagine higher praise for this band than that.

WAYNE HANCOCK:
Thunderstorms and Neon Signs.
DejaDisc 3221 (44 min).
Performance: Contrived
Recording: Good

Wayne Hancock, an Austinite best known for his participation on the Chippie soundtrack with Joe Ely and Butch Hancock, arrives on his solo debut as an impassioned devotee of Hank Williams, Jimmie Rodgers, and blues/swing king Louis Jordan. At times he sounds more like Ross Perot than anyone else.

Hancock is supposed to be such a real deal, sure-thing performer that he has drums from his backing group, the Honky Tonk Brakemen. But that's sure as heck a clarinet in the swing of Ain't Nobody's Blues But My Own and a trombone in Locomotive Joe. And you have to question the purity and ethics of a guy who crafts not one but two songs around William's Move It on Over (She's My Baby, Why Don't You Leave Me Alone?). Granted, Hancock can write a good left-field song, and he's perfect for dance-floor junkies, as you won't be able to sit still through most of this. But he's not above the commercially theatrical or the jive, as in a line from Jake Joint Jumping. It's a hip trip baby and the cats are all cool. On his worst day, ol' Hank had more soul than that in his little finger.

LISA LOEB & NINE STORIES: Tails.
Geffen 24734 (44 min).
Performance: Smell the cappuccino
Recording: Very good

Everyone's got to have a gimmick these days, and Lisa Loeb's is a pair of hornrimmed cat glasses. It beats a tattoo or a piece of metal piercing her delicate flesh. Though the spectacles seem a tad contrived, they at least reinforce the image of a bookish introvert who labors lovingly over her words — fairly close to the truth in Loeb's case. You can listen to a song like It's Over, which includes what might be the first use of the verb "stability" in a pop lyric, and imagine Loeb hunching over a sheet of coffee-stained lyrics with a pencil and furrowed brow. This is, after all, an art-and-literature-smitten lass, one of those idealistic oddballs who went to college for something other than a business degree — and who confesses (in When All the Stars Were Falling) that she "learned how to dance from a Vincent Van Gogh."

Loeb braids folk and pop into a fetching union, singing in a breathy, insistent voice that has a lovely, limpid timbre. If you were to line up Carole King and Edie Brickell on a timeline, the next person would be Lisa Loeb. Okay, some killjoy is bound to ridicule certain of her lyrics; people who open up then hear such easy targets these days. But Loeb is an impressive young talent who refuses to sublimate her true feelings in irony, and "Tails" is a beguiling emotional labyrinth.

OASIS:
(What's the Story) Morning Glory?
Epic 67351 (50 min).
Performance: Totally fab!
Recording: Could be better

Oasis, Blur, and Pulp are leading a pop movement that is making waves in Britain but has yet to splash on these shores. The five-man Oasis is the most instantly likable band of the lot, cutting its postmodern guitar style, a sense of melodic forward thrust that harks back to the Sixties without being overly cute or retro. While "(What's the Story) Morning Glory?" isn't quite as brazenly gritty as Oasis's debut, "Definitely Maybe," it's a mostly spirited batch of tunes from a band that rekindles the glorious promise inherent in the term "pop group."

Liam Gallagher's bovish vocals are instantly engaging, while a dense tapestry of guitar enfolds the material. Oasis eschews slickness for a first-take spontaneity that works well in such hanky-look-tappers as Roll It. There's a nice melding of elements in Wonderwall: bubbling bass line, a dash of cello, percussive acoustic structure, busy drums that syncopate off the lead vocal. Overall, lead guitarist Noel Gallagher's songs hew to a fairly consistent standard that brings to mind such artful pop provocateurs as the Soft Boys and the dB's.

Given the current dearth of decent pop bands, this one indeed qualifies as an oasis for parched ears.

THE PRETENDERS: Isle of View.
Warner Bros. 46085 (57 min).
Performance: Buying time
Recording: Intimate

It's time to face the fact that Chrissie Hynde's career has become a bit of a disappointment. The Pretenders' last moment of undiluted glory was the 1983 album Learning to Crawl; everything since has suffered from inconsistent writing, a death of urgency, and lack of a full-time band. In fact, for last year's ironically titled Last of the Independents, Hynde was reduced to writing with song doctors, and the tour that followed was a spirited but predictable oldies-based affair.

With The Isle of View — a title pun that has been used before, by the way — Hynde makes another obvious move by going acoustic. It's not an MTV Unplugged album, but it sounds just like one, down to the violin that stands in for electric guitar. Not that fans won't have reason to love it: Hynde's in terrific vocal form, displaying the warmth and strength she's picked up over the years while still connecting with youthful outliers like The Phone Call and Bros.
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CIRCLE NO. 47 ON READER SERVICE CARD
in her prime, same old sayings, just换个新的面貌。The mystical Hymn to Her and the nitty-gritty Chili Factor (both from 1987’s spotty “Get Closer”) instead of sticking with hits. Still, the string-heavy arrangements don’t add much freshness to the material — more often they just heighten the edges, notably on easy-listening versions of Hynde’s two finest songs, Back on the Chain Gang and 200 Miles. In Sense of Purpose one can hear her trying in vain to coax the band into rocking, and Revolution merely shows how much her writing has slipped lately. The album’s only notable improvement comes in a slower and wondrous Kid, with an intimacy that the original only suggested.

Hynde has enough great material stored up to pull off a departure like “The Isle of View,” but a solid collection of new Pretenders songs remains way overdue. B.M.

SILVERCHAIR: Frogstomp.

B.M. 67247 (45 min).
Performance: Rock grunge.
Recording: Okay.

The lead singer looks like Kurt Cobain. The band sounds like (take a deep breath here) Pearl Jam, Soundgarden, Led Zeppelin, Metallica, Nirvana, etc. No wonder Silverchair has hit it big despite scorn from rock critics.

What we have here is pretty catchy staff, centering around the Cobain/Vedder obsessions of singer/guitarist Daniel Johns, who yowls or warbles in a clear emulation/homage/rip-off of those Twin Towers of the Seattle sound. In the thundering yet melodious setting for his leveled vocals, Johns (with bassist Chris Jeannou and drummer Ben Gillies) plays well-modulated, somewhat chunky music that draws upon the full range of grunge and its forebears. Much of this conforms to the quiet-verse/hyper-chorus approach that’s by now a cliché, but hey — even a cliché can be satisfying if what you need is something familiar.

Speaking of familiar, you’ve heard all the pessimism, resentment, and anger of Johns’s lyrics many times before, and in much the same recording form. That shouldn’t be too surprising, considering his youth. Cicada, the one song that seems to talk, at least semi-autobiographically, about life experiences rather than vague feelings, deals with a kid who has gotten to his teens.

At minimum, “Frogstomp” is a powerful dose of potential. If these guys do a little more living and a little less listening (to other bands’ records), they could make something cool. R.G.

STEELY DAN: Alive in America.
GIANT 24634 (67 min).
Performance: Polished.
Recording: Perfect.

Steely Dan has undergone a remarkable midlife transformation. For the longest time these studio hermits were total strangers to the road. Then the mercurial duo of Donald Fagen and Walter Becker broke up and sat out the Eighties. “Alive in America” documents Steely Dan’s Nineties rebirth as a big band making hay on the amphitheater circuit, having finally relaxed enough to perform in front of people.

In these concert versions of classics (and the odd solo track), the group seize the opportunity to stretch out and solo. Guitarist Becker, in particular, has grown from a cerebral jazz doodler into an expressive soloist given to soaring, clear-toned runs. And certain songs have received arrangement facelifts. Backup vocalists provide sultry counterpoint to keyboardist Fagen’s decadent Babylon Sisters, and a full horn section delivers the core guitar riff from Reeling in the Years, which, furthermore, is tilted a few degrees off its rhythmic axis. A seamless percussion segue links Green Earrings and Bodhisattva, which is where the fun really starts flying.

Being a rock band with a jazz mentality (or is it vice versa?), Steely Dan delivers on the promise of music that is both intellectually and visceral. Let’s hope that all the roadwork leads to fresh studio collaborations between the two principals, whose deadpan ironies, crunkly smarts, and musical cunning have been sorely missed.

Collection.

FRIENDS.
REPRISE 46006 (50 min).
Performance: Partly swell.
Recording: Variable.

A fondness for a particular sitcom is sort of like a Rorschach test: It says a lot about you, either psychologically or demographically (and if you doubt me, ask yourself how come no one in Manhattan has ever watched Home Improvement). That being the case, I’m not about to comment on the show that spawned the soundtrack now before us, but I will say the CD is probably worth getting. There’s the Rembrandts’ ubiquitous theme, of course, which remains cute (if contrived) and is included here in two different versions. But we also get an interesting new song by Lou Reed (You’ll Know You Were Loved) and two astonishing previously unreleased covers. Grant Lee Buffalo does Brian Wilson’s In My Room, and despite a fashionable overlay of distorted guitars it’s absolutely straight; the result is every bit as poingnant as the Beach Boys’ original. Equally surprising, Paul Wexterberg (a.k.a. God) manages to turn Jonathan Edwards’s Sunshine into a song I had heretofore considered irredeemable hippie schlock — into one of the angriest, most exciting pieces of rock-and-roll that I’ve heard in a dog’s age. As for the rest of the album, at least you don’t have to look at David Schwwimmer. S.S.

MUHAL RICHARD ABRAMS: One Line, Two Views.
NEW WORLD/CONTRECURRENTS 80469 (77 min).
Performance: Nonpareil.
Recording: Excellent.

Mual Richard Abrams’s scores for medium-size ensembles are so rich and varied that one hesitates to label them as jazz for fear of creating false expectations. “One Line, Two Views” is simply contemporary American music at its most breathtakingly inventive, an unforced amalgam of swing and European classicism in the grand tradition of Duke Ellington and George Russell.

Only one of the seven compositions here misfires; Ensemble Song wastes too much time on mumbled, barely audible platitudes about the rhythms and harmonics of life before opening up into a swank and enjoyably raucous finale. Everything else is terrific, including a surging anthem for the late Julius Hemphill and Don Pullen, the sly instrumental pairings of the title track (beginning with Tony Cedras’s accordion and Anne LeBaron’s harp), and the high-minded mix of Schoenberg and salsa in The Prison 3. All in all, this is an exemplary recording that reaffirms Abrams’s status as one of this era’s boldest and most consistently rewarding composers — in or out of jazz. F.D.

ORNETTE COLEMAN AND PRIME TIME: Tone Dialing.
HARMONICOLOR/VERVE 527 E 8453 (66 min).
Performance: Harmolodics in decline.
Recording: Layered.

Ornette Coleman’s first release on his custom label (and his first new album since 1988’s “Virgin Beauty”) more or less follows the order of the set he played with Prime Time at the 1994 San Francisco Jazz Festival — a show that also featured a Coleman quartet with pianist Geri Allen and (more notoriously) a body-piercing exhibition just before intermission. The only thing in “Tone Dialing” that could be described as piercing is the lustrous cymbal of Coleman’s alto, but with Prime Time now including keyboard, tabla, and even a rapper in one track, there’s frequently too much going on for Coleman to be heard to optimum effect. Though harmolodics (harmony + motion + melodies, or something like that) remains a valid concept for describing Coleman’s music from the beginning, my guess is that it’s close to played out as a sound.

Coleman is still a masterful improvisor, but much as I treasure the joyous racket of such older Prime Time albums as “Body Meta” and “Of Human Feelings,” I now long to hear him in a sparer setting. How about that quartet with Geri Allen? F.D.

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MARGARET A. STEELE

BLACKHAWK: Blackhawk 2.
ARISTA 18792 (35 min).
Firefall lives. Unfortunately. A.N.

MIMI FOX: Turtle Logic.
MONARCH 1008 (57 min).
A guitarist from San Francisco, Fox delivers jazz that is cool, positive, innovative, and pretty. It's sophisticated without a hint of snobbery, and in the live performances here Fox makes me wish I were in her club this minute. William Livingston.

NORMAN GREENBAUM:
Spirit in the Sky.
VARESE SARABANDE 5668 (45 min).
The 1970 title hit is the Energizer Bunny of golden oldies (most recently, it popped up in Apollo 13), but there's plenty of other worthwhile stuff on this retrospective, like an ode to the wonders of Canned Ham. My guilty pleasure of the year. S.S.

THE RENTALS:
Return of the Rentals.
MAVERICK/REPRISE 46093 (38 min).
Imagine Gary (Cars) Numan taking the actual Cars back in time to a late-Sixties garage, and you have the sound of "Return of the Rentals," a project conceived, written, and co-produced by Weezer bassist Matt Sharp. It's all very Guitar-zilla vs. the Moog Monster. Groove-y. K.R.

MEM SHANNON:
A Cab Driver's Blues.
HANNibal 1387 (54 min).
Shannon really is a cabbie (in New Orleans), and among other things he has put together what may be the first blues concept album: The tracks are separated by funny, scabrous conversations with passengers recorded en route to wherever. It's a gimmick, but it works. Even better, Shannon's songs and guitar playing are among the most original you're likely to encounter. Shannon's songs and guitar playing are among the most original you're likely to encounter. S.S.

SUN RA AND HIS INTERGALACTIC ARKESTRA:
Second Star to the Right (Salute to Walt Disney).
LEO 11230 (64 min).
Recorded live in Austria in 1989 and including deft and surprisingly Erroll Garner-like piano as well as plenty of Arkestra singalongs, Sun Ra's album of Disney Capitalist Children's Marches is just what you've been waiting for without even knowing it. Could be the "it's the truth, it's actual" recording quality, but the only album I can compare this with is "Beach Boys Party" — it's that much fun, screeching saxophones and all. F.D.

JOHNNY THUNDERS AND THE HEARTBREAKERS:
Live at Max's Kansas City '79.
ROR 82/19 (58 min).
Pretty much what you'd expect: loud, sloppy Stones-ish guitar rock and Thunders' innately nasal vocal stylings. As a document of the Manhattan demimonde at a particular moment in history, this is hard to beat — but as music, legend aside, it's just okay. S.S.

YOMO TORO:
Las Manos de Oro.
XENOPHILE 4037 (45 min).
There are hints of jazz, classical, and flamenco influences in the work of guitarist Yomo Toro (he of the golden hands), but here he provides joyous Puerto Rican folk music with a variety of rhythm and percussion and a whole lot of enthusiasm and bounce. A certain rustic roughness merely adds to the fun. W.L.

HELP:
Go! Discs 828 682 (76 min).
An all-star British-rock benefit album aiding children caught in the war in the former Yugoslavia. Extremely variable, as you might guess, but the Boo Radleys and Blur sound pretty good, and Paul Weller's remake of the Beatles' Come Together features a guest bass appearance by Paul McCartney. S.S.

IT CAME FROM MEMPHIS:
Upstart 022 (60 min).
The blues be about man/woman trouble and the catharsis of howlin', and no compilation demonstrates it more wonderfully than this companion CD to Robert Gordon's book. In Frank. This Is It, Frank subs through the entire track, and in Wet Bar the singer pleads, "So I got a drinkin' problem, what's new? / Couldn't we work it out? / Couldn't we have a drink or something?" Time frame is mostly Sixties to now, with a primal one-string guitar leading to Alex Chiltonalia and other underground strains. Invigorating. K.R.

MILES DAVIS:
COLUMBIA/LEGACY 66955 (eight CD's, 453 min).
Performance: Seismic
Recording: Excellent remote
What is often referred to as the second classic Miles Davis Quintet — the one with Wayne Shorter, Herbie Hancock, Ron Carter, and Tony Williams — had been together for little more than a year when it opened at Chicago's Plugged Nickel during Christmas week of 1965. The group had toured Europe, appeared in major clubs at home, and made some studio recordings, but the Chicago engagement — issued here for the first time in its totality — captured this extraordinary quintet just beyond the threshold of its second phase.

As can be expected in any live recording, there are a few rough edges, but this is still an extraordinary document of one of the most satisfying working groups in modern jazz. The program repeats itself, but each time these musicians approach a tune it's from a different angle, making one virtually unaware of the duplications. Perhaps what happened in Chicago is best described as a series of explosions, a combustion of creativity: solidly anchored by Carter's bass and Williams's seething drums, the group moves effortlessly from a highly rhythmic past to a more complex present, and occasionally goes on to hint at things to come. In this quintet we hear the kind of interactive energy, musicianship, and adventurous spirit that sparked the Armstrong Hot Five and Seven groups, Gillespie and Parker, Clifford Brown and Max Roach. Every round of Stella by Starlight and every turn of Milestones is a revelation, and you will marvel at the morphing of My Funny Valentine. Frankly, the whole set is a lesson in improvising skill. C.A.

MARK WHITFIELD:
7th Ave. Stroll.
VERVE 529 223 (66 min).
Performance: Light and lively
Recording: Quite good
Before going solo, guitarist Mark Whitfield was a member of organist Jack McDuff's group, as George Benson had been before him. For well over a decade now, we have seen the ranks of young bop-oriented players swell, but there have been few guitarists, so it's good to see Whitfield join the likes of Stanley Jordan and Kevin Eubanks. For this "7th Ave. Stroll," Whitfield is accompanied by two generations of jazz artists, one represented by pianist Tommy Flanagan, bassist Dave Holland, and drummer Al Foster, the other by Stephen Scott, Christian McBride, and Gregory Hutchinson. There is, however, no perceivable generation gap, for everything we hear is very much in the tradition. That includes a couple of engaging duets with Flanagan (Autumn in New York) and McBride (Spring in Manhattan) and a trio number with Holland and Foster (Sunday in New York). Whitfield has yet to develop a distinct style, but he has absorbed much that is good in his 28 years, and he plays with impeccable taste and engaging technical fluency. C.A.
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New Recordings Reviewed by Robert Ackart, Richard Freed, David Hall, Jamie James, George Jellinek, Eric Salzman, & David Patrick Stearns

Amy Beach: Cabildo; A Hermit Thrush at Eve; Five Songs.

Lauren Flanigan (Lady Valerie), Charlotte Hellekant (Mary), Anthony Dean Griffey (Tom), Thomas Paul (Gaoler), Eugene Perry (Pierre Lalite), Stephen Mo Hanan (Barker), others; Mark Pekkanen (violin); Carter Brey (cello); Christopher O’Riley (piano); New York Concert Singers; Ransom Wilson cond. DELOS 3170 (68 min).

Performance: Sweet
Recording: Fine

Amy Beach has had a thriving posthumous career as America’s most famous forgotten composer. While she was never very well known outside her native Boston during her lifetime, in recent years she has enjoyed a great vogue as America’s premier woman composer of merit, one who spanned late Romanticism and the rise of modernism. Cabildo — a slight, appealing chamber opera for six singers, chorus, speaker, and piano trio — was never published and received its first performance in 1944, a few months after her death.

A fantasy about the legend of the pirate Pierre Lafitte. Cabildo has two parts: In the first, a young couple on their honeymoon in New Orleans join a group of tourists visiting the Cabildo, the former Spanish Governor’s Palace. The bride lingers in the cell where Lafitte was imprisoned and has a dream — the second part of the opera — about how Lafitte was sprung from prison by his lover, the Lady Valerie.

The improbable libretto is marred by sugary, stilted language, while Cabildo must have seemed risibly old-fashioned at the time of its premiere, now it verges on camp. Beach had an undeniable talent for vocal writing, though, and in this case she was greatly aided by her extensive use of Southern folk melodies, some of which are inserted into the piece almost unaltered (as in The Beggar’s Opera). The solo piano piece that immediately follows Cabildo in this recording, The Hermit Thrush at Eve, written more than twenty years earlier, has far greater musical sophistication, as do the well-chosen songs that round out the disc.

Ransom Wilson assembled an excellent cast for this premiere recording of the opera, with Eugene Perry and Lauren Flanigan particularly engaging as Lalite and the Lady Valerie. It is faint praise, but Cabildo’s small forces and modest technical demands should help it find life as a performance work in schools.

J.J.

Brahms: String Quartets Nos. 1-3; Clarinet Quintet.

Charles Neidich (clarinet); Juilliard String Quartet. SONY 66285 (two CD’s, 149 min).

Performance: Sturdy
Recording: On the snug side

The C Minor Quartet, the first of the two string quartets comprising Brahms’s Op. 51 (1873), was a long time in gestation, being preceded by a long string of trial runs. Much of its musical language expresses the same turmoil encountered on a heroic scale in the C Minor Symphony, which, combined with its relentless structural logic, makes it pretty difficult to cozy up to. Only the lovely slow movement, a romance, offers a measure of relief. The companion Quartet in A Minor is somber but more lyrical in tone and achieves a cracking energy in its finale. The Third Quartet, in B-flat Major, Op. 67, Brahms’s last essay in the genre, is a delight from start to finish, freer in both form and spirit — no uprightness here — and winds up with a charming set of variations.

With the Juilliard Quartet’s choice of measured tempos, along with a recording balance that leans toward the darker side of the sonic spectrum, it is the somberly romantic aspect of the two Op. 51 quartets that comes to the fore in these performances. The Op. 67 quartet fares better for me, the rich and sturdy playing is also considerably more vital. The sound as such, heard on both speakers and headphones, seems a mite confined given the ample acoustic surround of the Troy Savings Bank Music Hall, where the CD was recorded.

Voice of Hope

“I do not fool myself by thinking I’m changing the world,” says soprano Barbara Hendricks of her work as a Goodwill Ambassador for the United Nations High Commission on Refugees, “but I know I’m touching something, for no other reason, for the fact that I represent hope.” Back from a trip to Rwanda to visit a refugee center for orphans she had raised funds for at a Paris benefit concert last May, she has also traveled to war-torn Sarajevo.

Hendricks takes her work for the U.N. as seriously as her muscimaking. This Arkansas native, but long-time Paris resident, has participated in over fifty recordings. The most recent include critically acclaimed performances of works by Barber and Copland with Michael Tilson Thomas and the London Symphony Orchestra (among Stereo Review’s “Best Recordings of the Month” last October) and “A Tribute to Duke Ellington” with the Monty Alexander Trio at the Montreux Jazz Festival. An all-Richard Strauss CD, including the Four Last Songs, that she recorded with the Philadelphia Orchestra under Wolfgang Sawallisch will be released by EMI, her exclusive label, next month.

Barbara Hendricks in Rwanda

Courtesy of High Commission on Refugees
The Clarinet Quintet in B Minor, Op. 115, is autumnal late Brahms at his inspirational peak (he wrote the work for his friend the clarinetist Richard Mühlfeld). It seems that every practitioner of the instrument from the 1920's on has taken a shot at recording it. Charles Neidich, one of today's best clarinetists, may seem rather chaste compared with, say, the likes of Richard Stoltzman, but his performance is on a world-class level. As a whole, while this release has substantial merits, I would be happier to have the B-flat Quartet and the Clarinet Quintet on a single CD. D.H.

BRYARS: The Last Days; String Quartets Nos. 1 and 2. Balanescu Quartet. ECM 21508 (76 min).

Performance: An intense classicism

Recording: Simple, effective

The liner notes for this album do not explain what Gavin Bryars meant by substituting his String Quartet No. 1 “Between the National and the Bristol” — it sounds like the hotel district of Bucharest with a clarinetist playing on every corner. The Last Days, a piece for two violins, begins with a movement subtitled “The Roman Ending,” followed by “The Venetian Beginning” and, after two intermezzi, ending with “The Corinthian Middle”; the accompanying explanation by the composer only compounds the mystification.

That this most metaphysical, fascinating, and maddening of contemporary composers means something is certain. Clueless, I can only go by the music — which perhaps ought to be enough. What I hear from the simple, subtly perfumed writing for traditional strings is something that would be nostalgic in the work of any other composer. Here it is presented in such sober black-and-white colors and is so starkly framed that there is never the slightest hint of sentiment. The three works flow into each other like one big piece, the musical accompaniment to a long, even, slow walk down a dimly perceived, endless, colonnaded, slightly askew classical avenue.

Only in the Second Quartet, perhaps the most fully realized work of the three here (and the only one without subtitles), does the composer move beyond a limited soundscape to strive for invention, development, and conflict. Out of late Beethoven, Shostakovich, and an introspective minimalism, a fine, dark-hued, immensely melancholy Neoclassicism has been forged.

All three pieces receive very intense, moving performances by the Balanescu Quartet.

E.S.


Performance: Gutsy

Recording: Excellent

The Swiss-based Carmina Quartet made a very strong impression four years ago with its first recording for Denon, earning high marks for adventurous programming and the most persuasive and refined musicianship in the two Szymanowski quartets and the Langsamer Satz of Anton Webern. The group’s subsequent recordings of Debussy, Ravel, Mendelssohn, Brahms, and Haydn sustained that initial impression of refinement without quite taking wing. The Haydn in particular — the first three of the six Op. 76 quartets — seemed altogether more fastidious than enlivening; in this new CD, however, with the second half of that set, the foursome seems to have recovered the stimulating momentum of their debut recording.

The gutsy playing here celebrates the astounding creative vitality Haydn lavished on his final quartets after completing his similarly astounding cycle of symphonies. Fastidiousness, which seems as instinctive to the Carmina Quartet as to Haydn himself, is now accompanied by an uncontrived warmth of heart and an overall sense of spontaneity that are no less welcome, and certainly no less essential in realizing the character of this music. Outer movements are engagingly robust, yet filled with subtle touches of humor; slow movements are expressive on the most intimate and compassionate level, without hinting at overindulgence; the minuets really dance.

It would take a heart of stone to listen to the opening movement here of the B-flat Major Quartet (the “Sunrise.” No. 4) without smiling with pleasure over the syncopated asides from the violins that follow the vigorous principal theme, the golden sound of the ensemble as a whole, and the elegance of the comments Haydn assigned to the cello, or to be unmoved by the sincerity of expression in the Largo cantabile of the D Major Quartet (No. 5). The recording itself is beautifully balanced.

R.F.
CLASSICAL MUSIC

LALO: Symphonie Espagnole.
VIEUXTEMPS: Violin Concerto No. 5.
Sarah Chang (violin); Royal Concertgebouw Orchestra. Charles Dutoit cond.
EMI 55292 (52 min).
Performance: Accomplished
Recording: Vivid

At the venerable age of 14, Sarah Chang is well on her way to having a considerable body of recorded work in the catalog. This, her fifth CD, couples two famously difficult virtuosic showpieces of the French Romantic school, both of which she performs with exemplary polish and grace. The scales and roulades of the exquisitely difficult first movement of the Vieuxtemps concerto, for example, skim by with metro- nomic precision, yet she lavishes as much expressiveness on the piece as one could wish for.

Lalo's Symphonic Espagnole, or "Spanish Symphony," is, of course, neither. In its day a radically innovative concerto written for Pablo Sarasate, the greatest violin virtuoso after Paganini, it is French to the core. For all that the composer invokes the seguidillas and habaneras of Sarasate's homeland, the piece shimmers with pure Parisian gaiety. No one conducts this repertoire better than Charles Dutoit, and he extracts vivid, colorful performances of both pieces from the Royal Concertgebouw Orchestra. The live recording sounds fine, unmarred by so much as a sniffle from the well-behaved audience.

LISZT: Piano Concertos Nos. 1 and 2; Totentanz.
Boris Berezovsky: Philharmonia Orchestra, Hugh Wolff cond. TELDEC 96517 (53 min).
Performance: Convincing
Recording: Full-bodied

LISZT: Piano Concertos Nos. 1 and 2; Totentanz.
Nelson Freire; Dresden Philharmonic, Michel Plasson cond. BERLIN CLASSICS 11302 (53 min).
Performance: Fine pianism
Recording: Orchestra distant

Nelson Freire, who has been away from the recording studios far too long, and Boris Berezovsky, who happens to be roughly half his age, both have all the technique and then some for dealing with the obvious display opportunities in these three works, backed by the intellectual resources to mine the frequently poetic substance beneath the glitter. Neither CD is disappointing in terms of technique or insight, but Freire is not given quite a level playing field when it comes to the caliber of his associates or the quality of the recorded sound. Michel Plas- sson seems determined not to be what anyone might call a full partner, but simply to keep a low profile and avoid getting in the soloist's way, and the engineers, for their part, have placed his orchestra so far behind the pianist that there is no danger of its being ignited by the sparks given off from the keyboard.

In sharpest contrast to this lackluster accompaniment from a respectful distance is the full-bodied presence of the Philharmonia Orchestra under the totally involved Hugh Wolff — responding to Berezovsky's every gesture, abetting his every hinted impulse. Here the two elements are truly integrated and build upon each other with a fiery spontaneity that can hardly fail to sweep the listener along. Teldec's sonics are vivid and well balanced.

PROKOFIEV: Cinderella; Summer Night, Suite.
Russian National Orchestra, Mikhail Pletnev cond. DEUTSCHE GRAMMOPHON 445 830 (two CD's, 138 min).
Performance: Sleek
Recording: Bright and spacious

Prokofiev composed most of his evening-long Cinderella ballet in 1941, a period that saw him occupied also with chamber music and piano sonatas. By the time he got...
Around to the orchestra at the end of World War II he had finished two of his most monumental works, the Fifth Symphony and the opera War and Peace. Compared with these, Cinderella is relatively lightweight fare. There is little of the pathos Prokofiev brought to his great Romeo and Juliet ballet, but he does give us lots of colorful tidbits, delightful characterizations (the ugly stepsisters), and memorable numbers, such as the Midnight Waltz in its various guises and the meltingly lovely adagio for Cinderella and the Prince. The score’s orchestral coloration and rhythms are vintage Prokofiev.

A decade and a half passed since Vladimir Ashkenazy’s fine Cleveland Orchestra recording on London of the full ballet, and Mikhail Pletnev and his body of crack Russian players not only give the Clevelanders a run for their money but add a bonus: the 20-minute Summer Night suite of five excerpts from Prokofiev’s opera Brigittta at a Monastery, composed almost simultaneously with Cinderella. The music is relatively innocuous but pleasurable to the ear, comprising a raucous opening movement, an angular third-movement minuet flanked by two atmospheric pieces, and a beguiling quasi-waltz at the end. Everything here comes off with great flair and polish under Pletnev’s direction. The CD is grasped by bright, clear recordings with a comfortably roomy ambiance. **D.H.**

**WAGNER:** Lohengrin.

Shareon Sweet (Elsa), Eva Marton (Ortrud), Ben Heppner (Lohengrin), Sergei Leiferkex (Telramund). Jan-Hendrik Rootering (King Henry). Bryn Terfel (Herald); Chorus of the Bavarian State Opera, Bavarian Radio Symphony Chorus and Orchestra.

Colin Davis cond. RCA Victor 62646 (three CDs, 224 min).

**Performance:** Good, yet flawed

**Recording:** Excellent

There are many strengths in this new Lohengrin, but a serious flaw in the casting puts it out of contention. Among the virtues is the conducting of Colin Davis. His tempos are spacious but not dragging; the lyrical episodes are given their due, and even the most densely written passages in the massed scenes emerge with clarity. Ben Heppner is that long-awaited rarity: a tenor who sings Wagner with a fine legato, commands a clarion ring for the heroic proclamations, yet can summon the required tenderness when needed. He also delivers the text with commendable clarity.

Soprano Shareon Sweet projects Elsa’s quondary convincingly and proves a worthy partner in the Bridal Chamber Scene, but her tones lose steadiness above the staff and, in general, fall short of the radiance some past interpreters revealed in this part. Baritone Sergei Leiferkex, too, captures the bravery and pride of Telramund impressively, with a seemingly limitless reserve behind his powerful sound, though the somewhat abrasive quality of that sound holds little appeal for me. The commanding King Henry of Jan-Hendrik Rootering and the resonant Herald of Bryn Terfel also deserve commendation.

Unfortunately, these worthy contributions are virtually undone by the wild and wobbly vocalism of Eva Marton, once a formidable Ortrud but now barely listenable. Such a serious casting mishap is inexplicable in today’s competitive world. Given the excellent recordings of Lohengrin in the CD catalog (Solti/London, Kempe/EMI, Abbado/DG), as a whole this set cannot be recommended. **G.J.**

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**Collections**

**EVELYN GLENNIE:**

Wind in the Bamboo Grove.

Evelyn Glennie (marimba, percussion); other musicians. Catalyst 68193 (67 min).

**Performance:** Very good

**Recording:** Excellent

The most Japanese-sounding piece on this album of Japanese music by the Scottish percussionist/marimbist Evelyn Glennie is a work, *Michi,* credited to Keiko
CLASSICAL MUSIC

Abe but actually improvised by Glennie. The album is, in fact, an unstated tribute to Abe, herself an outstanding marimbist, and includes two other charming works by her and one written for her, a jazzy duet with alto saxophone by Akira Yuyama. Takayoshi Yoshioka’s Rhapsody for marimba, flute, clarinet, bass, and drums and Minoru Miki’s Marimba Spiritual for four percussionists are amusing rhythmic/jazzical pieces written by or for other marimba virtuosos. In fact, I have the uneasy feeling that Glennie has taken over a big chunk of the repertoire of her Japanese counterpart and Glennie has taken over a big chunk of the pieces written by or for other marimba virtuosos. I wonder how Abe feels about this all. Still, the recording is a lot of fun.

JENNIFER LARMORE:
Where Shall I Fly

Lauranne Chamber Orchestra, Jesús López-Cobos cond. Teldec 96800 (64 min).

Performance: Wow!
Recording: Unflattering

The Georgia-born mezzo-soprano Jennifer Larmore makes her solo album debut with this versatile, probing program of opera arias. It includes a few Mozartean chestnuts, such as ‘Voi la sommiete’ from The Marriage of Figaro, as well as little-known arias from Minniatrè, Re di Ponto and La Finta Semplice. Handel is represented by arias from Ariadnte, Semele, Rinaldo, and Xerxes (the famous “Ombra mai fu”). Larmore’s strengths are apparent everywhere in her vocal agility and dramatic flair. Her contraltoish lower range makes her particularly convincing in the two arias for the trouser role of Sesto in Mozart’s La Clemenza di Tito.

The greater vocal amplitude required by the more dramatic arias (which outnumber the more lyrical arias) is accommodated very well by this mezzo-soprano, however. There’s a steely quality to Larmore’s voice that makes this disc difficult to listen to from beginning to end. It seems relentless — and conductor Jesús López-Cobos and the Lauranne Chamber Orchestra play everything in the same generalized style, which doesn’t help matters.

A note on the disc’s misleading and ill-conceived packaging: The title “Where Shall I Fly” is illustrated with images of birds, suggesting that the contents are soothing and inspirational — but the title comes from a high-anxiety aria in Handel’s Hercules that’s not about soaring but about fleeing for your life! The annotation gives a dramatic synopsis of every selection, but texts of the arias are given only in their original languages.

THE TYPEWRITER — LEROY ANDERSON FAVORITES.

Saint Louis Symphoy, Leonard Slatkin cond. RCA Victor 68045 (72 min).

Performance: Catchy
Recording: Very good

In his program note for this CD, Richard Dwyer puts Leroy Anderson in a line with the great theater composers from Victor Herbert to Stephen Sondheim. I always thought Anderson was Spike Jones without the spikiness. Then I put on the CD and discovered that this is Thirties-style show music without a show. Like traditional Broadway, it is optimistic, clever, catchy, kisshie, wise, wise-guy, served up with a bagful of orchestral tricks.

Somewhere, Leonard Slatkin has come up with more than two dozen of these bon-bons, some cuterier and kitchier than the next, all neatly recorded and played here by the Saint Louis Symphony. The Syncope
dated Clock was, of course, long the theme song of late-night movies on television. But you will also recognize, I guarantee. Fiddle Faddle, Pink!, Plank!, Plink!, Sleigh Ride, Blue Tango, and The Typewriter. Be warned: Listening to twenty-five of these pieces at a stretch is like wading through marigold for an hour and a quarter. But by all means, try a few on unsuspecting faces. Watch their faces light up in recognition, and then ask them to tell you what you’re playing.

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Getting Serious About the Super CD

Historically, a sound-recording format has usually lasted for about a generation before being supplanted by a newer technology. The compact disc arrived in stores a dozen years ago, so we’re already about halfway through its expected market life.

Does this mean that the CD is going to fade away in the next decade, to be replaced by another entirely new technology? There’s no good answer to that question. Prognosticators who confidently assert that a new thing will come to pass all too frequently end up with egg on their faces.

The recent arrival of working recorders that store audio in a solid-state memory chip rather than a moving physical medium has revived speculation that one day we may buy recordings in microchip form. More likely, record stores may become obsolete, and we may buy recordings by downloading them from the Internet and storing them on our own microchip recorders.

It all seems terribly glamorous, and it might even be practical in the foreseeable future for 5-minute songs in CD-quality sound. But audiophiles are looking for advances beyond current CD quality — higher sampling rates, 20-bit resolution, and the greater realism of discrete-channel surround sound. The data capacity required to store an hour-long four-channel recording encoded with 96-kHz sampling and 20-bit resolution is about 28 gigabits, or 3.5 gigabytes. The largest computer memory chip in current production is a 64-megabyte integrated circuit. It would store just 1 minute of that recording, and it costs over a thousand bucks.

On the other hand, last month in this magazine I discussed plans to develop a Super CD based on the technology of the digital videodisc (DVD). Using this approach it would be possible to mass-produce a 3.5-gigabyte recording for about a dollar a disc. For the foreseeable future, the optical disc will continue to be the most cost-effective storage medium.

The most detailed planning for the Super CD has been done by Acoustic Renaissance for Audio (ARA), a group of audio engineers based in England. During the past year ARA members have been consulting with audio manufacturers and record companies in Europe and Japan, developing a consensus about the benefits of greater bandwidth, increased resolution, and surround sound (perhaps even including the dimension of height).

I recently met one of the leaders of the ARA, Tony Griffiths, who has been a technical director of Decca/London and PolyGram Records. He told me about what may be the most important agreement among the record companies that have been cooperating with the ARA: Red Book compatibility. (The Red Book is the Philips/Sony document that defines the characteristics of the CD.) According to this plan the Super CD, which the ARA calls the High Quality Audio Disc, would be a dual-layer disc. One layer would conform to Red Book standards, meaning that it would play on all existing CD players, delivering normal CD-quality sound. New players based on DVD technology would play the second layer, which would contain the same music encoded to Super CD quality with a higher sampling rate, 20-bit or better resolution, and perhaps surround sound.

For record companies and retailers, this plan has the dramatic advantage of avoiding the dreaded dual-inventory problem — the need to manufacture and display separate “normal” and “super” versions of every new CD.

And for CD buyers, it would provide a painless transition to the benefits of DVD technology. You’d be able to continue buying CD’s without having to worry about picking the right type. The new CD’s would bear a label identifying them as dual-layer high-density discs. You could enjoy playing your old and new discs on your present CD player as long as you like, and when you’re ready to upgrade, you could buy a new DVD-based player to access the second layer and provide Super CD sound.

As you have probably noticed, a crucial ingredient is missing from this story: the American record industry. Major European record companies have been experimenting with surround sound and other Super CD enhancements, as have a few Japanese record companies. But large U.S. record companies were so painfully burned twenty years ago by the costly war between quadraphonic LP formats that corporate executives have steadfastly refused to have anything to do with surround sound for music.

Believe it or not, the original Red Book standard included full specifications on how to make discrete four-channel surround-sound CD’s (with complete separation among all four channels), so we could have had surround sound in CD’s for the last dozen years. But as far as I know, no record company has produced a single surround-sound CD using this technology. A few hundred CD’s have been produced with Dolby Surround matrix encoding, building on the home theater revolution, but of course they lack the separation of discrete channels.

Good news: Things are beginning to change. John Eargle, one of the audio industry’s most respected recording engineers, has in recent years been archiving the individual microphone feeds for his Delos recordings on a multichannel recorder so that when a surround sound standard for discs is established, each recording can be remastered for surround playback. Also, during the past decade THX guru Tomlinson Holman has spent considerable time doing research on surround sound and leading the work of international standards committees, notably the SMPTE (Society of Motion Picture and Television Engineers). This work led to the worldwide adoption of the “5.1” standard for digital movie sound, which in turn led to the development of Dolby AC-3 and the adoption of 5.1-channel sound (six discrete channels, five full-range and one dedicated to the bass) as the standard for high-definition TV broadcasts in a couple of years.

A few months ago Eargle and Holman made a proposal to the Digital Standards Committee of the Audio Engineering Society to form a new working group. In October, during the New York convention of the AES, the committee formally accepted the proposal and appointed Eargle and Holman to co-chair the new group. The group’s work will have the support of the ARA’s Griffiths, Dr. Elizabeth Cohen (president-elect of the AES), and many other engineers. It will explore standards for the Super CD, perhaps building on the work of the ARA — but with an essential difference: U.S. record companies will be involved in the process at every step.
1927: Moviegoers are mesmerized by a new technology

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