BUYING GUIDE SPECIAL
FEATURES! SPECS! PRICES!

RECORD OF THE YEAR AWARDS
1996's Best, And Some Real Stinkers

BUDGET TIPS
Planning Pays Off

TEST REPORTS
B&O PCX 700 Tuner, B&O BeoCenter, Bag End Subwoofer, and more
Inside Definitive’s Revolutionary BP2000

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

—Brent Butterworth, Home Theater Technology
Julian Hirsch Says, "...I Would Choose These Speakers for Myself."

BP2000 is "the first speaker I have been able to audition in my own familiar surroundings that has given me that special thrill that usually costs ten or more times its price..."

- Julian Hirsch, Stereo Review

"This slammin' system will probably kill any other you've ever heard or seen."
- Brent Butterworth, Home Theater

Speaker of the Decade

The experts agree: Definitive's BP2000s are an amazing achievement! We have literally reinvented the loudspeaker and combined a six-driver dual D'Appolito bipolar array with a built-in (side-firing) 300-watt powered 15" subwoofer. (Yes, a complete powered subwoofer built into each speaker!) The result is extraordinary sonic performance beyond anything you've ever heard.

Both music and movies are reproduced with unequalled purity, transparency and lifelike realism. And the astounding high resolution imaging and awesome bass impact totally envelop you in sonic ecstasy.

The Ultimate Home Theater

In addition to being an audiophile's dream, the BP2000s are also the main speakers in Definitive's AC-3* ready Ultimate Home Theater System. This astonishing system is absolutely the finest sounding available. It recreates a "you are there" spatial reality that actually puts you into the soundspace of the original cinematic action.

The complete system combines the BP2000s ($1,499 ea.) with a C/L/R 2000 center ($650 ea.) and BPX bipolar surrounds (from $399 ea.). Of course, dual 15" powered subwoofers are already built into the sleek BP2000 towers. Truly the ultimate listening experience! Visit your Definitive dealer today.
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CIRCLE NO. 67 ON READER SERVICE CARD
The hundreds of audio and A/V components in our Equipment Buying Guide (see page 57) include, clockwise from top, the Nakamichi CA-1 A/V preamp, Sony CDP-CA9ES carousel CD changer, Sherwood RV-7050R A/V receiver, Bryston 2B-LP power amplifier, Jamo Concert 8 speaker (see test report on page 40), and Boston Acoustics Micro90t A/V speaker system (only one satellite is shown; see test report on page 32).

Photograph by Dave Slagle

LETTERS
NEW PRODUCTS
AUDIO Q&A
SIGNS...
TECHNICAL TALK
POPULAR MUSIC
CLASSICAL MUSIC
TIME DELAY

STEREO REVIEW ONLINE
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The soundstage of the Towers was stable, deep, and richly three-dimensional... unfettered, solid bass to below 30Hz... an uncommon value.”  

Audio, Jan. 1997

Cambridge SoundWorks’ new Tower series speakers combine musical accuracy, very natural tonal balance, precise stereo imaging and an incredibly dynamic presence – all without reinventing the laws of physics.

In 1988, we changed the way people bought loudspeakers when we introduced our Ensemble® subwoofer/satellite speaker system by Henry Kloss (founder of AR, KLH & Advent) – selling it factory-direct, with no expensive middlemen.

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Unlike many companies in the ultra-high-performance category, we do not claim to have based our design on some amazing scientific breakthrough.

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Our new Tower™ series features the wide range, precise stereo imaging and natural tonal balance of our acclaimed Ensemble systems – and adds subtle-but-noticeable improvements in efficiency, dynamic range and “presence.”

"Tower II can generate gut-wrenching bass and do justice to a first-rate music system. To top it off, the price is right.”  

Stereo Review

The result is somewhat unusual – speakers that combine the dynamic presence normally associated with high-efficiency studio monitors, and the precise musical accuracy and pinpoint imaging of low-efficiency “reference” speakers.

With our Tower speakers, you get goose bumps and precise musical accuracy.

Tower III by Henry Kloss™
Tower III is a two-way design using a wide-dispersion tweeter and a single 8” woofer very similar to those used in Tower and Tower II. Like the more expensive models in the Tower series, it combines high sensitivity and outstanding dynamic range with the natural, wide-range sound (including extended deep bass) that results from a generously-proportioned cabinet. It has been meticulously "voiced" by Henry Kloss for superb octave-to-octave tonal balance and precise stereo imaging. Its comparatively high sensitivity makes it ideal for use with moderately powered amplifiers and receivers, while its robust construction makes it suitable for use with the most powerful amplifiers designed for home use. These benefits have been realized at significantly lower cost than other, superficially similar models through a combination of
Henry Kloss’ unique speaker design expertise, plus Cambridge SoundWorks’ highly efficient direct-to-the-consumer sales policy. Tower III is the most affordable high-performance tower speaker we know of.

Like other models in the series, Tower III features removable black grilles and fully-finished cabinets (front and rear), to permit operation without grilles in place. It also includes gold-plated binding posts. Magnetically shielded, Tower III is ideal for use in the best home theater systems. Finished in black ash vinyl. Factory-direct price: $599 pr.

**Tower II by Henry Kloss**

Tower II is a three-way system that is substantially larger than Tower III. It features two 8” woofers, a 5 1/4” midrange driver, and a 1” soft-dome fabric tweeter.

The large cone area of Tower II’s multiple drivers contributes to an “effortless” sound quality, giving music a strong feeling of dynamic “presence” that is easier to hear than to describe. That high-impact presence, together with Tower II’s smooth, musical octave-to-octave tonal balance and precise stereo imaging, produces what we think is the finest speaker system ever offered for under $1,000. Tower II is finished in vinyl that simulates black ash or Vermont walnut. It is bi-wire/bi-amp capable and features gold-plated binding posts. Factory-direct price: $999 pr.

**CenterStage by Henry Kloss**

Complementing the new Tower models is CenterStage, a two-way, three-driver center channel speaker for use in home theater systems. With its two 5 1/4” bass/midrange drivers and 1” soft dome tweeter, CenterStage perfectly matches the tonal balance of all three Tower models. Bass reach of the system is significantly greater than most center channel speakers, thanks to its dual-vent enclosure. The dynamic range of the drivers is enough to handle the most demanding of video soundtracks, while their dispersion is broad enough to include all listening positions. It is finished in black vinyl. Factory-direct price: $349.

**The Surround by Henry Kloss**

You can create a complete home theater speaker system using CenterStage and any of our Tower speakers combined with a pair of our high-output dipole radiator surround speakers called The Surround. Designed for use in the best home theaters, The Surround is an ideal choice for Dolby Pro Logic® or Dolby Digital® surround sound systems. Available in black or white. Factory-direct price: $399 pr.

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Mono THX

In December “Audio Q&A,” Ian G. Masters correctly says that the THX logo on videodiscs and videocassettes means that the video and audio transfers meet a set of rigid standards. Unfortunately, he then goes on to state that “all such discs are encoded in Dolby Surround.” This is simply not true. Several movies have been released on THX videodiscs, such as Night of the Living Dead. THX approval has absolutely nothing to do with Dolby Surround, and Mr. Masters’s answer should have made this clear.

BRIAN R. BOISVERT
Brighton, MA

The Classical Shuffle

I enjoyed Daniel Kumin’s informative article on choosing a CD player in December, but he didn’t address an issue important to me. How come changers with capacities of ten discs or fewer aren’t designed so that classical music can be programmed conveniently? Take this not-too-contrived example: I’ve invited friends for dinner and would like some Baroque music for background. I’ve got five CD’s, one each of concerto grosso, trio sonatas, bassoon concertos, cello sonatas, and recorder concertos. Each disc contains six three-movement pieces. I don’t want to listen to all six trio sonatas before hearing the oboe concertos. I want the works shuffled, not the tracks.

If I choose shuffle play, I’m likely to get the first movement of a cello sonata after the second movement of a bassoon concerto, followed by the fourth movement of a trio sonata. Granted, most of my guests wouldn’t notice that anything was wrong, but it’s still tacky. Even if I wanted to punch in a program (a real chore), I’d be out of luck. Each disc has eighteen tracks, for a total program of ninety tracks. My five-disc changer quits around thirty tracks, and I’ve never encountered one that could be programmed to include more than that.

What I’d really like is a program capacity and the option to enter the number of the first track in a work, followed by the total number of tracks, such as 13-3 instead of 13-14-15. Maybe somebody makes just what I want, but I haven’t found it.

RANDY KOROTEV
University City, MO

We haven’t encountered one like that either. If the old idea of index points on a CD in addition to track divisions hadn’t fallen into disuse, it would have been easy to accomplish the kind of programming you want.

Willy DeVille

I would like to thank Parke Puterbaugh for bringing the CD “Loup Garou” by Willy DeVille to my attention with his on-the-money review in the November issue. Willy DeVille is a genius, and this CD is outstanding, full of all kinds of “goosebumps” material. Anyone who owns a subwoofer owes it to himself to check out the final track, “My One Desire” — absolutely awe-some low-end energy!

TOM UNANGST
Liverpool, NY

DVD and Laserdiscs

An avid laserdisc fan, I am totally sold on Dolby Digital and can’t wait to upgrade to DVD. I have a separates system and a laserdisc player with an RF output, so I had counted on buying a separate Dolby Digital decoder. But now I see that many DVD-player manufacturers are going to offer on-board decoders. Is there any way a separate laserdisc player could make use of a decoder inside of a DVD player?

So far Pioneer is the only one talking of a player for both laserdiscs and DVD’s, but even its high-end combi-model won’t offer an on-board Dolby Digital decoder. Is there some technical reason that is not feasible?

If the makers of DVD are looking to take over the laserdisc market, they need to be a little warmer to current laserdisc fans. Even at the liberal rate of 1,000 DVD titles per year, when they ever get started, it will take close to a decade to catch up to laserdiscs.

SCOTT SMITH
Inman, SC

A laserdisc player could not use the Dolby Digital decoder inside a DVD player unless the DVD player was equipped with a special input to allow access to the decoding circuits by an outside source. As far as we know, only three DVD players with onboard decoders are planned initially, and none have this input. As for including a decoder inside a combined laserdisc/DVD player, it would drive up the cost.

Inaudible Refinements?

In Daniel Kumin’s November article on multichannel amplifiers, he states that “Few if any of us can hear the difference between 0.5 and 0.05 percent total harmonic distortion.” From what I’ve read, few people can reliably detect 1.0 percent distortion, much less anything lower. As most woofers have 2 to 10 percent distortion at their low ends, why worry about hundreds of a percent?

In “Digital Audio 101” in the same issue, Ken Pohlmann says that “… music contains very little energy above 20 kHz, and most people cannot hear frequencies above that.” Once again, from what I’ve read, most people’s hearing has a high end that peters out before 18 kHz, and if you’ve aroused your ears at a lot of clubs and live concerts, or through headphone use, you probably couldn’t hear the whine of a flyback transformer in a television, which is substantially below 18 kHz. Does Mr. Pohlmann really know people with ears able to discern frequencies anywhere near 20 kHz, and does he have recordings with music near that upper limit? I’m sure I don’t.

DAVID SECCORD
Philadelphia, PA

Mr. Kumin’s point was, as you say, that vanishingly small distortion percentages don’t matter, and Mr. Pohlmann’s was that ultrasonic frequencies are more of interest to dogs and bats than music lovers.

Sold on Digital

Sometimes, for curiosity’s sake, I’ll compare the same album on LP and CD. Most times I prefer the digital version, but occasionally I like the analog better. Almost always, however, the reason is a poor remastering job for a particular CD and not the digital medium itself.

I think the reason some people prefer vinyl and tape is because they were brought up with those media and enjoyed many fine experiences while listening to predigital recordings. Also, the inherent quietness of digital audio sometimes gives a sense of sterility to music that may be absent from the noisier analog version. But in terms of the overall pleasure I get from reproduced music, I am totally sold on digital.

DANIEL J. STOEHR
Burlington, WI

Fisher Studio 150 Changer

Because I am about to purchase a 100-CD changer, I was quite interested in Daniel Kumin’s test report on the Fisher Studio 150 DAC-1506 changer in the December issue. I’m sure you’ve noticed by now the error of substituting a comma for a decimal point in the defect-tracking figure, which came out as 1.25 meters. But I’m a little confused by the linearity figure of +7 dB in the same measurements box. Is that really correct? If so, is +7 dB good or bad?

CHARLES OSCAR CUMMINGS
Mountain View, CA

We apologize for the defect-tracking entry, which should have read 1,250 mm (micrometers), not mm (millimeters). The linearity figure of +7 dB at -90 dBFS is correct as printed, and it is unusually high. A CD player’s low-level linearity should be as close to 0 dBFS as possible, and deviations as large as +7 dBFS might be audible on some signals. Remember, however, that the error was evident only on extremely low-level signals.

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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Energy's Audissey bipolar towers radiate 60 percent of their output from the front, 40 percent from the rear to combine spaciousness with pinpoint imaging. The two-way, 40¼-inch-tall EA-3.2 (left) has two front 5½-in woofers, one rear 5½-in woofer, and 1-in dome tweeters mounted front and rear. The three-way EA-5.2, 45¼ inches tall, adds a pair of side-firing 8-inch bipolar subwoofers.


**MAGNEPAN**

Magneplanar MGLR1 main speaker ($850 a pair) is a 15 x 51 x 1½-inch dipole panel rated down to 60 Hz. The MGCC1 center-channel speaker ($750), measuring 35 x 10 x 8 inches, has a curved planar diaphragm for wide horizontal dispersion. The 8¼ x 45 x ¼-inch MGSS1 dipole surround ($425 a pair) can be hung from a ceiling or wall-mounted with a hinged bracket that lets it lie flat when not in use. The MGLR1 and MGCC1 come with natural, black, or pickled-oak wood trim and off-white, black, or gray fabric; the MGSS1 is available with white, black, or gray fabric. Magnepan, Dept. SR, 1645 9th St., White Bear Lake, MN 55110.

**TOSHIBA**

The XB-200 A/V receiver from Toshiba offers built-in Dolby Digital and Dolby Pro Logic decoding and a power rating of 100 watts for each of its five main channels. It has six audio inputs (one PCM digital) and six video inputs (two S-video). Among the XB-2000's other features are five stereo ambience modes, an on-screen graphical interface, and a programmable remote.


**AMC**

The T7 AM/FM tuner from AMC lets you store up to thirty preset stations, all accessible through the infrared remote control. Other remote options include AM/FM band selection and electronic up/down tuning. Mono/stereo switching is provided to clean up reception of distant signals, and the use of high-grade components installed on a double-sided, fiberglass through-hole-plated circuit board is said to insure good reception and sound quality.

Price: $350. AMC/Weltronics, Dept. SR, P.O. Box 80584, San Marino, CA 91108.

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Price: $350. AMC/Weltronics, Dept. SR, P.O. Box 80584, San Marino, CA 91108.
NEW PRODUCTS

TANNY

Tannoy’s home-theater speakers include the D50 tower ($1,200 a pair), with an 8-inch woofer and concentric 1-inch gold/aluminum dome tweeter in a 32-inch-high cabinet finished in black or rosewood vinyl; the D6C center speaker ($500 in black vinyl), whose 6½-inch woofer has the same 1-inch concentric tweeter; the D5R surround ($450 a pair in paintable ivory), whose 5-inch woofer has a concentric 1-inch aluminum-dome tweeter; and the PS115 15-inch powered subwoofer ($1,250), in black vinyl, with a 125-watt amp, and low-end response to 33 Hz (-3 dB). Tannoy, TGI, Dept. SR, 300 Gage Ave., Unit #1, Kitchener, Ontario N2M 2C8.

Pinnacle's Digital Sub 250 and Digital Sub 350 powered subwoofers use efficient digital-switching amplifiers rated to deliver 250 and 350 watts, respectively, without massive heat sinks. The Sub 250 has a 12-inch woofer in a sealed box; the Sub 350 has two 12-inch woofers in a compound-compression cabinet.

Both cabinets are finished in black vinyl and measure 14½ x 15 x 15 inches. Low-end limits are given as 25 Hz for the Sub 250, 23 Hz for the Sub 350, both at -3 dB. Prices: Sub 250, $795; Sub 350, $1,000. Pinnacle, Dept. SR, 101 Commercial St., Plainview, NY 11803.

SOUNDSTREAM

Soundstream’s Reference 300SX stereo car amplifier can be configured either for high power output, delivering 50 watts per channel into 4 ohms, or for high current output, delivering 25 watts per channel into 4 ohms or up to 150 watts per channel into ½-ohm loads. Integral low- and high-pass crossovers are fixed at 75 and 150 Hz, respectively. The 300SX is compatible with Soundstream’s Airbass keyfob remote bass control. Price: $399. Soundstream Technologies, Dept. SR, 120 Blue Ravine Rd., Folsom, CA 95630.

NEAR

NEAR’s 15M II speaker contains a plastic vibration absorber (see inset) that is said to improve clarity and imaging. Designed by Tekna Sonic, the heat-sink-like absorber dissipates panel vibrations by converting them to minuscule amounts of heat. The 15-inch-tall 15M II, finished in black ash laminate, also has a proprietary 6½-inch metal woofer and a 1-inch titanium tweeter. Frequency response is given as 42 Hz to 21 kHz ±2 dB. Price: $799 a pair. NEAR, Dept. SR, 12 Foss Rd., Lewiston, ME 04240; www.audiolit.com.

ATI

The AT1506 amplifier from ATI has six high-current channels rated for 150 watts each into 8 ohms, but it can be reconfigured for five channels (4 x 150 watts, 1 x 450 watts), four channels (2 x 150 watts, 2 x 450 watts), or three channels (3 x 450 watts). Measuring 17 x 7 x 17 inches and weighing 88 pounds, the amp features a 13-gauge steel chassis, three toroidal transformers, gold-plated input connectors and binding posts, signal LED's, and a seven-year parts-and-labor warranty. Price: $1,995. Amplifier Technologies, Inc., Dept. SR, 19528 Ventura Blvd. #318, Tarzana, CA 91356.

Pinnacle, TGI, Dept. SR, 300 Gage Ave., Unit #1, Kitchener, Ontario N2M 2C8.

Soundstream Technologies, Dept. SR, 120 Blue Ravine Rd., Folsom, CA 95630.

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NEW PRODUCTS

**VOGEL’S**

Vogel’s CLB 20 clamping speaker mount holds speakers from 3 to 12 inches deep and weighing up to 44 pounds. Made of black steel, it allows the speaker to tilt as much as 5 degrees up or 15 degrees down and to swivel horizontally ±90 degrees. The design is said to minimize transfer of vibrations from speaker to wall. Price: $60 a pair. Vogel’s, Dept. SR, 303 E. Wacker Dr., Suite 412, Chicago, IL 60601.

- Circle 129 on reader service card

**CASTLE ACOUSTICS**

The Tay from Castle Acoustics is a two-way, bass-reflex speaker with a 5-inch, injection-molded woofer and a 1-inch polyamide-laminated soft-dome tweeter. The 17-inch-tall speaker, shown in walnut and available in nine wood finishes, features gold-plated terminals that allow biamping. Price: $749 a pair; $869 a pair in rosewood or yew. Castle Acoustics, imported by QMI, Dept. SR, 7 October Hill Rd., Holliston, MA 01746.

- Circle 131 on reader service card

**NHT**

NHT’s VT-1.2 home-theater speaker system is anchored by the 38-inch-tall VT-1.2 tower. It has a side-mounted 8-inch woofer, two 4½-inch midrange drivers, and a 1-inch dome tweeter. Switchable modes optimize imaging for music or movies. The VS-1.2 center/surround satellite is similar but omits the 8-inch woofer. The VT-1.2 is finished in black laminate, the VS-1.2 in black or white laminate. Prices: VT-1.2, $1,100 a pair; VS-1.2, $300 each. NHT, Dept. SR, 535 Getty Ct., Benicia, CA 94510; www.nhthifi.com.

- Circle 130 on reader service card

**ELCOM**

The ezAudio system from Elcom pipes music around your home on AC house wiring. The transmitter plugs into any wall outlet and accepts a line-level stereo audio input. The receiver plugs into an outlet at the remote location and offers line-level, headphone, and amplified (speaker) outputs rated at 2 watts peak and volume, balance, bass, and treble controls. Price: $150; extra receiver, $90. Elcom, Dept. SR, 78 Great Valley Pkwy., Malvern, PA 19355; www.elcomtech.com.

- Circle 132 on reader service card

**AUDIOSOURCE**

AudioSource’s PRE/TNR Two stereo preamp/tuner is intended for music playback or to mate with an AudioSource surround processor for home theater. Its seven inputs include tape, CD, tuner, phono, and video 1, 2, and 3. The AM/FM tuner has eighteen presets, selectable from the front panel or the supplied remote control, as well as auto/manual tuning and mono/stereo modes. Price: $599. AudioSource, Dept. SR, 1327 N. Carolan Ave., Burlingame, CA 94010.

- Circle 133 on reader service card
Audiophiles are getting into metal.

INTRODUCING THE DIE-CAST ALUMINUM MICRO90 SYSTEM FROM BOSTON ACOUSTICS.

Regardless of your musical leanings, the new Boston Micro90 will alter your view of subwoofer/satellite systems. One reason: The satellites are die-cast from an aluminum alloy, creating a housing of incredible strength and rigidity. So all of the speaker’s energy is projected as pure, clean acoustic output instead of being wasted as cabinet vibration. That’s how a Micro90 satellite, which fits in the palm of your hand, can fill a room with astonishing sound. Its anodized aluminum tweeter with AMD handles lots of power, yet reproduces highs with virtually zero distortion. And its optional swivel-mount pedestals make for simple shelf or wall mounting. The Micro90’s powered subwoofer, with its clean 75-watt amp and 8-inch DCD bass unit, produces enough bass to satisfy fans of both Ozzy and Offenbach. Best of all, the Micro90 is available in a complete home theater package, with a matching die-cast center channel and your choice of direct or diffuse-field surrounds. Hear the Micro90 at your Boston dealer.
**Double Center Channel?**

**Q** An associate of mine uses six identical speakers in his Dolby Digital surround system, two of them installed in a left-right arrangement for what he claims is a "stereo center channel." I assume his receiver has only a single center-channel amplifier, so wouldn't he be listening to dual mono in the center rather than stereo? And if the center amp is driving two speakers rather than one, wouldn't that put their level out of balance with the rest of the system?

**GARY E. Potts**
Sunnyvale, CA

**A** The center signal is indeed mono, although some receivers do provide two speaker terminals for it on the thinking that someone might want to use speakers above and below or on either side of the TV rather than one speaker above or below it. But this can defeat the purpose of the center channel, which is to position dialogue and other central material firmly in the middle. Feeding the center signal to speakers spread out on either side of the screen means that anyone sitting off-axis will locate the center material to the closer speaker. And any two speakers reproducing the same material can interfere with one another in funny ways that may reduce intelligibility.

As for any level imbalance, it would be minimal and easily corrected when balancing the various speaker levels with the surround processor or receiver. Of more concern is that the two center speakers are probably wired in parallel and thus present a lower impedance to the center-channel amplifier than it might be able to handle.

**Pro Gear at Home**

**Q** I occasionally notice equipment meant for professional use under a "sound-reinforcement" designation. Some of the amplifiers are rated at many hundreds of watts and sell for very reasonable prices. Of course, the professional gear is probably more rugged than reproduction, may be tailored to the demands of a particular instrument. With pro equipment, you will likely also find controls included that you will never use (but will pay for), or controls missing that you need, and some designs make compromises in performance for the sake of ruggedness. Still, lots of pro gear could function very well in a home system; power amplifiers, for example, are often identical whether you buy them for the home or the studio.

**B. J. MACDONALD**
Silverdale, WA

**A** It might or might not. The basic criteria of good audio performance — flat frequency response, low distortion, and so forth — are the same whether the equipment is for domestic or professional use, but there may be other factors that make professional gear inappropriate for the home. Sound-reinforcement equipment is designed to allow an audience to hear what's happening on stage or at a podium or pulpit, and it may well give higher priority to intelligibility or power than to strict linearity. Equipment designed for sound production, rather than reproduction, may be tailored to the demands of a particular instrument. With pro equipment, you will likely also find controls included that you will never use (but will pay for), or controls missing that you need, and some designs make compromises in performance for the sake of ruggedness. Still, lots of pro gear could function very well in a home system; power amplifiers, for example, are often identical whether you buy them for the home or the studio.

**Concealed Subwoofer**

**Q** For aesthetic reasons, I am considering locating the subwoofer of a three-piece speaker system in a lower compartment of a wall storage unit. It will radiate from within the compartment through an opening covered with speaker cloth. Is this likely to impair the audio performance of the subwoofer?

**JEFF BERKIN**
Springfield, VA

**A** As long as it doesn't set up annoying audible vibrations in the wall unit itself, concealing a subwoofer this way can work well. But if you don't have a very solid wall unit, you may need to find a way to isolate the subwoofer from its compartment to keep it from shaking the cabinet.

The other main drawback of this setup is that subwoofers can be very sensitive to position when it comes to things like standing waves in the listening room. The usual cure is to move the speaker slightly to smooth out response irregularities — even a few inches is often enough — but you won't have that option in such a fixed location. Nevertheless, if the visual aspects of the system are of top importance, it's certainly worth giving this arrangement a try.

**Curses, Foiled Again!**

**Q** I have several CD's that consistently skip when they reach a favorite passage despite repeated cleaning and buffing of the playing surface. Taking the advice you gave an earlier reader, I checked the label sides by holding the discs up to the light, and, sure enough, there were the scratches. I solved the problem by Scotch taping small snippets of aluminum foil, shiny side down, over the scratches, and now the discs don't skip. Is this a common technique?

**JOHN MAYHAN**
Harrisburg, PA

**A** It's a new one on me! If it really works reliably, it may be that the foil offers enough reflectivity so that the laser doesn't see the scratch as a gap and thus doesn't skip. Perhaps the scratch affects only the CD's thin reflective layer and not the data pits below, and the foil is filling in. Or maybe the foil is giving the error-correction circuits the opportunity to replace the missing data. Still, if it stops the skipping...

My only reservation would be putting tape on the disc's surface. Lots of disc owners who have stuck identification labels to the label sides of their CD's have been horrified to find that the adhesive has eaten into the lacquer coating, ruining the discs. That could happen with your procedure as well, though it may be an acceptable tradeoff if a disc is otherwise ruined by the scratch you're fixing.

**Dolby Digital Compatibility**

**Q** I have the opportunity to buy either a receiver with a THX processor or one with a Dolby Digital (AC-3) decoder. I still want to be able to decode my surround-encoded videocassettes until I can buy an AC-3 capable laserdisc player. If I buy the THX unit, will I be able to decode both analog and digital signals? If I choose Dolby Digital, will it be compatible with my existing videotapes?

**GILBERTO IZQUIERDO**
Caracas, Venezuela

**A** There may be some confusion of terminology here. When you refer to "digital signals" I assume you mean 5.1-channel Dolby Digital and not the matrixed stereo signal found on virtually all laserdiscs today. That signal is essentially a digital version of the Dolby Surround-encoded signal commonly delivered by the analog hi-fi tracks on a videocassette, and it is intended for four-channel playback on a Dolby Pro Logic decoder. So far, all Dolby Digital receivers (but only some add-on processors) have a Dolby Pro Logic mode, so if you buy a Dolby Digital receiver, you'll be able to play back those Dolby Surround soundtracks as well as Dolby Digital 5.1 soundtracks found on laserdiscs and future DVD's.

THX Home Cinema was originally designed as an enhancement of the Dolby Pro Logic decoding process. A version for Dolby Digital, called THX Home Cinema 5.1, has also been introduced, however, and at least a couple of pricey receivers have appeared featuring both Dolby Digital decoding and THX 5.1 certification. Any other THX receiver you purchase, however, will have Pro Logic decoding and the THX Pro Logic enhancement but will not decode AC-3 laserdiscs or DVD's. You could add an outboard Dolby Digital decoder for that later on, but it wouldn't necessarily have THX 5.1 processing.

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.
"It's been a first for me to be able to listen to my own work on equipment that is so true to life."

—Michael Tilson Thomas
Music Director, San Francisco Symphony
Artistic Director, New World Symphony

When asked why he had four Parasound high-end audio systems installed throughout his home, Michael Tilson Thomas said it's because his favorite music system has over 100 musicians and doesn't fit in his Living room.
A Tale of Two CD’s

It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us. It was the Year of our Lord one thousand nine hundred and ninety-six. Technological genius had devised two kinds of optical discs, both promising fortune for their inventors and delight for their purchasers. But instead of one story of twin success, there came about two very different tales.

The compact disc was called the greatest consumer-electronics product ever. When the time came to devise a successor to the CD, everyone expected it would enjoy great acclaim. Ominously, the DVD format had very troubled origins, with Sony/Philips and Toshiba/Time Warner as competing and jealous corporate parents. However, a reunification was brokered by the computer industry, which, acting like a wise godfather, paved the way for a remarkable technological achievement. DVD provides storage for a staggering 17 gigabytes (GB) of data, the ability to play hours of high-quality video and multichannel sound, and many remarkable consumer features. The technology is so good that early in 1996 prognosticators fell all over themselves, each worried that he would underestimate the market success of DVD. Some forecasters predicted that 250 DVD movies would be available by Labor Day and that 3.7 million U.S. households would buy DVD players in the first twelve months of availability (dwarfing the 300,000 CD players sold in that format’s first year). One demographic survey breathlessly predicted that over 80 million DVD players would be sold by the year 2000.

Unfortunately, dark clouds formed prior to DVD’s Labor Day launch. The consortium was shaken when Philips and Sony temporarily threatened to collect their share of the patent royalties separately from other DVD patent holders, potentially creating havoc for would-be DVD manufacturers who’d have to pay licensing fees. Other issues arose. It was agreed that manufacturers could decide whether or not their DVD players would also play audio CD’s. To preserve the movie industry’s system of staggered worldwide theatrical release schedules, it was decided that DVD movies would contain codes so that discs from a certain geographical area would be playable only in that area. And at this writing, it is unclear whether DVD movies will be priced for sale to consumers (say, at $25 apiece) or to stores for rental (at $80 apiece). It is also unclear whether DVD movies will be released simultaneously with their videotape versions or be intentionally delayed, thus diminishing DVD’s attractiveness to consumers.

Foremost among DVD dilemmas is copyright protection. Hollywood studios
will not release movies on DVD until technical and legal protection is in place. They insist on both digital-to-analog protection, so that consumers cannot copy DVD movies to analog videotape, and digital-to-digital protection, so that consumers cannot copy DVD movies onto any digital medium. They also insist on new federal legislation, so that anyone who manufactures or sells a device to defeat copy protection can be criminally prosecuted. In addition, it appears that the content of DVD movies will be scrambled and encrypted, which means only manufacturers who purchase a license will be able to make DVD players with the descrambling circuitry required to play movies. While all these issues are debated, DVD movies are on hold. Without DVD movies, there will be no DVD hardware for the audio/video market. The prognosticators have been steadily whitewashing down their once-rosy predictions.

Meanwhile, a far different story is being played out for the CD-RW (CD-ReWritable) format formerly known as CD-E, or CD-Erasable. CD-RW drives allow users to read, record, and rewrite CD-RW's, read and record CD-R's, and read all CD-ROM's and audio CD's. CD-RW is thus a universal format, but future CD-ROM and audio CD players will have to be slightly modified to be able to play CD-RW's. The CD-RW format uses phase-change technology in which a recording layer, when heated by a recording laser, switches from a reflective crystalline state to a less-reflective amorphous state, thus allowing a reading laser to distinguish between binary states. This phase change can be cycled 100,000 times or more without loss of reliability. CD-RW lets computer users drag and drop, save, modify, and delete files on a removable disc selected by letter or icon — much like a hard drive.

Whereas DVD still languishes, the final physical format specification for CD-RW has been released. CD-RW drives cost only slightly more than CD-R drives, and prices are expected to fall. At least for now, however, only computer users will enjoy CD-RW. While the computer industry has always welcomed recordability, the entertainment industry has always feared and loathed it. That is why the CD-R computer market is blossoming and the CD-R audio market, chained with restrictions, is not. That is why press releases about CD-RW do not mention its audio applications. The CD was perhaps the audio industry's greatest invention, but its greatest incarnation, CD-RW, will make profits for the computer industry.

Furthermore, the computer industry now appears to be taking the lead in DVD technology. Movies were supposed to lead DVD to glory, but while Hollywood dithers, the computer industry has enthusiastically endorsed DVD. Several computer makers have announced that DVD drives will be standard equipment on some of their new personal computers, and software developers have begun jumping on board. The movie industry's great expectations for DVD have been at least deferred, and possibly permanently dampened, because of the urge to protect its property with many padlocks and chains. Meanwhile, the computer industry is racing ahead with DVD and offering its customers the rewritable CD-RW as well.

It's remarkable that two technology industries, the audio/video entertainment industry and the computer industry, can take such radically different approaches toward their intellectual property. Certainly, property owners should protect their property, but technology often changes the rules that determine how a property's value can best be realized. The DVD and CD-RW formats have dramatically changed those rules of valuation, and each disc will bring rewards to the companies that understand the new reality. But companies that take a Scrooge-like attitude will have the dickens of a time competing against those more enlightened forces.

be a leader? If a mechanically oriented career is what you want, think about the Air Force. It's one road that can take you anywhere. For more information about the United States Air Force, see your local recruiter or call 1-800-423-USAF. Visit us at http://www.airforce.com

Aim High
Remember Vacuum Tubes?

It is a rather sobering thought, for me, at least, to realize that a majority of today's STEREO REVIEW readers have never owned or used an audio product based on vacuum-tube technology. Until the mid-1960's, however, tubes reigned. Solid-state (transistorized) consumer audio products were scarce and often unreliable, besides having a level of performance that fell well short of the standards of tube components of the time. Indeed, the sheer novelty of the early solid-state components (no hot tubes with their glowing heaters!) could have been their principal appeal to audiophiles of the time who, like some of today's "tweaks," were often willing to accept unimpressive reliability and even a lower performance level to establish their credentials as technological connoisseurs or pioneers.

As they say, though, what goes around, comes around. Now, some thirty years later, solid-state circuitry is predominant, and most people regard the vacuum tube as an arcane and exotic relic of a distant past that perversely refuses to disappear from the world of high fidelity. Yet the tube is the technology of choice for some serious and dedicated audiophiles.

Vacuum tubes date back to the early years of this century, although they have evolved considerably since that time. Essentially, a vacuum tube uses a low-level signal voltage to control a much higher voltage, ideally in a linear fashion, or without distortion of the waveform. This process is known as amplification.

Vacuum tubes came (and still come) in a wide variety of sizes and shapes, from peanut-sized miniature types for low-power applications to huge power tubes for radio broadcast transmitters. A characteristic common to all vacuum tubes is a heater supplying electrons that flow from cathode to anode ("plate"), normally under the control of a signal voltage. Amplification is performed by applying a relatively low signal voltage to a grid, which acts as a valve that varies the plate current in accordance with the signal waveform.

I have no intention of offering a rigorous explanation of vacuum-tube technology and circuitry. Obviously, this thumbnail description is grossly oversimplified.

It is meant merely as an aid to readers who grew up in the semiconductor era, a group that heavily outnumbers the dwindling ranks of those of us who remember the vacuum-tube era.

As most audiophiles probably know, the vacuum tube still occupies an honored place in the world of high-end audio. It has steadfastly resisted the otherwise total victory of transistors, and I expect that it will maintain or possibly even expand its status in the coming years.

Let's look at the pros and cons of the tube vs. transistors. A transistor or integrated circuit, which is a large number of transistors and other components constructed as a single assembly, usually costs a small fraction of the price of any comparable vacuum-tube circuit, generates little heat, and typically performs a multitude of functions without degradation for many years.

In contrast, today's vacuum tubes are largely made for specific applications. Some tube types are used in low-level audio applications such as preamplifiers and tuners, while other, larger tubes are designed specifically for power amplifiers. Still larger and more powerful tubes (typically made in Russia, China, or eastern Europe) are available for the amateur radio market.

Not surprisingly, today's vacuum tubes are considerably more expensive than their predecessors. Frankly, I am surprised that they are as affordable as they are. I suspect that there is relatively little development of new or improved tube types and that the manufacturing cost is the principal expense involved.

Have you ever wondered why vacuum tubes are still so much in demand for high-fidelity components? I have, but so far I have not been able to come up with a convincing answer. A tube amplifier is considerably costlier than a comparable transistor amplifier. Tubes have finite lives, although their performance tends to degrade gradually, so the falloff is not always easy to detect in everyday use. Other components may also gradually degrade because of the high ambient temperatures surrounding power tubes. Watt for watt, a tube amplifier is considerably larger and heavier than a solid-state amplifier, and it is bound to run hotter. Its performance is also certain to degrade with time as the tubes age, and the considerable heat generated by any reasonably powerful tube amplifier must be removed from the system by adequate ventilation, frequently aided by one or more fans, which can add mechanical noise to an audio system.

Tube amplifiers in general have output transformers, which contribute substantially to their weight, bulk, and cost as well as possibly affecting their frequency response. Compared with typical solid-state amplifiers, they also have a higher output source impedance (a lower damping factor), which can adversely affect the response flatness through interaction with the load impedance. And they require more maintenance than solid-state amplifiers.

Nevertheless, in spite of these drawbacks and the high initial cost of good tube amplifiers, there's no question about the sincerity of many of the audiophiles who swear by them and seem to have no difficulty in demonstrating their positive qualities.
"...the ultimate home theater system"

VTV, April/May 1996

"I was blown away...awesome."

Widescreen Review, April 1996

The foremost critics of America and Europe agree, Polk's SRT system is "an astonishing achievement."*

Critics have raved about the performance of Polk's Signature Reference Theater system. It uses five proprietary Polk technologies to bring you 'performance without limits' for movies and music.

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*Manufacturer's suggested retail price of "basic" home theater configuration.

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POLICE INCIDENT REPORT:
Officers responded to call from concerned citizen regarding shocking sounds and deep bass vibrations emanating from the house next door. Further investigation revealed source of sound to be occupant's state-of-the-art Pioneer Advanced HomeTheater System. After questioning, officers learned that Dolby Digital (AC-3) technology provides stunning sound reproduction with 6 independent digital channels. System's supercharged audio and video performance was traced to Pioneer LaserDisc player. Cinema Wide System projection monitor identified as source of razor-sharp visuals. Officers then concluded Pioneer Advanced HomeTheater System equal to or better than movie theater experience. END OF REPORT. Call 1-800-PIONEER for a dealer near you.

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B&K AVP1030 Dolby Digital Preamplifier/Tuner

DAVID RANADA • TECHNICAL EDITOR

B&K's AVP1030 preamplifier/tuner is the company's first component offering Dolby Digital (AC-3) decoding. It is also one of the first Dolby Digital components we have tested containing a Motorola AC-3 decoder chip, only the second device of its type to receive approval from Dolby Labs. Aside from that, the AVP1030 is a pretty basic component, free of potentially confusing bells and whistles. For example, beyond Dolby Digital and Pro Logic surround, it provides only two ambience-enhancement modes, Stereo Hall and Stereo Front/Rear, and its AM/FM tuner has just ten station presets for each band.

But the AVP1030 is no plain-jane preamplifier, either, performing many "standard" functions with unusual flair or versatility. For example, you can tune radio stations by entering their frequencies directly with a numeric keypad on the remote control. There are also extensive bass-management facilities incorporating 80-Hz high-pass filters, which are switched into the five main Dolby Digital outputs (front left, center, and right and surround left and right) whenever "small" is selected in a speaker-size setup procedure. Bass removed from any of the main channels is sent to the subwoofer output, which is equipped with an 80-Hz low-pass crossover filter. This turnover frequency and the 24-dB-per-octave low-pass and 12-dB-per-octave high-pass crossover slopes make the preamp a good candidate for use with THX-approved home-theater speaker systems and other speakers that can work with an 80-Hz crossover frequency. Speaker systems requiring higher crossover points will work, too, but you'll have to turn the AVP1030's subwoofer output off and feed its front left/right outputs to an external crossover, such as the kind often built into a powered subwoofer. (In that case, the AVP1030's "large" setting should be used for the front speakers and the "small" setting for the other speakers.) The preamp has no other tone controls or filters.

Except for the power-cord connector, the master power switch, and two F-connectors for attaching the radio antennas, the AVP1030's rear panel is pretty much covered with RCA jacks. These will accommodate four A/V sources (two can be VCR's) and two audio-only sources such as a CD player and a cassette deck. That might not seem like enough audio inputs, but practically every one can be fed either analog or SPDIF digital signals. In addition to analog RCA inputs for all sources except the built-in tuner, there are coaxial digital audio inputs for all four A/V sources, the CD player, and an external digital "tuner," which can be a digital cable feed, a direct broadcast satellite decoder, or, at some point in the future, a digital radio tuner. Which input gets what type of signal is controlled by a setup procedure, but you can override that selection with the remote control. You could, for example, have different CD players connected to the digital and analog CD inputs, greatly increasing the AVP1030's input capabilities.

In addition to two identical TV-monitor outputs, there are twelve volume-controlled audio outputs: front left/right, rear left/right, center (two identical outputs), subwoofer (two identical outputs), and stereo line-level (two sets of outputs that carry the same signals as the front left/right outputs). There are no AC convenience outlets or optical digital inputs, and there is no phono input. There is also no internal AC-3 RF demodulator, which is essential for decoding Dolby Digital signals supplied by laserdisc-player RF outputs. So if you want to play laserdiscs with Dolby Digital soundtracks, you'll need an external demodulator between the laserdisc player...
TEST REPORTS

and the preamp. B&K's own DT1 multi-input RF demodulator costs $200 if bought with an AVP1030, or $498 if purchased separately.

The lack of an internal RF demodulator is not a major disadvantage if you plan to forgo Dolby Digital laserdiscs in favor of one of the new DVD players, which at this writing were expected to reach store shelves sometime early this year. Most DVD players will have SPDIF digital audio outputs that can also carry Dolby Digital signals, and these outputs will plug directly into any of the AVP1030's digital inputs. Unfortunately, though, the AVP1030 does not accommodate S-video signals, much less component-video signals, the two best video-output modes used in the DVD format; it offers only standard composite-video connectors. For home-theater perfectionists, the AVP1030's lack of S-video facilities may be a decisive factor.

Although the front-panel controls provide enough flexibility for basic functions, the AVP1030 is most easily operated via its remote control. And that's also the only way to access the preamp's full potential, which includes some rare refinements. For instance, after setting overall speaker balances using the built-in surround-sound test tone, you can offset levels of the subwoofer, center, or surround speakers by ±6 dB each without changing the original setup balances. This will come in handy with some program material. Furthermore, you can save, for instant recall, any offset settings along with the selected input, surround mode, and overall volume setting in one of twenty programmable A/V presets, each of which can be assigned a special name.

Another important refinement of the AVP1030 is its extremely rare ability to adjust surround-sound speaker balances by increments of only half a decibel, fully four times more accurate than the 2-dB increments common among A/V receivers. The AVP1030's small step size is an absolute must for proper speaker balancing with critical surround-sound material.

DOLBY DIGITAL (AC-3) PERFORMANCE

All data obtained with digital AC-3 signals from Dolby AC-3 test disc: subwoofer output switched off.

FREQUENCY RESPONSE
from L.R.C 20 Hz to 16 kHz +0.2, -0.3 dB
surround L.R 20 Hz to 16 kHz ±0.2 dB

DISTORTION
(worst case, THD+N, 1 kHz, without/with signal)
left front 0.06%
left center 0.14%
left surround 0.13%

decibels referred to digital full-scale

DOLBY PRO LOGIC PERFORMANCE

All data for analog input signals, no subwoofer in speaker configuration. output volume at 0-dB setting.

FREQUENCY RESPONSE
("large" center-speaker setting)
front 20 Hz to 20 kHz +0.2, -0.2 dB
center 20 Hz to 20 kHz +0.2, -0.2 dB
surround 20 Hz to 6.92 kHz +0.3 dB

NOISE (A-wid) 76.5 dB
center 76.3 dB
surround 74.5 dB

DISTORTION (THD+N, 1 kHz)
front 0.07%
center 0.08%
surround 0.08%

MEASUREMENTS

SURROUND-DECODER INPUT-OVERLOAD
MARGINS (at 1 kHz)
from (re 2 volt input) +0.65 dB
center (re 1.4 volt input) +3.6 dB
surround (re 1.4 volt input) +3.6 dB

SURROUND-CHANNEL NOISE-REDUCTION
CALIBRATION ERROR
re Dolby level (251 mV/-15 dBFS*) 0 dB

CHANNEL SEPARATION (worst case)
surround out, center driven 51 dB

STEREO (TWO-CHANNEL PERFORMANCE)
Except as noted, all data for analog input signals.

OUTPUT AT CLIPPING
(volume at +15 dB) 9.2 volts

decibels referred to digital full-scale

DISTORTION
(0-dB gain, 0.5-volt output) 0.018%

SENSITIVITY (input trim at 0-dB default)
CD/laserdisc 189.5 mV

INPUT OVERLOAD LEVEL (re 2 volt input)
CD/laserdisc (direct mode) +11.3 dB

NOISE (re 0.5 volt output)
CD (500 mV input) -84.4 dB

ANALOG INPUT FREQUENCY RESPONSE
(direct mode) 20 Hz to 20 kHz ±0.01 dB

DIGITAL INPUT DISTORTION
at -20 dBFS* <0.04% 20 Hz to 20 kHz

DIGITAL INPUT FREQUENCY RESPONSE
(20 Hz to 20 kHz) de-emphasis off +0.13, -0.23 dB
de-emphasis on (see text) +0.2, -0.4 dB
* decibels referred to digital full-scale

TUNER PERFORMANCE
All figures for FM only except frequency response.

SENSITIVITY (50-dB quieting)
mono 22 dBf
stereo 25 dBf

NOISE (at 65 dBf)
mono 75 dBf
stereo 66 dBf

DISTORTION (THD+N at 65 dBf)
mono 0.52%
stereo 0.40%

CAPTURE RATIO (at 65 dBf) 1.75 dB

AM REJECTION 60 dB

SELECTIVITY
alternate-channel .55 dB
adjacent-channel .5 dB

PILOT-CARRIER LEAKAGE
19 kHz -66 dB
38 kHz -61 dB

HUM -73 dB

CHANNEL SEPARATION
100 Hz 37 dB
1 kHz 39 dB
10 kHz 29 dB

FREQUENCY RESPONSE
FM 30 Hz to 15 kHz ±1, -0.5 dB
AM 75 Hz to 2.5 kHz ±6 dB; +14 dB at 45 kHz

STEREO REVIEW FEBRUARY 1997
What does it take to build the finest in-wall speaker? Quite simply, better design execution and better materials. So rather than the typical flimsy plastic parts, Paradigm in-walls use a rigid aluminum diecasting that combines the main chassis, mid/bass driver chassis and tweeter faceplate into a single ultra-rigid unit. Instead of barely adequate mounting hardware made of plastic parts, metal clips etc., we use an ultra-rigid diecast aluminum mounting bracket. Add Paradigm’s renowned driver technology and seamless dividing networks, and the result is vastly superior sound, for both music and home theater.

So don’t lower your expectations when it comes to in-wall speakers. Visit your nearest AUTHORIZED PARADIGM DEALER and listen to the spectacular performance of Paradigm in-wall speakers today!
Engineered by world renowned B&W Loudspeakers in harmony with award winning industrial design, Solid Solutions offers the most intelligent approach to integrating great sound and great style into your home. From the small, elegantly sculpted front, center, and surround sound speakers, to our all new incredibly powerful subwoofer featuring “Flow-port” technology, Solid Solutions reproduces all of the excitement from your favorite audio and video sources.

Easy to set up. Easy to look at. Easy to afford. It's the elegant solution to better sound. Anywhere.

Then ... just sit back and enjoy the show.

Solid 1996 Industry Accolades Include:

- Excellence in Design Award
  Audio Video Interiors

- Design and Engineering Award
  International Winter Consumer Electronics Show

- HiFi Grand Prix – Product of the Year
  Audio Video International
**TEST REPORTS**

The AVP1030 does not generate a display on your TV screen — a blessing considering how distracting most such displays are — so the front panel's alphanumeric fluorescent readout is essential for operational feedback. The display usually indicates only the selected input and surround mode. Only when you change the volume does it show the volume setting, in decibels relative to approximately a unity gain (0 dB). The accuracy of the volume control's 1-dB steps is unusually good (0 dB). The accuracy of the volume relative to approximately a unity gain is essential for operational feedback.

Once we learned the fine points of operating the remote control, the AVP1030 proved to be easy to use and an excellent performer during listening tests, with noticeably low background noise levels in all modes. Dolby Pro Logic decoding (also performed by the Motorola chip) was cleaner than we are used to hearing with pre-emphasized music, you can always feed the CD player's analog outputs to the preamp, taking advantage of the multiple input capability mentioned earlier. It is a strange lapse, however, and unprecedented in our experience.

The only anomaly in the AVP1030's overall average tuner performance was a truly weird AM frequency response, which had a large (also deliberate?) boost that peaks at low frequencies, or at least what passes for low frequencies in AM.

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With one puzzling exception, the AVP1030 performed extremely well in lab tests through both its analog and digital inputs. Its response was very flat, and noise and distortion were low in all modes. As usual, the frequency spans for our Dolby Digital response measurements were limited by the inadequacies of Dolby Labs' AC-3 test laserdisc, which turns out that our measurements of AC-3 noise and distortion, both in this and in previous tests, may also be limited by that disc, some of whose signals originated in the analog domain. (Dolby has promised a new, computer-generated AC-3 test disc.) Nevertheless, we got very good AC-3 readings from the AVP1030.

The puzzling exception I referred to is that the preamp does not perform de-emphasis of digitally pre-emphasized program material fed in through an SPDIF input, hence the outrageous stereo mode response (+9.2, -0.4 dB) with digital de-emphasis supposedly turned on. When we asked B&K about this, the company said that it was a deliberate design decision that should affect playback of very few recent recordings. If you come across a CD with analog decoder-chip circuits, and Dolby Digital performance was as effortlessly spectacular as we have ever heard it.

Our only reservations about the AVP1030's sonics concern its two auxiliary surround modes. The one that you'd think would be most useful for enhancing music, Stereo Hall, produces a distinct loss of separation between the front left/right channels, and the subsequent loss of spaciousness isn't made up for by the single delayed monophonic artificial reflection sent to the surround speakers. The Stereo Front/Rear mode could have produced some very effective musical ambience enhancement if the rear channels had been provided with some adjustable time delay, but they are not. As it is, Stereo Front/Rear is most useful for getting sound all around your listening room for background music at parties.

On the whole, the B&K AVP1030 is best suited for those desiring topnotch Dolby Pro Logic and Dolby Digital performance in a compact and handsome control center.
Boston Acoustics Micro90
Three-Piece Speaker System

T he so-called “subwoofer/satellite” speaker system has been a mainstay of home audio ever since the three-piece format was popularized in the late 1980's. By transferring the bulk of the bass duties from the main speakers to a separate bass module, designers can produce small, decor-friendly satellite speakers that can be easily positioned and oriented for optimum imaging. The bass module, which usually handles frequencies below about 150 Hz, can then be located for minimum visibility (such as behind a sofa) or maximum low-bass output (perhaps in a corner).

In a typical three-piece system, the satellite speakers each contain a small (2- to 6-inch) driver, sometimes accompanied by a tweeter, and the bass module contains one or two moderate-size woofers, often in a multichamber enclosure designed to enhance bass response. The actual low-frequency limit of such systems usually falls somewhere between 40 and 80 Hz, which in the case of many subwoofer/satellite systems makes the use of the term “subwoofer” a misnomer (a true subwoofer should be able to play well below 40 Hz). While some low-price three-piece speaker systems include a passive bass module that must be driven by the music system’s main amplifier, the better sub/sat systems are equipped with powered bass modules that contain their own dedicated amplifiers and active crossovers.

The Boston Acoustics system under test is available in two versions: the three-piece Micro90 for stereo music systems and the four-piece Micro90t ($1,000), which adds the Micro90c center-channel speaker, for home-theater applications. (The company recommends its VRS Micro speaker for surround-channel duties.) Common to both systems is a pair of Micro90x two-way satellites and the Micro90pv powered bass module.

The Micro90x satellite enclosures, made of die-cast aluminum, are extremely rigid and surprisingly heavy. Each satellite contains a 3½-inch cone driver and the same high-quality 1-inch aluminum-dome tweeter used in the company’s top Lynnfield VR line of home-theater speakers. The tweeter’s resonance frequency (25 kHz) is well above the audible range, and it crosses over to the cone driver at 3.8 kHz. The cone driver is computer-designed with the aid of finite-element analysis to optimize its performance in a small vented enclosure. The result is a response that extends down to about 135 Hz, with lower distortion and better power handling than most conventional drivers of the same size, from an enclosure less than 7 inches tall.

The Micro90pv bass module is a separate wooden cubical box containing an 8-inch cone driver, a 75-watt amplifier, and an electronic low-pass crossover network with a steep, 24-dB-per-octave slope whose -3-dB point can be varied continuously between 50 and 150 Hz (135 Hz is the recommended setting for the Micro90x satellites). The enclosure is vented through two ports on its rear panel.

The controls on that rear panel include the crossover knob, a volume knob, and two miniature toggle switches for polarity (0 or 180 degrees) and power. The power switch has three positions: on, off, and auto. The auto mode is recommended for most systems since it turns the module on when a signal is detected and automatically shuts it off if no signal has been present for 15 minutes.

The Micro90t system was clearly designed for flexibility of installation. The satellites can be placed on shelves with the included self-adhesive feet or mounted on the wall using the supplied keyhole brackets or the optional MRB brackets, which provide additional pivoting capability and double as pedestal stands. The speakers can also be installed on other kinds of stands using the threaded inserts in their bases.

Wiring the Micro90 speakers to the main system is easy. Since the bass module has no loop-back high-pass filter for the satellites, they are driven directly from the speaker outputs of the system amplifier or receiver. The subwoofer, however, can be hooked up in several ways. The simplest way...
is to connect it directly to the same speaker outputs that feed the satellites. Alternatively, the subwoofer can be driven through its line-level input jacks from a receiver or preamp’s line-level outputs (not the tape-recording outputs, whose level is fixed).

We tested the Micro90 system with the satellites on 26-inch stands, about 8 feet apart and 2 feet in front of a wall. The subwoofer was on the floor next to the left satellite and close to the wall behind it. The averaged room response of the two satellites, measured 12 feet in front of the left speaker, was +4 dB from 150 Hz to 15 kHz. The close-miked response of the bass module, including the contribution of its ports, was within 3 dB overall from 30 to 150 Hz — excellent performance that makes it worthy of the title "subwoofer." Distortion at moderately high volume, approximately 90 dB sound-pressure level (SPL), was less than 1 percent at frequencies above 20 Hz.

The Micro90 system has a nominal impedance rating of 8 ohms, which was in line with our measurements. Its measured impedance dipped to a minimum of 6 ohms at 500 Hz but exceeded 8 ohms at frequencies above 1 kHz and below 100 Hz. The satellites’ rated sensitivity of 89 dB SPL was also verified by our measurements.

The manufacturer says that the Micro90 speakers are magnetically shielded to allow operation close to a TV. This was confirmed by our measurements, which showed a magnetic flux lower than 0.5 gauss at any point on the exterior surface of the satellites. Although the subwoofer, which would normally be placed on the floor at some distance from the TV, had a slightly higher external flux, it did not exceed an insignificant 2 gauss at any point at least 18 inches from its external surfaces.

As always, the proof of any speaker’s performance is in the listening. We have tested and listened to a good number of three-piece systems and found many of them to be well suited for use in a reasonably priced music system, and the best of them would serve well even in more sophisticated installations.

Judging from the results of both our lab and listening tests, the Boston Acoustics Micro90 ranks very high on our list of topnotch three-piece speaker systems. It generated a quantity and quality of sound in my listening room that put it on par with many of the larger, “better,” and more expensive conventional speakers I have tested and used over the years. The soundstage was exceptionally seamless and natural, with no hint of its origin from two small speakers. And the subwoofer produced the tactile sensations associated with significant output around 30 Hz and below — rare performance among the small subwoofers typically packaged with three-piece systems.

The Boston Acoustics Micro90 is one of the best-sounding three-piece systems I’ve heard in a long time. If you’re in the market for an inexpensive speaker trio, be sure to audition it — you won’t be sorry.

Micro90t Home Theater System

Given the excellent performance of the Micro90 music system, we simply couldn’t pass up the opportunity to put the home-theater version of it through its paces, so we set up the Micro90t system (the same subwoofer/satellite combo reviewed above plus the Micro90c center speaker) in our listening room with a pair of VRS Micro surround speakers (available separately for $200 a pair).

I started my listening tests by hooking the six speakers up to a midprice A/V receiver. Speaker placement was according to the manual, with the front speakers on stands approximately at seated ear height, the surrounds directly to the sides of the listening position, and the subwoofer in the front left corner of the room.

Given my previous experience with small-satellite home-theater speaker systems, I was greatly surprised by the performance of the Micro90t. It sounded superb with all the music and movie-soundtrack recordings I could throw at it: spectrally neutral and with unusually precise imaging and ample volume.

Encouraged by these results, I tried an acid test. I hooked up the entire speaker system to a full-bore Dolby Digital preamp and multichannel power amp. Dolby Digital (AC-3) program material, with its wide-bandwidth stereo surround channels and very wide dynamic range, can be extremely demanding of any home-theater speaker system, let alone a small one like the Micro90t. But from Twister to Toy Story (the latter an extraordinarily clean soundtrack), the system came through with flying colors.

Although I could not reach full theatrical levels without some slight signs of strain, the Micro90t was able to cleanly reproduce peaks of more than 97 dB SPL in the climactic chase scene of Toy Story, which is probably loud enough for most domestic situations (I know that my downstairs neighbors at home would complain).

You might wish for a bit wider bandwidth on the surrounds with Dolby Digital material, but the front satellites proved to be unusually neutral at all times. That neutrality stems from their frequency response. The one-third-octave measurement of the satellites plus the subwoofer was an unusually flat +3, –2 dB from 40 Hz to 16 kHz, without the common fault of a dip around 3 kHz. In addition, the Micro90pv subwoofer produced usable output down to below 30 Hz. The far off-axis (60 to 75 degrees) response of the front satellites showed a smooth rolloff above 1 kHz, with a very slight emphasis at around 5 kHz, a rolloff far smoother than we are used to seeing even from much larger and more expensive speaker systems primarily designed for critical music listening.

Such speakers are this system’s true competition, for by a wide and clearly audible margin, the Boston Acoustics Micro90t is the best small-satellite home-theater speaker system I have ever reviewed.

— David Ranada
Raise the curtain on a conventional home theater and listen closely. What's missing? • The theater. • Until recently, the expansive acoustic environment that helps give a real movie palace its sense of grandeur just didn't seem possible from a sound system sandwiched between a sofa, a coffee table and a couple of ficus trees. • Decades of Yamaha experience in sound field measuring and processing, custom integrated circuit design and audio microchip fabrication changed all that. And now with the new DSP-A3090 Digital Sound Field Processor, we've introduced unique technology that creates the unmistakable sensation of a first-run theater's acoustic spaciousness, combined with the unparalleled accuracy and dynamic range of Dolby® Surround AC-3.™
Proprietary Yamaha processing techniques maintain the depth, openness and realism the director envisioned when mixing the original soundtrack for the big screen. While also preserving the directional relationships of every sound. So you hear each note - and every squeak, creak, rattle and roar – placed exactly where the director intended. We call it Tri-Field Processing. And it’s made possible by the latest generation of the Yamaha Cinema DSP technology that’s kept us at the forefront of home theater for more than a decade. For the dealer nearest you, call 1-800-4YAMAHA. Or visit us on the web at http://www.yamaha.com. Then listen to the DSP-A3090 and hear the results for yourself. You may take home a 1200-seat movie theater. But you’ll still only have to vacuum under the couch.
Bag End Infrasub-18
Powered Subwoofer

JULIAN HIRSCH • HIRSCH-HOUCK LABORATORIES

Many readers of STEREO REVIEW are probably unfamiliar with Bag End Loudspeaker Systems, as was until recently. Bag End is a trademark of Modular Sound Systems of Barrington, Illinois, a manufacturer of speakers and related accessories mainly for professional sound applications. The company's first product intended specifically for home audio is a unique subwoofer called the Infrasub-18.

The Infrasub-18 is based on an invention of two well-known audio engineers, Ron Wickersham and Ed Long, who were responsible for several significant developments of the past several decades. The Infrasub-18 subwoofer features what the inventors call "ELF" technology, which stands for Extended Low Frequencies, a proprietary method of extending bass response down to ultra-low frequencies. Despite the name, there is nothing elfin about the Infrasub-18, which is unarguably the bulkiest and heaviest subwoofer we have ever tested.

The ELF system uses an unconventional form of electronic equalization to achieve its rated response range of 8 Hz to 95 Hz ±3 dB. The roughly cubic enclosure houses a single 18-inch driver in a fully sealed chamber of 3 cubic feet. Unlike a conventional subwoofer, which operates above its mechanical resonance frequency, the Infrasub-18's driver operates entirely below its resonance frequency, which results in a response that rolls off at 12 dB per octave with decreasing frequency. The ELF equalizer, which is housed in the cabinet, contains a simple electronic circuit called a dual integrator whose frequency response rises linearly with decreasing frequency at a rate of 12 dB per octave. The result (in theory, and quite closely in practice) is a flat response over the subwoofer's operating range.

In addition to equalizing the Infrasub-18's response, the dual integrator effectively removes high frequencies and corrects the phase response to produce a short and constant signal time delay (relative to the signals produced by the main speakers), which is said to improve bass sound quality. According to Bag End, the response in the system's bottom octave (8 to 16 Hz), though not audible in the conventional sense, also contributes to the natural quality of the reproduced sound by further reducing the delay time throughout the bass region.

The Infrasub-18 is made of ¾-inch medium-density fiberboard (MDF) and styled in the roughly cubical format used in so many subwoofers. Its huge driver, with a 4-ohm rated impedance, occupies one face of the cube, which has an easily removable wood-framed black cloth grille. The rear panel is largely devoted to an aluminum plate that contains various connectors and controls as well as full operating instructions, performance specifications, and three paragraphs explaining the ELF system! Unfortunately, it's not all that convenient to read this information while installing the subwoofer. The metal rear panel also serves as a heat sink for the built-in 400-watt amplifier.

The principal subwoofer operating control is a volume knob. Nearby is a polarity switch (0 or 180 degrees). The Infrasub-18 has a pair of high-level inputs for the left and right signals, which can be connected to the amplifier or receiver speaker outputs. These inputs are insulated spring clips that accept only bare wire ends (no lugs or banana plugs), which we found surprising in a product with a pro heritage.

Alternatively, the subwoofer can be driven by line-level signals via three pairs of RCA input jacks on the rear panel. Next to them are three corresponding RCA jacks that carry the high-pass-filtered outputs back to the line-level inputs of the main system amplifier. The high-pass filter is normally set for a -6-dB response at 95 Hz, with a 12-dB-per-octave slope, but its cutoff frequency can be changed by removing a screw-fastened cover plate.

The Infrasub-18 has a novel method of overload protection. Called "concealment," it is said to allow operation at high levels with a minimum of audible side effects or risk of damage. Instead of limiting or reducing the overall signal level, the concealment circuit dynamically reduces the signal amplitude of the lowest (and most power-hungry) frequencies without affecting the levels of higher bass frequencies. The concealment threshold is not user-adjustable and is set to 3 dB below the amplifier's overload point. When the concealment threshold is exceeded (at 200 watts!), a full

**DIMENSIONS:** 23½ inches high. 21¼ inches wide. 18¾ inches deep
**WEIGHT:** 92 pounds
**FINISH:** black matte vinyl laminate
**PRICE:** $1,295

**MANUFACTURER:** Bag End, Dept. SR, P.O. Box 488, Barrington, IL 60011, telephone 847-382-4550
400 watts of power is still available for short-duration signals.

The amplifier itself is also protected by a thermal circuit that shuts it down if it gets too hot. It comes on again automatically when it cools. During our tests, the amplifier never shut down, although after a period of listening to music at reasonably high levels the metal back plate became quite warm.

We could not verify the 8-Hz response of the subwoofer (the lower limit of our Audio Precision test system is a mere 10 Hz), but we did confirm its remarkable deep-bass capabilities. Driven through the line-level inputs, its close-miked response was ±1.2 dB from 10 Hz to 70 Hz, falling off to about -4 dB at 95 Hz. Measured at a distance of 1 meter with an 80-dB sound-pressure level (SPL), distortion above 60 Hz was very low (less than 0.3 percent); it rose to 9 percent at 30 Hz and 11 percent at 25 Hz. The distortion, of course, is a function of signal level and frequency.

During lab tests and listening tests, we were unable to detect the effect of the concealment system (or even if it had come into play), since there is no visual or audible indication of its operation. It's possible that the higher distortion readings at very low frequencies were related in some way to the protective systems, but we could not verify that hypothesis.

As with any speaker, the ultimate test is listening to how it reproduces music. We operated the Infrasub-18 with a pair of good two-way speakers whose response was excellent down to the subwoofer's 95-Hz upper limit.

Matching the Infrasub-18's output to that of the "satellites" was simple, involving little more than setting its level to complement the main speakers. The ELF system is very powerful, adding this subwoofer to most home systems will require "debugging" some of the furniture to tame such resonance effects.

The Infrasub-18 is clearly the most potent subwoofer designed for home use that we have seen (and heard, to the extent that one can "hear" its full output). It is not for everyone, given its size, weight, and so on, but at its price it is a clear bargain.

During a frequency sweep from a test CD, which normally produces some minor wall vibration with speakers having a good bass content, we were exposed to a cacophony of buzzes, rattle, and other sounds as the powerful deep-bass output of the Infrasub-18 excited resonances in room boundaries and furnishings. Adding this subwoofer to most home systems will require "debugging" some of the furniture to tame such resonance effects.

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Bad news.

Adcom's GFA-555II is no longer made.
Adcom’s new GFA-5500 continues the legend.

The Adcom GFA-555II power amplifier has been legendary among audiophiles and serious music listeners. It set the standard for high end sound at reasonable cost, consistently being compared to amplifiers costing two and three times as much. Now, after years of evolutionary development, its successor is available.

The new GFA-5500 provides 200 watts-per-channel continuous at any frequency from 20 Hz to 20 kHz at 8 ohms. It continues the Adcom tradition of delivering high current into low impedance loads that results in extraordinarily pure, clean, musical sound reproduction. But the big news is its use of the newest hybrid MOSFET transistors, HEXFETS. These all-new devices permit a more efficient circuit board design that leads to shorter power paths for improved sound. And the really good news is that while providing all the punch and muscle of MOSFETS, they have a remarkable ability to sound as sweet as tubes.

So while audiophiles the world over may be sad to see the end of the legendary GFA-555II, music lovers everywhere can look forward to hearing the sweet power of the GFA-5500. Visit your Adcom dealer and listen. You will hear the details that make a difference.
The Danish loudspeaker manufacturer Jamo has been known to serious audiophiles in this country for many years, although it is hardly a household name to the general public. Over the years, however, Jamo has established a reputation for the quality and distinctive styling of its products.

The new Jamo Concert Series consists of two models, the Concert 8 and the larger, tower-style Concert 11. The Concert 8 is a small two-way speaker system, handsomely styled and featuring newly designed drivers and novel construction techniques.

The manufacturer's specifications for the Concert 8 include a long-term power-handling ability of 120 watts (its short-term rating is 170 watts), sensitivity of 90 dB sound-pressure level (SPL) measured at a distance of 1 meter with a 1-watt input, and frequency range of 38 Hz to 22 kHz. The crossover frequency from woofer to tweeter is given as 2.5 kHz, and the system has a rated nominal impedance of 4 ohms.

One of the most distinctive features of the Concert 8 is its elegant styling. The compact cabinet is finished in mahogany or cherry veneer, and it has a black driver-mounting plate, or baffle, with a removable black cloth grille. The speaker is also startlingly heavy for its size, each one weighing just over 26 pounds.

That weight is a result of the unusual construction of the Jamo Concert 8. The front panel is made of Jamo's patented Non Coloration Compound (NCC), which is described as "a sandwich of two die-cast plastic shells enclosing a core consisting of quartz sand and a resonance-damping binding agent." The 1½-inch-thick baffle is naturally inert and heavily damped to eliminate the colorations typically caused by panel resonances. Jamo claims that "concrete is more likely to vibrate than NCC."

The drivers are flush-mounted in the baffle, whose boundaries are rounded to minimize diffraction effects. For the same reason, the removable grille is positioned very close to the driver diaphragms. The woofer is a 6½-inch cone driver in a vented enclosure, with the port on the rear of the cabinet. Formed of die-cast magnesium (very light and rigid), the cone is suspended by a natural rubber surround. Instead of the usual dust cap, there is a solid copper phase plug (resembling the front of an artillery shell or missile) extending forward from the center of the woofer's magnet structure. According to the manufacturer, the advantage of this feature is improved efficiency and more effective removal of heat from the magnet system. The woofer frame is also made of die-cast magnesium, which is said to provide superior rigidity and better control of the speaker's magnetic field than other materials.

The 1-inch soft-dome tweeter, like so much of the Concert 8, is also unconventional. Its fabric diaphragm is treated for optimum rigidity and damping, and it is inserted into a damped chamber. The voice coil, which is wound with silver wire, works with a double magnet system; it is damped and cooled with a low-viscosity magnetic oil. The cast-zinc baffle area in which the tweeter is mounted is slightly concave (horn-shaped), which is said to provide an optimum transition to the woofer.

The cabinet is extraordinarily rigid and nonresonant. Rapping it with your knuckles is comparable to rapping a solid block of concrete (just go easy or you'll be sorry!). It is made of 1-inch-thick medium-density fiberboard (MDF), internally braced and damped with absorbent honeycomb foam. On the rear panel are two pairs of 24K-gold-plated binding posts, normally paralleled by gold-plated jumpers. If the jumpers are removed, the speaker system can be biamped. The binding posts accept stripped wires or single banana plugs but are too widely spaced for dual banana plugs.

Following our usual test procedures, we placed the Jamo Concert 8 speakers on stands, about 7 feet apart, for response measurements and listening. Like some other speaker manufacturers, Jamo recommends "breaking in" its speakers for some time for the best sound. For practical reasons we are
unable to do this, but the speakers' performance certainly didn't suffer as a result.

The room response, measured from both speakers at a 12-foot distance from the microphone on the axis of the left speaker, was averaged and corrected for room-boundary absorption. The response was ±3.5 dB from 45 Hz to 16 kHz, typical of good compact speakers measured in the same environment.

The lowest portion of the woofer response, measured with close miking at the cone and vent, was ±3 dB from 42 to 200 Hz, good performance considering the size of the driver and enclosure. The quasi-anechoic (MLS) response of the system at 1 meter was ±2 dB from 400 Hz to 5 kHz, with irregularities increasing to ±4.5 dB at higher frequencies (up to 20 kHz). These were clearly measurement artifacts since they varied widely with microphone distance.

Essentially confirming the manufacturer's rating, we measured a minimum system impedance of 4.5 ohms at 200 Hz, but it was above 5 ohms at most other frequencies, with maximum readings of 25 ohms at 20 Hz, 17 ohms at 70 Hz, and 13.5 ohms at 1.5 kHz. Sensitivity measurements confirmed the rated value of 90 dB SPL, indicating that the Concert 8 should be easily driven by any properly functioning amplifier.

It's a difficult task to describe the sonic qualities of a good speaker that is functioning properly. The Jamo Concert 8 was about as free from coloration as any speaker I know of. Voices were reproduced without any of the common aberrations such as midbass tubbiness, and sibilants were faithfully reproduced without sizzle. And, despite the speaker's compact dimensions, it could play at room-filling levels without emitting sounds of distress — or eliciting any from its audience.

Perhaps most obvious in the sound of the Concert 8 was the absence of any sort of audible bass aberration such as boombiness. To be sure, this speaker does not reproduce deep bass (under 40 Hz or so), but that requires moving a lot of air, and a single 6 1/2-inch driver is simply not designed for that role. If extended bass response is a requirement, adding a subwoofer might be the simplest solution — or perhaps choosing the larger Jamo Concert 11.

Taken on its own terms, however, the Jamo Concert 8 is one of the smoothest-sounding and best-looking speakers one could hope for. It's not inexpensive, to be sure, but it provides a rare combination of fine sound quality and high style.

Despite the Jamo Concert 8 speaker's compact dimensions, it was able to play at high levels without emitting any sounds of distress — or eliciting any from its audience.
Legends in Jazz.

The New Klipsch Legend Series. KLF-20 shown in medium oak.

For your nearest dealer call
Legends in Sound.

One note that touches your soul. A sound so defining, it can't be matched or mimicked. But, it can be reproduced again and again with the detail, impact and clarity that make Klipsch speakers legendary. The new Klipsch Legend Series; unparalleled performance with a sound that's uniquely Klipsch. Legendary performances, so much a part of renowned jazz label Blue Note Records and the heart and soul of Klipsch.

Legendary Sound for Legendary Performances.

The Legend Continues...
With this issue, we celebrate Stereo Review’s 30th annual Record of the Year Awards. “The awards are given in recognition of great artistic achievement and genuine contribution to the recorded literature,” wrote music editor James Goodfriend for the first honors in February 1968. “A high degree of commercial acceptance will not militate in favor of a record, but neither will it act against it,” he noted. “It is the intrinsic value of a record that we are interested in, not its exploitation.” Those criteria resulted in inaugural honorees ranging from Robert Craft’s “The Music of Arnold Schoenberg” to Simon and Garfunkel’s “Parsley, Sage, Rosemary, and Thyme.”

As our critics and editors voted this year, the original principles held true. The twelve popular and classical Records of the Year and twenty-five Honorable Mentions on the next two pages celebrate the same variety and integrity. And it’s fitting that the Beatles, cited in the first awards for “Sgt. Pepper’s Lonely Hearts Club Band,” are the subject of our Special Achievement Award for the “Anthology” series on CD and laserdisc.

— Ken Richardson and Robert Ripps
STEREO REVIEW'S
RECORD OF THE YEAR AWARDS

MARSHALL CRENSHAW
Miracle of Science
RAZOR & TIE. “Pure, to-the-point pop by an artist who has found his second wind.”

TCHAIKOVSKY
Symphonies Nos. 1-6
Russian National Orchestra, Mikhail Pletnev conducting. DEUTSCHE GRAMMOPHON. “The elegance of the orchestral playing is a joy.”

RAZOR & TIE
The Magic Flute
Rosa Mannion, Natalie Dessay, Hans Peter Blochwitz, others; Les Arts Florissants, William Christie conducting. ERATO. “A popular, brainy, quicksilver performance.”

TCHOIHOVSHY RUSSIAN NATIONAL SYMPHONIES ORCHESTRA
PLETNEV
TCHAIKOVSKY
Symphonies Nos. 1-6
Russian National Orchestra, Mikhail Pletnev conducting. DEUTSCHE GRAMMOPHON. “The elegance of the orchestral playing is a joy.”

SOUNDGARDEN
Down on the Upside
A&M. “If there’s a band more captivating and intense at the moment, we haven’t heard it.”

IRIS DEMENT
The Way I Should
WARNER BROS. “DeMent’s most mature album, highlighting her social and political views as much as her devastating personal songs.”

GORECKI
Kleines Requiem für eine Polka; Lerchenmusik
SCHÖNBERG ENSEMBLE, Reinbert de Leeuw conducting. PHILIPS. “Unsettling and eerily beautiful... deeply moving.”

Honorable Mentions

BARTOK: The Miraculous Mandarin; Music for Strings, Percussion, and Celesta.
Chicago Symphony, Pierre Boulez cond. DEUTSCHE GRAMMOPHON.

BECK: Odelay.
DGC.

BEETHOVEN: Fidelio.
Deborah Voigt, Ben Heppner, others: Bavarian Radio Symphony. Colin Davis cond. RCA VICTOR.


V. M. BHATT/JIE-BING CHEN/BELA FLECK: Tabula Rasa. WATER LILY ACOUSTICS.

BRANIS: Liebeslieder Waltzes; Neue Liebeslieder Waltzes. SCHUMANN:
Spanisches Liederspiel.

ORENETTE COLEMAN:
Sound Museum — Hidden Man; Sound Museum — Three Women. VERVE.

COPLAND: Piano Concerto; Appalachian Spring; Symphonic Ode. Lorin Hollander, Seattle Symphony. Gerard Schwarz cond. DELOS.

STEVE EARLE:
I Feel Alright. WARNER BROS.

EXOTIC DANCES FROM THE OPERA.
Minnesota Orchestra. Eije Oue cond. REFERENCE.

BEN FOLDS FIVE.
CAROLINE.

GUIDED BY VOICES:
Under the Bushes Under the Stars. MATADOR.

THE LOUD FAMILY:
Interbabie Concern. ALIAS.

MASSENET: Héroïdiade.
Cheryl Studer, Nadine Denize, Ben Heppner, Thomas Hampson. José van Dam: Capitole de Toulouse Chorus and Orchestra. Michel Plasson cond. EMI.

MYRA MELFORD:
The Same River. TWICE. GRAMAVISION.

GERRY MULLIGAN:
The Complete Pacific Jazz Recordings of the Gerry Mulligan Quartet, with Chet Baker. PACIFIC JAZZ.
Stereo Review's
RECORD OF THE YEAR AWARDS

**SCHUBERT**
“Trout” Quintet; Arpeggione Sonata; Die Forelle
Emanuel Ax; Pamela Frank; Rebecca Young; Yo-Yo Ma; Edgar Meyer; Barbara Bonney. SONY. "As sprightly a performance [of the quintet] as any."

**PATTI SMITH**
Gone Again
ARISTA. "A heroic comeback that, in its life-torn way, suggests plenty of future possibility."

**PROKOFIEV**
Romeo and Juliet (excerpts)
San Francisco Symphony, Michael Tilson Thomas conducting. RCA VICTOR. "Thomas's version holds together remarkably well as a multidimensional orchestral fresco."

**RICHARD THOMPSON**
you? me? us?
CAPITOL. "Another excellent album. Think of the first disc as a temper tantrum and the second disc as the good cry afterward. You need both."

**RANDY WESTON**
Saga
VERVE. "The jazz pianist and a septet of kindred spirits play breathtaking music in a richly textured program."

**MARIA SCHNEIDER**
JAZZ ORCHESTRA:
Coming About. ENJA.

**SCHUBERT:** Symphonies Nos. 8 and 9. Berlin Philharmonic. Günter Wand cond. RCA VICTOR.

**R. STRAUSS:** Don Quixote; Death and Transfiguration. Jerry Grossman: MET Orchestra. James Levine cond. DEUTSCHE GRAMMOPHON.

**STRAVINSKY:** The Rake’s Progress. Dawn Upshaw. Jerry Hadley. Samuel Ramey.

**SYD STRAW:** War and Peace. CAPRICORN.

**VIVALDI:** Concertos for Multiple Instruments. Modo Antiquo, Federico Maria Sardelli cond. TACTUS/QUALITON.

**VIVALDI:** The Four Seasons. Marion Verbruggen; Flanders Recorder Quartet. HARMONIA MUNDI.

**V-ROYS:** Just Add Ice. E-SQUARED.

**SPECIAL ACHIEVEMENT**

**THE BEATLES:** Anthology 1, 2, 3. APPLE/CAPITOL (CD). Anthology. PIONEER (laserdisc).
"We will follow the changes in the record industry to the best of our abilities," promised music editor James Goodfriend in our February 1968 issue. He added that we would "note its direction, its failures . . ." As Ellen Foley once sang to Meat Loaf, *Stop right there!* This is only our fourth annual "Disgraceland," but the twelve CD's in this list are failures for any age.

**THE BEACH BOYS:**
*Stars and Stripes, Vol. 1.*
*RIVER NORTH.*
"The Beach Boys revisit their greatest hits with some of country's dimmest bulbs (Willie Nelson excepted). This one has Mike Love written all over it." — P.P.

**JIMMY BUFFETT:**
*Banana Wind.*
*MARGARITAVILLE.*
"Anemic, aimless, and a few margaritas shy of a good time." — P.P.

**JOSE CARRERAS:**
*Passion.*
*ELATO.*
"Can't be topped for sheer, tacky unlistenability." — J.J.

**JOURNEY:**
*Trial by Fire.*
*COLUMBIA.*
"Because it's there." — B.M.

**MARILYN MANSON:**
*Antichrist Superstar.*
*ATLANTIC.*
"Just what the world needs: music for pretentious teenage Satan worshippers." — S.S.

**PETER FRAMPTON:**
*Frampton Comes Alive II.*
*I.R.S.*
"Not." — S.S.

**QUEEN:**
*Made in Heaven.*
*HOLLYWOOD.*
"All ballads, no power." — K.R.

**SEX PISTOLS:**
*Filthy Lucre Live.*
*VIRGIN.*
"The last band you'd ever expect to sell out does just that." — P.P.

**STING:**
*Mercury Falling.*
*A&M.*
"Below zero, in fact." — P.P.

**THE JOHN TESH PROJECT:**
*Discovery.*
*GTS.*
"Unblushing waste of perfectly good notes." — C.A.

Worst Packaging Award

**COSMOPOLITAN CLASSICS.**
Intimate Evening; Seduction; Meditation; Rainy Afternoon. ANGEL.
“MicroWorks Is In The Same League With The Top-Rated $699 Multimedia System...And Plays Louder Without Distortion. In Terms Of Price For Performance, It's In A Class By Itself.”  
*MacWorld, Dec. 1996*


*MicroWorks* is a very powerful, very versatile amplified subwoofer/satellite speaker system. It produces enough natural, accurate, wide-range sound— including deep bass—to fill a living room or a conference room. It's perfect for use with multimedia computers and for making business presentations. It can be the heart of a terrific home stereo system. Or just connect it to a stereo TV or VCR for a simple—but-fantastic two-channel home theater sound system.


Compared to any other multimedia speaker system we know of, *MicroWorks* has much more power, significantly more acoustic output and deeper, stronger bass. We think it sets a new standard of performance for the product category. Its sound is comparable to that of a very high quality component stereo system.

The Ultimate Multimedia Sound System?

The wide frequency range, natural tonal balance and high output of *MicroWorks* make it one of the very best multimedia sound systems you can buy. It's perfect for use with SRS or Dolby's new Virtual Pro Logic system. And its wide dispersion and high sound level capability make it ideal for computer presentations to groups of people. Yet its tiny satellite speakers and vertical subwoofer (which goes on the floor) take up very little workspace.

*MicroWorks* consists of two magnetically shielded cubes. *MicroWorks* comes finished in black or white.

$349.99

*MicroWorks* system with satellite speakers and subwoofer with built-in amplifiers.*

satellite speakers, an in-line volume control, and a subwoofer. The subwoofer cabinet encloses a 6/" woofer, a 3-channel amplifier, an electronic crossover and a control panel with two inputs and a bass level control. The satellite cubes are supplied with desktop stands, plus a velcro kit that lets you attach the cubes directly to a computer monitor.

Factory-Direct Savings.

Because we eliminate expensive middlemen, we can sell *MicroWorks* for only $349.99—about half the price of its best-known competitor.

Music Anywhere, Anytime.

With *SoundWorks*'s optional carrybag and rechargeable battery—along with a portable CD player—you can create a high-performance music system that can go anywhere—even the beach. Plus you can play the system in its bag—while you’re carrying it!

Satisfaction Guaranteed.

Try *MicroWorks* or *SoundWorks* in your home or office for 30 days. Listen with your music, with no sales person hovering nearby. After a month you can keep it or return it.

To Order Factory-Direct, For A Free Catalog, Or For The Nearest Store Location, Call 1-800-FOR-HIFI (1-800-367-4434)

*® SoundWorks is a registered trademark. and MicroWorks is a trademark of Cambridge SoundWorks, Inc. *"The subwoofers of both systems are designed to be placed on the floor, not on any flat surface in the satellite speakers. © 1997 Cambridge SoundWorks.*
A COUPLE OF DECADES AGO, shopping for a music system was simple. So simple, in fact, that a common feature of articles like this one was a single pie chart showing how you could achieve aural bliss if you spent 50 percent of your budget on speakers, 25 percent on a receiver, and 25 percent on a turntable and phono cartridge. All you had to do was determine your overall spending limit and plug in the numbers.

Well, sonic life (to say nothing of life in general) is a little more complex these days. For one thing, component options are much broader. Will your system include surround-sound capability, or are you sticking with plain-vanilla stereo? Do you require a CD/laserdisc combi-player for audio and video, or can you be content with a regular CD player?
Budgeting for your new A/V system before you shop is a good formula for success

BY DANIEL KUMIN

Numbers

Should you opt for floor-standing speakers or a micro-satellite three-piece system? What about a subwoofer?

These and a dozen other variables will influence the composition of any audio-shopping budget, and it is impossible to come up with a single formula that can be applied to every situation. Nevertheless, such an approach can still be useful if we suggest several different budget breakdowns to fit a few of the more common shopping scenarios.

Before we begin, note that the budget breakdowns here are based on suggested retail prices. Many components and speakers are sold at a discount today, so you may be able to assemble a similar mix for less than our budget totals, or, alternatively, to get slightly more power or features for the same money.

Beyond this, a disclaimer: These sample systems are just that. Your hi-fi mileage may also vary depending on your yearnings, musical taste, and size of domicile. And note that the wide spectrum of available gear makes for a lot of possible variations. Whereas a "typi-
cal” $1,000 music system might consist of a $400 speaker pair with a receiver and CD player priced at $350 and $250, respectively, you might prefer an $850 CD player and a $150 pair of headphones instead.

The Basics

A $750 Music System

Some things change, and some things don’t. A fixed star on the audio horizon is the two-speakers-plus-receiver system that covers the fundamentals of music reproduction with a minimum of fuss and a maximum of bang per buck. These days such a system features a CD player in place of an analog turntable and constitutes a remarkable value.

Within a typical starting budget of $750, you can assemble a very good-sounding two-channel system for listening to CD’s and radio programs. Begin with the speakers. There are literally dozens of fine, small two-way “bookshelf” speakers in the $250-a-pair category, one of hi-fi’s most crowded segments. The majority of these combine a 5- or 6-inch woofers with a 3/4-inch or 1-inch dome tweeter in a vented, bass-reflex cabinet no more than 18 inches or so on its longest side, and most will sound better on stands placed a few feet out into the room than on actual bookshelves.

These speakers won’t do much with the bottom octave and a half of deepest bass, the frequencies from 20 to 60 Hz. And the small drivers’ limited power-handling means that they won’t be very happy supplying block-party jams. Just the same, the best examples of this breed will deliver astonishingly accurate, dynamic, and naturally balanced sound that conveys all the nuance and power of most music — with enough bottom-end grunt to at least suggest the lowest frequencies of all the instruments used in popular and classical music.

Today, as surround-sound-equipped A/V receivers take over the market, two-channel models are gradually disappearing. But this death by inches means that you can find very good two-channel performance at very good prices. For a basic system, $300 for a stereo receiver will do the trick, although multichannel A/V receivers in the same price bracket are astonishingly cheap. Even bottom-of-the-line receivers from most major manufacturers supply plenty of power for small bookshelf speakers — 35 to 75 watts per channel is all you’ll need — and they have basic but nonetheless useful features such as wireless remote control and automatic “seek” radio tuning. Don’t put too much stake in slight variations in power. The difference between, say, a receiver that delivers 45 watts per channel and one rated at 65 watts is not very meaningful in the real world. As a rule of thumb, you must at least double the watts per channel to achieve a useful increase in dynamic capability.

Choosing a CD player in the $200 price bracket should be easy. Decide whether you want a single-disc model or a multidisc carousel or magazine changer, identify the features you need, and then shop the sales and superstores. Any of the entry-level players from any of the major brands should just about guarantee you superb value.

The Basics Plus

AN $850 Music System with A/V Potential and A $900 Surround Upgrade

If you decide that a surround-sound home theater is your destiny, don’t despair if your budget is stuck in the $750 to $850 range. Instead of a stereo receiver, simply choose a Dolby Pro Logic-equipped “audio/video” receiver from the many populating the under-$400 price range. You should be able to step up to a similarly rated A/V model for less than $100 extra, or you can keep your budget constant at $750 and, perhaps, sacrifice a bit of power. In any case, select a receiver that delivers equal power to all three front channels (left, center, and right) so that the all-important center channel that’s used to reproduce movie dialogue doesn’t get short shrift. You should be able to get ratings of at least 50 to 75 watts across the front and a minimum of 25 to 35 watts for each surround speaker. You’ll also get very good Pro Logic decoding and loads of ambience modes and other features.

The rest of the system can remain the same as the $750 basic music system until it’s time to execute the home-theater upgrade. Then you can add an identical bookshelf-speaker pair ($250) for surround-channel use, or specialized surround speakers from the same manufacturer (this may well cost $50 to $150 more). At the same time, purchase a fifth, matching speaker for center-channel duty ($125 to $150). Most speaker manufacturers offer a low-profile, center-specific alternative to mate with their front bookshelf speakers, but make sure it’s truly timbre-matched to your main left/right pair. If you’re strapped for cash, you can even omit the center speaker and run the receiver’s Pro Logic decoder in “phantom center” mode. This allows
you to use the main left/right pair to reproduce center-channel information until your budget opens up a bit.

Last, add a powered, or active, subwoofer — that is, one with its own dedicated amplifier on board. A typical choice might have a single 10- or 12-inch driver, and a respectable model should run somewhere around $450 to $500.

Middle of the Road

A $1,500 MUSIC SYSTEM AND A $1,450 SURROUND UPGRADE

Fifteen hundred bucks used to be a lot of dough in the audio world; today it’s merely the typical budget for a middle-of-the-road music system. Fortunately, it still buys a lot of sound.

The kind of components most folks choose in this bracket remain the same as in a basic music system: a pair of speakers, a receiver, and a CD player. (A tape deck, if you require one, would add $200 to $300 to the budget.) But for $1,500 most shoppers expect full-range performance that offers a dose of genuine deep-bass oomph, so a popular speaker choice is one of the more compact examples of the floor-standing "tower" design. Towers combine highly space-efficient layout (most need less than a square foot of floor space) with slim good looks that actually enhance some clarity by cutting down on the acoustically reflective front "baffle" area. At the same time, they provide ample enclosure volume to achieve honest low bass.

Figure on spending $800 for a pair of compact two-way towers, each with one or possibly two 6- to 8-inch woofers. The best of these are impressively high-value speakers — they’re identical in operating principle to the compact monitors discussed above, but they have almost an octave more deep-bass extension and substantially greater dynamic capability thanks to their larger, heavier-duty woofers, more rugged tweeters, and bigger enclosures.

We still have only about $400 to spend on a receiver; happily, the same $400 A/V receiver you might deploy in a $850 system can also work just fine in a $1,500 one. Of course, typical A/V receivers deliver about 20 percent more power in stereo mode than in five-speaker Pro Logic mode, so you’ll have more two-channel power than most folks will need — probably 75 to 100 watts per channel — as well as adequate power for surround sound.

That leaves $300 for a recorded-music source. Many buyers today choose a five-disc carousel CD changer, a format that combines the ease of use of a single-disc player with the long-play convenience of a magazine-style megachanger. Moving up to the $300 range typically buys a few extra features, such as automatic CD-to-tape dubbing and perhaps slightly better digital-to-analog circuitry. But mostly what you should expect for the extra $100 is a package that’s a bit more solid and nicely finished.

Boosting a $1,500 system up to a home-theater array is easy. You’ve already got a fully capable A/V receiver, and you have enough deep-bass potential in those tower speakers to get you started. Step One: Add a dedicated surround-speaker pair and a center-channel speaker, with a strong preference for products from the same manufacturer as your front left/right towers. Again, your goal is to purchase timbre-matched speakers designed to complement the towers. With $400 to spend on surrounds, you could get a good pair of matching satellites or possibly "dipole" speakers, which radiate sound from two opposite sides to help diffuse the rear sound field. About $200 should do nicely for the center speaker.
Step Two, which can be delayed until your budget permits, is to add a powered subwoofer. Yes, the system's compact tower speakers already deliver some true deep bass (probably to just below a respectable 40 Hz), and, yes, they sound great with music when they do. But when that mother ship lands on Manhattan in Independence Day, do you want to feel it the way you did in the movie theater? If so, you need a subwoofer to fill out the bottom octave, which is very difficult to reproduce. You need a sub that can reach with some power down to the 25-Hz region so beloved of big-budget film sound designers (yes, that's a real job description). Most living-room-size home theaters will work famously with a high-performance, single-driver 12-inch subwoofer in conjunction with your compact left/right tower speakers. An upscale model with a 10-inch driver might also work; some new enclosure designs can extract powerful deep-bass performance from smaller drivers. Either way, real bass costs bucks: Budget $850 to do it right.

Of course, once you reach this impressive level of home-theater performance, you're going to want better-quality program material to see and hear on your system, so plan on some new source components for your next upgrade. My top three choices: a CD/laserdisc combi-player ($500 to $750), a direct-digital satellite system ($200 to $350, plus monthly subscription and pay-per-view costs), and, with any luck, a DVD player (see "Digital Alpha-Bits" on page 55).

The Real Deal

A $3,000 Music System and a $3,000 Surround Upgrade

Three grand might sound like the Olympian heights of rarefied audio territory, but in truth it's only in the outermost suburbs of that storied land, the "high end." Nevertheless, thirty C-notes can still buy a highly capable two-channel hi-fi system — one that arguably defines the point of diminishing returns.

It also conveniently delineates the point at which it begins making sense to consider "separates" — a discrete preamplifier, power amplifier, and tuner — in place of an all-in-one receiver. Most manufacturers reserve their best component quality and most refined circuit designs for their separates, as much for marketing as for technological reasons, so when top-shelf stereo sound is the goal, buying separates is often the best path.

By starting with an amplification budget of $1,300 you can select some genuinely high-performance gear. Figure on splitting this sum down the middle, earmarking $650 for a very refined (but probably very simple) stereo preamplifier while dedicating a similar sum for a solid, reliable, punchy stereo power amplifier delivering 100 to 150 watts per channel.

If you require radio reception, you may be hard pressed to fit a separate tuner into this budget. Happily, an easily digested overage of $250 today purchases remarkably good AM/FM reception and sound. Alternatively, there are a couple of preamp/tuner combos — essentially a receiver minus the power-amp circuitry — that can just about squeeze in under the $650 wire.

If you then delegate, say, $1,250 for
speakers, you can look into the next rank of tower designs. These are nearly full-range speakers that deliver solid output down to 35 Hz or so with impressive dynamic impact and offer a greater degree of transparency, detail, and three-dimensional "reach-out-and-touch-it" stereo imaging than their cheaper siblings. Dozens of such models merit consideration. Most have a "footprint" of only about a square foot but stand up to 42 inches or so tall — an imposing presence.

Or, if space is at a premium, you can go the "sub/sat" route. If you combine a stand-alone subwoofer with a pair of compact, high-performance two-way satellite speakers (or purchase a matched three-piece system), the same $1,250 budget can buy performance virtually identical to that of a pair of towers but in a more flexible, easier-to-live-with package. In addition, sub/sat systems naturally lend themselves to home-theater upgrades: Simply add matched center- and surround-channel speakers from the same manufacturer, and you're in business.

The $450 remaining in our $3,000 budget will suffice for a source component. In most cases this will simply be a CD player, either a midrange single-disc model (most sound truly superb these days) or a five- or six-disc changer of just about equal quality. But at this price level, you can also select from the fast-growing and increasingly popular crowd of CD mega-changers holding 100, 150, or even 200 CD's. As before, a cassette deck is optional. About $350 over budget will get you a reasonably fine-sounding, Dolby-S-equipped machine ideal for serious home recording, or the same coin would buy a flexible, two-cassette "dubbing" deck with very respectable performance.

If you know from the outset that you'll soon be moving on to home theater, you may want to buy a powerful, top-of-the-line A/V receiver instead of separates. Even though you're ready to spend enough cash to cover a used Hyundai, a one-piece A/V receiver might still be your best bet. These combos are tough to beat for power, flexibility, ease of setup, and — especially — value. Furthermore, there is currently no more cost-effective route to Dolby Digital capability (see "Digital Alpha-Bits"). The same $1,300 you'd spend on a preamp/power-amp duo will buy a next-to-flagship-model A/V receiver from most manufacturers, with a power rating of at least 100 watts for each front channel and 50 watts for each surround — as well as high-performance Pro Logic decoding and scads of other surround features, possibly even on-board Dolby Digital decoding.

Nonetheless, you might want to stick with separates if you're planning on upgrading in stages or if you are after the small gains in music reproduction that may come with discrete components. Upgrading the two-channel system we've sketched out would probably require an allowance of about $1,250 for electronics: $500 for an add-on surround processor that brings Dolby Pro Logic capability and preamp-level multichannel outputs, and $750 for additional amplification. The latter can take the form of a multi-channel amplifier (with at least three channels for powering the three front speakers or the center speaker plus the two surround speakers), an additional stereo amp (where one channel feeds the center speaker and the other feeds the mono Pro Logic surround channel to the two surround speakers), or a combination of stereo and mono-block components.

As noted, any home-theater transformation requires both center- and surround-channel speakers and a powered subwoofer. The breakdown might
look like this: $350 for a same-brand center speaker matched in both timbre and performance to the front left/right towers and $500 for a complementary pair of specialized (usually dipole) surrounds. About $900 is allotted for a high-quality powered subwoofer with a 12- or 15-inch driver, which should deliver bottom-octave rumble down to 25 Hz and below with impact that is little short of awesome.

**Shoot the Moon**

**A $15,600 A/V System**

When money is no object, you could easily spend six figures on a standard-setting, envelope-stretching, mind-altering A/V installation. Exactly how much is too much? Where do you cross the invisible line between enjoying life's hard-won rewards and succumbing to wretched overindulgence? Search me — this is STEREO REVIEW, not The New Republic. But I suspect that most shoppers spending money they've actually earned (as opposed to inherited) are likely to cry “Hold, enough!” somewhere between ten and twenty grand — a serious sum even by today's standards. Note that, unlike all the systems cited above, the following fantasia includes the whole enchilada, with video sources and display components as well as audio gear.

For the speakers, begin with $5,000. In this lofty range, several respected makers offer fully integrated, carefully matched home-theater suites comprising a left-center-right trio, a sophisticated, timbre-matched dipole surround-channel pair, and a big, powerful, earth-moving active subwoofer — all custom-designed for top performance with both digital and analog movie soundtracks as well as pure music. I'd go with one of these packages, possibly (though not necessarily) one with Lucasfilm's THX certification, rather than trying to mix and match different-brand speakers.

An appropriately high-end preamplifier/processor with THX Home Cinema and Dolby Pro Logic surround capabilities will add $1,250, and a Dolby Digital add-on component will raise the ante another $750, although some preamp/processors with both Dolby Pro Logic and Dolby Digital built in are beginning to appear on the market. Depending on the size of your home theater and the sensitivity of the speakers you've selected, a five- or six-output multichannel amplifier delivering 100 watts per channel should handle the load comfortably enough. But since these are hypothetical dollars, let's instead spring for the added flexibility (and coolness quotient) afforded by five compact mono-block amplifiers, which will tack on another $1,500.

Even in a state-of-the-art media room such as this one, folks might want to listen to a proletarian program source like regular old radio now and again. About $400 will buy a truly superb AM/FM tuner today, literally 95 percent of what the technology can offer at any price.

We've now spent $3,900 on electronics — a king's ransom where I come from but next to nothing where money's no object. But just in case it's an object where you live, too, I'd be remiss not to point out that spending $1,500 less on one of the three or four tiptop A/V receivers currently available would deliver the same functionality, dozens more features (ambience modes, automation, and on-screen displays), similar or identical power output, and very, very nearly the same performance. If there's a sonics gap between separates and flagship A/V receivers, it's probably to be found in the ultimate refinement and transparency of two-channel stereo reproduction. But we're talking here about nuances that many listeners will never be even vaguely aware of, much less care about to the tune of $2,000.

Now on to the A/V source gear. First, a top-notch 100- to 200-disc CD megachanger will run $900, and since the very best of these come extremely close to having state-of-the-art CD sound quality, why not? For video playback, you have got to start with a high-performance laser-disc player — get one that has the special RF output for Dolby Digital soundtracks. And while you're at it, you might as well budget for one of the upcoming models that will also play DVD movie discs. Cost: $1,200.

It goes without saying that any A/V home theater will need a VCR, if for no other reason than to tape Oprah every day. If you're going to feed a secret vice like that, you might as well do it in S-VHS format, the best consumer video-recording option currently available. A good deck will set you back about $700.

**SHOOT THE MOON**

$15,600 A/V System

- **S-VHS VCR** $750
- **CD MEGACHANGER** $900
- **LD/CD/DVD COMBI-PLAYER** $1,200
- **AM/FM TUNER** $400
- **MONO POWER AMPS (five)** $1,500
- **DOLBY DIGITAL PROCESSOR** $750
- **A/V PREAMP/PROCESSOR** $1,250
- **SPEAKERS (six)** $5,000
- **MONITOR/TV** $3,500
- **DIGITAL SATELLITE SYSTEM** $400
- **22% 6% 4.5% 2.5% 10% 8% 5% 32% 7.5%**

Cost: $15,600
DVD and DD are the two latest digital abbreviations to trouble the dreams of home-theater nuts everywhere. The first stands for Digital Versatile Disc (a rather forced replacement for the original appellation, Digital Video Disc), the second for Dolby Digital. While neither new technology is going to revolutionize the field overnight or make any preceding system instantly obsolete, each will have significant impact on home entertainment in the near future and could well factor into buying decisions you make today.

Dolby Digital is a new home-theater surround-sound system, an all-digital format that involves five discrete, full-range channels plus a dedicated "low-frequency effects" (subwoofer) channel. That's a substantial gain over the current standard format, Dolby Surround, which has only four channels including a monaural, limited-bandwidth surround channel. In essence, DD brings home the multichannel digital sound heard today in most big-city, first-run movie houses.

It's perfectly possible that within three or four years Dolby Digital capability will have become standard in most A/V systems, much the way Dolby Pro Logic (a playback-end enhancement of Dolby Surround) superseded plain-vanilla Dolby Surround decoding. For now, though, an add-on DD processor will run you about $750 (possibly reaching $500 by year's end), while A/V receivers with Dolby Digital built in inhabit just the top ranks and sell for $1,200 or more.

The compromise solution adopted by many shoppers is a "Dolby Digital-ready" A/V receiver or preamp/processor. These models, which are fast trickling down to the more affordable reaches, do not include the DD decoding circuitry but supply the discrete six-channel input facilities required to easily hook up and operate an add-on processor at a later date. Otherwise, a DD-ready A/V receiver is no different from any other Pro Logic receiver.

To play DD-encoded laserdiscs — the only DD source that's widely available to consumers until the new DVD format gets rolling — you also need an updated laserdisc player with a special RF output to feed your decoder; virtually every new model now on the market includes this output. If your existing A/V system has five channels of amplification plus a powered subwoofer, Dolby Digital won't require any further system expansion. But note that its enhanced surround-channel performance can usefully exploit higher-performance, wider-range speakers and more amplifier power if you make these available.

DVD's, which look just like audio CD's, carry movie-length audio/video programs with video quality that equals, and in some regards surpasses, that of laserdiscs. Most DVD movies will carry a Dolby Digital multichannel soundtrack for playback by the requisite DD hardware. You'll also get a Dolby Surround-encoded stereo soundtrack suitable for your Pro Logic A/V receiver or processor. Most first-generation DVD players, all of which will play existing audio CD's as well, are expected to be priced between $600 and $1,000 when the machines reach stores early this year. So far only one manufacturer, Pioneer, is offering combination CD/DVD/laserdisc players, starting at $1,200. Experience with the economies of scale suggests that if DVD enjoys relatively rapid, broad acceptance (by no means a certainty yet), these prices could easily be halved in a few years. — D.K.

Let's not forget to earmark some bucks for a digital satellite dish and receiver. With the current price war raging at retail, $400 should do the trick for the equipment, though you may have to ante up in advance for as much as a year's worth of service, depending on which system you choose (DSS, DISH, or another alternative). In terms of picture and sound quality (though not necessarily content), these smallish systems currently offer about the best all-around A/V quality available, at least until the DVD ball gets rolling. And the price war makes them a great value, too. No cable for me.

Last, of course, comes the television, a department where bigger is indisputably better. Depending on the size of the room and the seating distance, I would choose a 40-inch direct-view tube set or a 50- to 60-inch rear-projection TV/monitor. Either way, $3,500 should cover it amply, though chiropractic therapy will be extra if you're foolish enough to try moving one of these without the help of Deathwish Piano Movers (a real company, by the way).

That pretty much concludes the hardware portion of our program. Once again, we'll remind you that these sample systems are only starting points and that the line-item ratios you finally apply to your own system will differ. Just the same, making out a system budget is a good exercise that helps you focus your shopping goals and figure out a reasonable balance of expenditures.

Just don't take the budget you develop too seriously. Your shopping and auditioning may well throw into your path a component that seems off the charts financially but that you simply must have nonetheless. When you meet one of these in an A/V salon and it's love at first sight, my advice is at least to consider giving in (as long as you're not sacrificing your kid's college fund). Life is short, and such affairs of the heart, even for inanimate things, are relatively few and far between. We all deserve to enjoy one every now and again.
Bell'Oggetti - the name means "beautiful objects" - offers the finest in furnishings for the home audio/video system. Unique, contemporary, innovative. Bell'Oggetti furniture is the crowning touch for any premium-quality component, and a complement to virtually any decor. Showing a distinct flair of Italian design. Bell'Oggetti offers a full line of home-entertainment furnishings, centering around furniture for large-screen televisions and extending through speaker stands, audio racks, and complete entertainment centers.

Bell'Oggetti also features a cable management system (CMS) for securely hiding power cords and interconnect cables.
Selecting stereo and home-theater equipment has never been more thrilling — or more intimidating. With all the new technologies and gear available today, where do you begin?

Well, you can start with STEREO REVIEW's 1997 Equipment Buying Guide. Here you'll find components from all the key categories, including CD players and changers, home recording equipment, receivers, amplifiers, preamps, integrated amps, tuners, and, of course, speakers, ranging from the tiniest bookshelf models to gargantuan monoliths. And if equipping a new home theater is your aim, you'll find A/V components listed throughout as well as a section just for surround-sound processors. While we can't list every component from every manufacturer, this sampling contains well over 1,200 current products and more than 180 brand names. (Please note that the absence of a particular component or manufacturer in no way reflects on its quality.)

Product information is provided by the manufacturers and includes pertinent features, technical specifications, and suggested retail prices (actual selling prices may vary). You'll find an abbreviation key on page 125 to help you interpret the descriptions, and further information can be obtained from the manufacturers — there's a directory with addresses and phone numbers on page 126. Enjoy!
ACURUS
ACD11 CD Player
1-bit D/A converter. Features glass optics to focus laser; steel chassis suspended on air cushion; arm suspension utilizing 3 layers of microcellular elastomer. Coaxial digital output. Random/repeat play; defeatable display lighting; programmable remote control. FR 5 Hz-20 kHz ±0.3 dB; THD 0.005%; S/N 100 dB; dynamic range 92 dB; ch sep 88 dB. 17 x 5 x 11 in.; 20 lb...
$899

Lifestyle 25 6-Disc CD Changer System
Complete system with 6-disc CD changer; AM/FM tuner; subwoofer with two 5 1/4-in woofers; five pivoting dual-cube satellites with one magnetically shielded 5 1/4-in wide-range driver per cube; amp rated at 80 W x 1 (subwoofer) + 40 x 5 (satellites). In black white: brushed aluminum CD/tuner module. Subwoofer 23 3/4 x 14 7/8 in; satellite 3 x 6 1/4 x 4 3/4 in...
$2,600

CREEK
DCD-300CD 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; steel transformer with separate windings; digital control circuitry; modular upgradeable design. AES/EBU digital output. Gold-plated analog RCA outputs. Pause; track skip; back-light LCD; remote control. FR 4 Hz-20 kHz ±0.5 dB; THD 0.003% at 0 dB; S/N 90 dB; dynamic range 100 dB; ch sep 100 dB at 1 kHz. 16 3/4 x 3/4 x 11 3/4 in; 9 lb...
$1,095

DENON
DCD-310 CD Player
Four 20-bit D/A converters. Features top-loading; disc stabilizer; Alpha processor for 20-bit resolution; linear slider motor; aluminum sand-cast frame; brushless DC spindle motor. AES/EBU digital output; coaxial and fiber-optic digital outputs; balanced and unbalanced analog outputs. Remote with volume control...
$5,000

LA-3500 Combi-Player
20-bit D/A converter. Plays CD's and laser discs. Features 8-bit digital-field memory for still images; 3-line-correlation digital Y/C separation; digital time-base correction; brushless direct-drive motor; digital servo processor; glass lens laser. Dolby Digital (AC-3) RF output. Dual-side play...
$2,200

LA-3000 CD Player
Four 20-bit D/A converters. Features Alpha processor for 20-bit resolution; linear slider motor; motor-driven volume control. Coaxial and fiber-optic digital inputs and outputs; balanced and unbalanced analog outputs. Remote with volume control...
$1,600
CD PLAYERS

DCM-560 5-Disc CD Changer
Two 20-bit D/A converters. 5-disc carousel. Features Alpha processor for 20-bit resolution; D/A converters hand tuned to eliminate zero-cross distortion errors; motor-driven volume control; vibration-resistant chassis; ability to change up to four discs while one plays. Coaxial digital output. Bidirectional carousel rotation; favorite-track memory for 100 discs; syncro-play with compatible cassette decks; 3 random-play modes; 5 repeat modes; 20-track programmable; direct track access from front panel or remote; remote control. DCM-460. As above, without motor-driven volume control or vibration-resistant chassis. $450

CDM-360 5-Disc CD Changer
20-bit D/A converter, 5-disc carousel. Alpha processor for 20-bit resolution. 20-bit 8x-over-sampling digital filter; 20-track program play; 3-mode random playback; 5-way repeat; digital attenuator (volume control); remote control. $319

DUAL
CD1510 CD Player
16-bit D/A converter. 20-track programming; remote control. S/N 100 dB. $555

CD1070 CD Player
Dual 18-bit D/A converters. 16-track programmable; remote control. S/N 90 dB. $345

DYNAKO
CDV-1 Tube CD Player
1-bit Bitstream D/A converter. Two 6D38 vacuum-tube inputs in output stage; Philips loading and 3-beam-pickup mechanisms. Variable output level. FR 20 Hz-20 kHz ±0.5 dB, THD 0.016%; S/N 96 dB; dynamic range 90 dB; ch sep 85 dB at 1 kHz. 17½ x 3½ x 13 in; 17 lb. $699

ENLIGHTENED AUDIO DESIGNS
CD-1000 Series III CD Player
20-bit D/A Converter. Features HDCD filter/decorder, dual-differential D/A conversion, stabi-
ized phaser mechanism. Fixed analog output; coaxial digital output. Upgradable design; track remaining-time display; 24-track programmable; random play; remote control. FR 0-20 kHz ±0.1 dB; THD 0.001%; S/N 100 dB. $1,995

FISHER
Studio 150 DAC-1506 150-Disc CD Changer
Dual 1-bit D/A converter. 150-disc auto-load mechanism. 2 RCA line outputs; headphone jack and volume control. 80-track programmability; can change 149 discs while one plays; 14 preset music categories; 2-speed disc and category search; dual-mode random play; 2-line 8-character alphanumeric display; bidirectional radial transport; 28-key remote control. THD 0.03%; S/N 100 dB; dynamic range 90 dB; ch sep 80 dB. 16½ x 7½ x 18 in; 18 lb. $430

Studio 60 DAC-6006 60-Disc CD Changer
1-bit D/A converter. 60-disc manual-load mechanism. 2 RCA line outputs. 48-track programmability; 7 preset music categories; dual-mode random play; 8-character alphanumeric display; category and subcategory programming and playback; bidirectional radial transport; 28-key remote control. THD 0.003%; S/N 100 dB; dynamic range 90 dB; ch sep 80 dB. 16½ x 7½ x 17½ in; 18 lb. $330

Studio 24 DAC-2406 24-Disc CD Changer
1-bit D/A converter. 24-manual-load mechanism. 2 RCA line outputs. 48-track programmability; 7 preset music categories; dual-mode random play; 8-character alphanumeric display; category and subcategory programming and playback; bidirectional radial transport; 23-key remote control. THD 0.03%; S/N 100 dB; dynamic range 90 dB; ch sep 80 dB. 16½ x 7½ x 15½ in; 15 lb. $300

HARMAN KARDON
FL4405 5-Disc CD Changer
3D Bitstream D/A converter. Front-loading 5-disc carousel. 20-bit digital filter; dual-differen-
tial analog-output section with discrete circuitry. Optical digital output. Can change 4 discs while one disc plays; 3 repeat modes; 32-track programming; random play; intro scan; music calendar; remote control. $399

FL4300 5-Disc CD Changer
3D Bitstream D/A converter. Front Loading 5-disc carousel. Can change 4 discs while one disc plays; 3 repeat modes; 32-track programming; random play; intro scan; music calendar; remote control. $329

HD710 CD Player
3D Bitstream D/A converter. 20-bit digital filter; low-negative feedback output stage; digital output; 4x-over-sampling; 3 repeat modes; programmable and random play; intro scan; music calendar; headphone-level control; remote control. Dynamic range 95 dB; ch sep 95 dB. $299

JVC
The following feature fourth-order noise shaping.

XLMC302 101-Disc CD Changer
1-bit D/A converter. 100-disc module and separate controller with single-disc tray. Features 3-beam laser pickup. Daisy-chain connection for play and control of two XLMC41 add-on transport ports; 10 user files; delete file, rename disc-title index and search, 300-disc random play; 4 repeat modes; direct access, resume function, security door lock; delete play; 32-track programming; intro scan; 300-disc title memory; random 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. $580

XLMSD 7-Disc CD Changer
1-bit D/A converter. 6-disc magazine plus single-disc tray. Features optical digital output; headphone output with volume control; 32-track programming; auto/manual search; jog dual input of up to four discs while play; 3 random-play search; 4 repeat modes; front-panel direct-disc access; 7-disc continuous play; 20-track program chart; fluorescent display; CompuLink remote control. THD 0.002%; S/N 108 dB; dynamic range 99 dB. $330

XLM148BK 7-Disc CD Changer
1-bit D/A converter. 6-disc magazine plus single-disc tray. Features independent suspension system; servo system. 32-track programming; auto/manual search; auto power-on/off eject; 4 repeat modes; front-panel direct-disc access; resume function; continuous play; 20-track program chart; fluorescent display; intro scan and remote control; 48-disc title memory and title-input jog/dial. THD 0.002%; S/N 107 dB; dynamic range 99 dB. $280

XLFD25BK 5-Disc CD Changer
1-bit D/A converter. Front-loading 5-disc car-
sousel. Features independent suspension system; disc-stabilizing clamp; servo control. Can change 4 discs while one disc plays; auto/manual search; front-panel direct-disc access; continuous play; random play; 4 repeat modes; 32-track programming; fluorescent display; remote control. THD 0.002%; S/N 107 dB; dynamic range 98 dB. $220

XLVS2BK CD Player
1-bit D/A converter. Features independent suspen-
sion system; servo system; disc-stabilizing clamp; headphone jack with volume control. Front-panel direct track access; 4 repeat modes; auto and programmed edit functions; auto power-on/off eject; 32-track programming; auto/manual search; Dynamic Detection Recording Processor; 15-track music calendar; Compu-
Link remote-control compatibility; remote con-
trol with direct access. THD 0.0025%; S/N 106 dB; dynamic range 98 dB. $190

KENWOOD
DP-J2070 100-Disc CD Changer
Dual 1-bit D/A Converters. Two 50-disc vertical-load trays. Features switchable 16-MB buffer for continuous play during disc transitions; 3rd-order noise shaping. Computer keyboard input for creating title and artist-disc-name file; first-letter disc-name search, 7 factory-set and 3 user-set music-type files; 30-track best-selection memory from any combination of discs; interfaces with DP-R7050 CD changer; 32-track programming; 3 random-play modes; 20-track music calendar; dot-matrix display; remote control. Video CD adaptor optional. $600

DP-J1070 100-Disc CD Changer
Dual 1-bit D/A Converters. Two 50-disc vertical-load trays. Features switchable 16-MB buffer for continuous play during disc transitions; 3rd-order noise shaping. Can change disc in one 50-disc tray while disc in second tray plays. 3 random-play modes; one-touch recording with compatible cassette decks; ability to change discs while disc is playing. 32-track programming; 20-track music calendar; remote control. $400

DP-R6080 5-Disc CD Changer
Dual 1-bit D/A Converters. 5-disc carousel. Fea-
ture built-in amplifiers for superior sound reproduction. $700

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tubes distortion reduction circuitry. Gold-plated headphone jack with volume control; optical digital output ( Toslink). Ability to change 4 discs while one plays: 100-disc program memory; one-touch record with compatible cassette decks: random play; 32-track programming; audible track search; timer play; 20-track music calendar; remote control $300.

DP-R5000. As above, without 100-disc program memory and Toslink output $250.

**Linn Mimik player**

**Linn Karik CD Player**
1-bit delta-sigma D/A converter. Features servo transport; screened circuitry; replaceable laser pickup; 2 RCA output pairs: BNC and fiber-optic digital outputs; remote-control jack for switching of other Linn components or multi-room use. Includes switch-mode power supply; upgradable via software $3,595.

**Linn MCD Player**
1-bit delta-sigma D/A converter. Features replaceable laser pickup. 2 RCA output pairs: BNC digital output; remote-control jack for switching of other Linn components or multi-room use $1,950.

**Luxman D-500 CD Player**
18-bit D/A converter. Features top-loading design: CDM-3 pickup mounted on swing arm; 5 independent power supplies; antiresonance/antivibration chassis with aluminum top panel and wooden side panels; separate mechanical, electronic, electric, and signal-handling sections. Fixed- and variable-level analog outputs; coaxial digital output. FR 2 Hz-20 kHz ±0.5 dB; THD 0.004% at 1 kHz; S/N 105 dB; dynamic range 102 dB; ch sep 110 dB $5,000.

**D-375 CD Player**
1-bit delta-sigma D/A converter. Features motor-driven volume control; line-phase sensor. 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 Hz-20 kHz ±1 dB; THD 0.004% at 1 kHz; S/N 105 dB; dynamic range 98 dB; ch sep 100 dB $795.

**D-322 CD Player**
18-bit D/A converter. Features floating pickup suspension; metal chassis and front panel. 20-track programming; auto edit/space; random play; repeat; remote control. FR 5 Hz-20 kHz ±1 dB; THD 0.003% at 1 kHz; S/N 105 dB; dynamic range 100 dB; ch sep 103 dB; 17.5 x 4 x 11 in; 9 lb $395.

**Marantz CD-17 CD Player**
Dual-differential 1-bit Bitstream D/A converter. Features CDM-12 laser mechanism; 2nd-order noise shaping; CDM-12 laser mechanism; 2nd-order noise shaping; peak search; 32-track programming; play on two discs while one plays: random play; repeat track; repeat CD; random program; scan; one-touch record with compatible cassette decks. FR 5 Hz-20 kHz ±0.5 dB; THD 0.005% at 1 kHz; S/N 105 dB; dynamic range 98 dB; ch sep 100 dB; 17 x 4 3/4 x 15 in $3,500.

**Mark Levinson Model 39 CD Player**

** McIntosh MCD7009 CD Player**
Dual 1-bit Bitstream dual-differential D/A converters. 20-bit digital filter; vibration-free rigid disc clamping; CD-size die-cast aluminum disc turntable; remote control $3,200.

**Melos CD-T Tube CD Player**
Features pure Class A vacuum tube analog output section $1,895.

**Meridian Model 508 CD Player**
Precision reclocked digital outputs for reduced jitter. SPDIF coaxial and fiber-optic digital outputs; unbalanced and balanced XLR connectors. 8-character alphanumeric display; previous and next track; pause; full remote control with Meridian system remote. Includes basic remote. 12 1/4 x 3 3/16 x 13 in $2,895.

**Model 506 CD Player**
SPDIF coaxial and EIAJ fiber-optic digital outputs; unbalanced analog output 8-character alphanumeric display; previous and next track; full remote control via Meridian system remote. Includes basic remote. 12 1/4 x 3 3/16 x 13 in $1,695.

**Mitsubishi Model V7057 CD Player**
Dual 1-bit D/A converters. Plays CD's and laserdics. Features 3-line digital comb filter; digital time-base correction; digital frame memory. Dolby Digital (AC-3) RF output; 2 stereo audio outputs: 2-S-video Y/C outputs; optical digital output; coaxial digital output; 2 video outputs. CD-Direct tray; on-screen display system; 24-segment programming; random program; program during play; scan; CD auto-edit for cassette length; jog/shuttle remote with shuttle control. FR 4-20 kHz ±0.5 dB; THD 0.0018% at 1 kHz; S/N 116 dB; dynamic range 99 dB; 16 1/2 x 4 1/4 x 17 1/4 in; 19 lb $1,099.

**Model V6027 Combi-Player**
Pulseline 1-bit D/A converter. Plays CD's and laserdics. Features 3-line digital comb filter; digital time-base correction; digital frame memory. Microphone input; Dolby Digital (AC-3) RF output; 2 stereo audio outputs; 1-S-video Y/C output; 2 video outputs. CD-Direct tray; on-screen display system; absolute elapsed-time and frame; random program; scan; one-touch karaoke; digital echo; search by time; remote with shuttle control. FR 4-20 kHz ±0.5 dB; THD 0.0019% at 1 kHz; S/N 116 dB; dynamic range 99 dB; 17 5/8 x 4 3/4 x 16 in; 16 lb $6,495.

**M-CDS00 5-disc CD Changer**
1-bit D/A converter. 5-disc carousel. 18-bit 8x-15-bit D/A converters. Features all-metal disc-drive mechanism. Variable-level balanced and unbalanced analog outputs; digital input and output. Remote control $5,995.

**McIntosh MCD7009 Combi-Player**
Dual 1-bit Bitstream dual-differential D/A converters. 20-bit digital filter; vibration-free rigid disc clamping; CD-size die-cast aluminum disc turntable; remote control $3,200.
CD PLAYERS

oversampling digital filter: 3-pole analog filter.
Direct track access; skip and search: 4 discs accessible while one plays; 40-track program memory; 20-track music calendar: 6 repeat modes; intro scan; random play. FR 4 Hz-20 kHz ±0.1 dB; THD 0.01%; S/N 97 dB; dynamic range 96 dB; 17½ x ¾ x 15¼ in...

Model 514 CD Player
1-bit dual MASH D/A converter. Features DC coupling; no capacitors used in signal path; 4x-oversampling linear-phase digital filter; 5-pole active analog filter design. Digital output. Remote control; NAD Link. THD 0.002%; dynamic range 98 dB; ch sep 100 dB at 1 kHz, 17½ x ¾ x 1½ in; 9 lb...

$349

Model 523 5-Disc CD Changer
1-bit Bitstream D/A converter, 5-disc carousel. Features high-speed access to single disc; 8x-oversampling linear-phase digital filter; 5-pole active analog filter design. Ability to change two discs while one plays. THD 0.003%; dynamic range 90 dB; ch sep 90 dB at 1 kHz, 17½ x ¾ x 15 in; 14 lb...

$399

Model 512 CD Player
1-bit MASH D/A converter. Features DC coupling; 4x-oversampling linear-phase digital filter; 5-pole active analog filter design. Digital output. Remote control; NAD Link. THD 0.002%; dynamic range 98 dB; ch sep 100 dB at 1 kHz, 17½ x ¾ x 1½ in; 10 lb...

$349

Model 510 CD Player
1-bit Bitstream D/A converter. Separate digital, audio, and control IC’s, independent power regulators for digital and analog stages; 4-pole active analog filter design. THD 0.004%; dynamic range 98 dB; ch sep 110 dB at 1 kHz, 17½ x ¾ x 1½ in; 10 lb...

$349

Model 512 player
1-bit dual MASH D/A converter. Features DC coupling; 4x-oversampling linear-phase digital filter; 5-pole active analog filter design. Digital output. Remote control; NAD Link. THD 0.002%; dynamic range 98 dB; ch sep 100 dB at 1 kHz, 17½ x ¾ x 1½ in; 9 lb...

$349

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 Hz-20 kHz ±0.15 dB; THD 0.0035% at 1 kHz; S/N 100 dB; dynamic range 100 dB, ch sep 100 dB, 17½ x ¾ x 1½ in...

$800

MB-2s. As above, but with dual hand-selected 18-bit D/A converters. THD 0.004% at 1 kHz; S/N 96 dB; dynamic range 92 dB; ch sep 90 dB...

$600

MB-3s 7-Disc CD Changer
Dual 18-bit D/A converters. Features 18-bit/oct Bessel analog low-pass filter. Direct disc/track access: 50-track programming; random play; repeat track; remaining-time, and total-time displays; music calendar; system remote-control compatibility; remote control. FR 5 Hz-20 kHz ±0.5 dB; THD 0.006% at 1 kHz; S/N 96 dB; dynamic range 90 dB; ch sep 90 dB at 1 kHz, 17½ x ¾ x 1½ in...

$500

MB-4s 7-Disc CD Changer
Dual 16-bit D/A converter. 18-bit/oct Bessel analog low-pass filter; direct disc/track access; 50-track programming; random play; repeat track; music calendar; track and total-time displays; system remote-control compatibility; remote control. FR 10 Hz-20 kHz ±0.5 dB; THD 0.035% at 1 kHz; S/N 87 dB; dynamic range 87 dB; ch sep 78 dB, 16½ x ¾ x 1½ in...

$400

NAD Model 512 player
1-bit dual MASH D/A converter. Features DC coupling; 4x-oversampling linear-phase digital filter; 5-pole active analog filter design. Digital output. Remote control; NAD Link. THD 0.002%; dynamic range 98 dB; ch sep 100 dB at 1 kHz, 17½ x ¾ x 1½ in; 10 lb...

$349

ONKYO
NCD915SC CD Player
16-bit D/A converter: 21-track programming: intro scan; repeat; remote control. FR 20 Hz-20 kHz ±0.1 dB; THD 0.08%; S/N 80 dB...

$139

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

Integra DX-7911 CD Player
Dual 1-bit D/A converters. Features A/EI Transformer: module classic construction: linear motor actuator, motor-driven volume control; Optical/coaxial digital output; fixed/variable output; headphone jack with volume. Next selection: peak search; memory reverse; 6 modes; 5-repeat; 20-track programming. THD 0.0025%; S/N 110 dB; dynamic range 100 dB, 17½ x ¾ x 1½ in; 23 lb...

$2100

Integra DX-1909 6-Disc CD Changer
Dual 1-bit D/A converters. 6-disc carousel. Features copper-plated chassis. Fixed- and variable-level analog output; fiber-optic digital output; headphone jack with volume. 3 discs can be changed while one plays; program reverse; search; 40-track programming; random play; 6 repeat modes; next-selection function; 20-track music calendar; RI-system cassette-deck compatibility; remote control; motor-driven volume control. FR 2 Hz-25 kHz; THD 0.0028%; S/N 106 dB; dynamic range 98 dB; ch sep 92 dB at 1 kHz, 18 x ¾ x 1½ in...

$689

DX-C550 6-Disc CD Changer
Dual 1-bit D/A converters, 6-disc carousel. 3 discs can be changed while one plays: random play; 40-track programming; next-selection function; 6 repeat modes; 40-track music calendar. Digital outputs: RI-system cassette-deck compatibility; 240-disc capacity; remote control. FR 2 Hz-20 kHz; THD 0.004%; S/N 96 dB; dynamic range 96 dB; ch sep 90 dB at 1 kHz, 18 x ¾ x 1½ in; 17 lb...

$349

DX-330 6-Disc CD Changer
Dual 1-bit D/A converters. 6-disc carousel. 3 discs can be changed while one plays; synchro play with compatible cassette decks; 40-track programming; random play; 6 repeat modes; next-selection function; 40-track music calendar; RI-system cassette-deck compatibility; remote control. FR 2 Hz-20 kHz; THD 0.004%; S/N 96 dB; dynamic range 96 dB; ch sep 90 dB at 1 kHz, 18 x ¾ x 1½ in; 17 lb...

$529

DX-7210 CD Player
Dual 1-bit D/A converters. Features synchro play with compatible cassette decks. Headphone jack with volume control. FR 20-track programming; 3 repeat modes: 20-track music calendar. THD 0.004%; FR 5 Hz-20 kHz; S/N 100 dB; dynamic range 96 dB; ch sep 90 dB at 1 kHz, 18 x ¾ x 12 in; 11 lb...

$219

OPTIMUS LP
RADIO SHACK
CD-100 100-Disc CD Changer
1-bit D/A converter. 4 vertical 25-disc racks. Personal file memory, auto digital level control: ability to remove 3 racks without interrupting play of disc in 4th rack; direct track access; 32-track programming: syncro 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. 16½ x 7½ x 16½ in...

$400

CD-8300 51-Disc CD Changer
2 vertical 25-disc racks plus single-disc slot. Optical digital output: headphone jack. Personal file memory; random play; repeat play; intro scan; direct access; last-disc memory; memory hold: remote control. 16½ x 7½ x 15½ in...

$300

CD-8200 25-Disc CD Changer
1-bit D/A converter. Optical digital output. Personal file memory; random play; repeat play; intro scan; direct access; last-disc memory; memory hold; remote control. 16½ x 7½ x 15½ in...

$250

CD-7300 6-Disc CD Changer
6-disc magazine. Headphone jack with volume control. Auto digital level control: magazine labeling with one of 6 style names for up to 10 magazines. 32-track programming: nonvolatilizable memory for programmed/deleted tracks 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 with compatible cassette decks; fluorescent display; remote control. Can also be controlled through remote provided with select Optimus receivers...

$240

PANASONIC
NX-900 Combi-Player
1-bit MASH D/A converter. Plays CD’s and laserdiscs. Features one-spindle brushless direct-drive motor; digital time-base corrector; 8-bit digital-field memory for CLV/AV/CDV special effects; digital comb filter; digital servo control; digital noise canceling; digital field-
noise reduction. Fiber-optic digital output; S- video output; headphone jack with volume control. Dual-side videodisc play; 7 repeat modes; on-screen displays; jog/shuttle control; remote control. FR 4 Hz-20 kHz; THD 0.0023%; S/N 115 dB; dynamic range 96 dB. 17 x 5 x 16 5/8 in. $1,100.

**LX-K760 Combi-Player**
Four 1-bit D/A converters. Plays CD’s and laserdiscs. Features quick auto-reverse; digital servo control. Search functions: repeat; custom index. 2 audio/video outputs; two microphone jacks; headphone jack; external audio input. FR 4 Hz-20 kHz; THD 0.005%; S/N 102 dB. 17 x 5 x 16 in; 18 lb. $850.

**LX-H680 Combi-Player**
Four 1-bit D/A converters. Plays CD’s and laserdiscs. Features quick auto-reverse; digital servo control. Two audio/video outputs; S-Video output; Dolby Digital (AC-3) RF output; optical digital audio output; headphone jack. Shuttle controls; programmed play; random play; repeat; custom index playback; edit playback. FR 4 Hz-20 kHz; THD 0.003%; S/N 115 dB. 17 x 5 x 16 in; 18 lb. $550.

**SL-PD409 5-Disc CD Changer**
1-bit MASH D/A converter; 5-disc carousel. Features front-loading mechanism; digital servo system; dual-directional platter. 32-track programming; can change 4 discs while playing one; disc-location display; full random, one-disc random, and spiral play; delete programming; 4 repeat modes; remote control with power on/off. 17 x 5 x 14 5/8 in; 10 lb. $200.

**SL-PD349**; As above; with improved disc-location display but without remote control. 14 3/4 x 5 1/4 x 14 3/4 in; 9 lb. $200.

**PARASOUND**

**C/DC-1500 5-Disc CD Changer**
Hybrid 1-bit/18-bit Burr-Brown PCM-67P lad- der D/A converter. 5-disc carousel; Mechancially damped chassis. Coaxial digital output; gold-plated connectors; external remote-control connector. Can change 2 discs while one plays; music calendar; remote control. $650.

**C/D-1000 CD Player**

**PIONEER**

Legato Link circuitry uses a proprietary algo- rithm that is said to extend frequency response above 20 kHz.

**Elite CLD-79 Combi-Player**
1-bit D/A converter. Plays CD’s and laserdiscs. Features direct-CD mode with independent CD tray within videodisc tray; Legato Link; 8-bit digital field memory for special effects; separate audio and video circuit boards; 3-line comb filter. 2 S-Video outputs; fiber-optic and coaxial digital outputs. Dual-side play; digital level control; remote control with jog/shuttle. FR 4 Hz-20 kHz; THD 0.0025%; S/N 116 dB; dynamic range 98 dB. 16% x 5 3/4 x 17 in. $1,440.

**Elite CLD-59 Combi-Player**
1-bit D/A converter. Plays CD’s and laserdiscs. Features direct-CD mode with independent CD tray within videodisc tray; Legato Link; 8-bit digital field memory for special effects; 3-line comb filter; 2 S-Video outputs; fiber-optic and coaxial digital outputs. Dual-side play; remote control with jog/shuttle. Bandwidth 4 Hz-20 kHz; THD 0.0035%; S/N 115 dB; dynamic range 98 dB. 16% x 5 3/4 x 15 3/4 in. $900.

**CDL-D606 Combi-Player**
1-bit D/A converter. Plays CD’s and laserdiscs. Features direct-CD mode with independent CD tray within videodisc tray; Legato Link; 8-bit digital field memory for special effects; 3-line comb filter. 2 S-Video outputs; fiber-optic and coaxial digital outputs. Dual-side play; remote control with jog/shuttle. Bandwidth 4 Hz-20 kHz; THD 0.0035%; S/N 115 dB; dynamic range 98 dB. 16% x 5 3/4 x 15 3/4 in. $900.

**CDL-D406 Combi-Player**
Features digital video processing; digital time-base correction: independent CD tray. 2 audio and video outputs; optical digital output. Dual-side play; last memory with review mode; random play; highlight/intro scan; display off switch; remote control. FR 4 Hz-20 kHz; S/N 102 dB. 16 x 5 x 16 3/4 in. $600.

**C/D Players**

**Elite PD-F159 CD Changer**
1-bit Psellows D/A converter. 100-disc file- type mechanism. Features Legato Link; SR-sys- tem-compatibility. Random/repeat play; mem- ory backups; remote control. CD-Deck synchro. FR 4 Hz-20 kHz; S/N 105 dB; dynamic range 96 dB. $875.

**PD-F1006 101-Disc CD Changer**
1-bit Psellows D/A converter. 100-disc mechan- ism plus single-disc slot. Features automatic digital level control. Computer-keyboard input: Optical digital output; video output; headphone output with volume control; GUI remote control; custom file function; input/text-display in- formation using computer keyboard; CD-deck synchro; previous disc/highlight scan; memory back-up; on-screen disc management; last-disc memory; compatible with SR-system remote control. Includes holder for CD booklets. S/N 105 dB; dynamic range 96 dB. $450.

**Elite PD-F906 101-Disc CD Changer**
1-bit Psellows D/A converter. 100-disc mechanism plus single-disc slot. Features best-selection mem- ory; custom file function; CD-deck synchro; memory back-up; previous disc/highlight scan; last-disc memory; compatible with SR-system remote control. $360.

**Elite PD-F89 26-Disc CD Changer**

**Elite PD-F99 6-Disc CD Changer**
1-bit Psellows CD changer. 6-disc magazine. Antiresonant honeycomb chassis; Legato Link. Fiber- optic digital output. Highlight scan: random play; digital level control; remote control. $330.

**PD-F606 25-Disc CD Changer**
1-bit D/A converter. 3-custom node file func- tion: best-selection memory; SR-system-com- patible. Optical digital output; highlight scan; program; random; repeat play; direct disc and track access; auto power-on/power-down/eject; remote control; compatibility with SR-system remote control. $280.

**PROCEED**

**C/D PD CD Player**
1-bit D/A converter. Features front-loading; all-metal drawer. Digital inputs and outputs;
balanced and unbalanced analog outputs. Remote volume control; remote control $3,495.

**QUAD**

Quad 77 CD Player

1-bit D/A converter. Features front-loading: Philips CDM-12 mechanism; Crystal Semiconductor 64x-oversampling delta-sigma D/A converter, powered and controlled directly from the QuadLink 77 control bus. FR 2 Hz-20 kHz ±0.1 dB. 2 ⅛ x 13 x 12 in. $1,350.

**ROTEL**

RCD-990 CD Player

Dual Burr-Brown D/A converters. Features HD-CD digital filter. Switched digital output; balanced and single-ended analog outputs; coaxial and optical digital outputs. Tunable dither modes; display brightness control; output phase control; remote control. THD 0.0035%; S/N 115 dB; ch sep 110 dB. 18⅞ x 4⅞ x 14⅛ in. $1,500.

RCD-975 CD Player

Features dual-differential Philips continuous-calibration D/A converters. Track programming; random play; repeat; scan; remote control. THD 0.0025%; S/N 107 dB; ch sep 100 dB. 17¾ x 2½ x 12½ in. $750.

RCD-970BX CD Player

Features CDM-9 single-beam laser transport; Philips continuous-calibration D/A converter. Track programming; random play; repeat; remote control. THD 0.0025%; S/N 105 dB; ch sep 100 dB. 17¾ x 2½ x 12½ in. $600.

RCC-945 6-Disc CD Changer

Dual 1-bit D/A converters. Internal 6-bit mechanism. Analog and digital outputs. Ability to change discs while one plays; random play; repeat; scan; 16-track programming; remote control. S/N 96 dB. 17¾ x 2½ x 11¾ in. $550.

RCD-950BX CD Player

Features 96x oversampling; center-mount transport. Program: random; repeat; scan; remote control. THD 0.0045%; S/N 100 dB; ch sep 100 dB. 17⅞ x 3⅜ x 11¼ in. $450.

**SHERWOOD**

CDC-6050R 5-Disc CD Changer

1-bit dual D/A converters. 5-disc 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 collapsible cassette decks; tape edit; remote direct access; timer play, music calendar, display dimmer; fluorescent display, remote control. $249.

CD-3050R CD Player

Features 3-beam laser pickup. Headphone jack with volume control. Front loading; 20-track programming; direct track access; random play; delete play; intro scan; synchro play with collapsible cassette decks; tape edit; timer play; music calendar; display dimmer; fluorescent display, remote control. $149.

**SONY**

CDP-XA7ES CD Player

Current-pulse D/A converter. Features 45-bit processing and 20-bit outputs; circuitry to minimize time-base errors; digital servo control; separate analog and digital sections; copper chassis shielding; aluminum front panel and top plate. Balanced analog output; fiber-optic and coaxial digital outputs; gold-plated analog outputs; remote-variable line level output; headphone jack with volume control. 172-disc Custom File memory for index points and delete-play selections; 32-track programming; 8 repeat modes; 3-mode music scan; manual fader; peak-level search; remote control. FR 2 Hz-20 kHz ±0.3 dB; S/N 119 dB; dynamic range 100 dB. 3-yr limited warranty. 17⅞ x 14¼ x 13 in. 33 lb. $3,000.

Sony CDP-CX2000 changer

Sony CDP-CX2200 changer

**C D PLAYERS**

**C D PLAYERS**

Hybrid-pulse D/A converter. Features 8x oversampling digital filters; digital servo control; isolated feet. Optical digital output; variable line output via digital volume control; headphone jack. Jog dial track scan; 24-track programming; 3 play modes; 2 repeat modes; time and program edit; peak search; 3-startup scan; time fade; auto start. FR 2 Hz-20 kHz ±0.5 dB; S/N 100 dB; dynamic range 98 dB; ch sep 95 dB. 17⅞ x 3⅛ x 14½ in. 7 lb. $200.

CDP-XC500 CD Player

Hybrid-pulse D/A converter. Features 8x-oversampling digital filters; digital servo control; isolated feet. Optical digital output; variable line output via digital volume control; headphone jack. Jog dial track scan; 24-track programming; 3 play modes; 2 repeat modes; time and program edit; peak search; 3-startup scan; time fade; auto start. FR 2 Hz-20 kHz ±0.5 dB; S/N 100 dB; dynamic range 98 dB; ch sep 95 dB. 17⅞ x 3⅛ x 14½ in. 7 lb. $200.

**CD Changers**

CDP-CX7200 200-Disc CD Changer

Hybrid-pulse D/A converter. Internal-storage 200-disc mechanism. Features 8x-oversampling digital filters; digital servo control. PC keyboard input; AC outlet; optical digital output. On-screen display; track memo; 400-disc master control capability; cross fade; Custom File for 8 groups; Custom File for Memo; delete play and delete bank; disc scan; timer switch; S-Link; jog dial; tape edit. 3 modes; 6 play modes: 3 repeat modes; remote control. FR 2 Hz-20 kHz ±0.5 dB; S/N 110 dB; dynamic range 99 dB; ch sep 105 dB. 17⅛ x 17⅛ x 20 in; 20 lb. $1,000.

CDP-CA9ES 5-Disc CD Changer

Current-pulse D/A converter. 5-disc carousel. Features 45-bit processing, and 20-bit outputs; circuitry to minimize time-base errors; digital servo control; aluminum front panel; separate analog and digital power transformers. 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; 172-disc Custom File memory for line output level; 8-character disc naming; delete play; ability to categorize favorite tracks into 4 groups; tape edit; 32-track programming; random playback; 6 repeat modes; manual fader; peak-level search; timer switch; remote control. FR 2 Hz-20 kHz ±0.3 dB; S/N 117 dB; dynamic range 100 dB; ch sep 110 dB. 3-yr limited warranty. 17⅛ x 5⅞ x 15¼ in.; 14 lb. $700.

CPC-DX10 10-Disc CD Changer

1-bit 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. Magazine compatibility with Sony car CD changers: 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 tape length; random play, 7 repeat modes; 32-track programming; time manual fader; peak-level search; timer switch; 20-track music calendar, remote control. FR 2 Hz-20 kHz ±0.3 dB; S/N 110 dB; dynamic range 100 dB; ch sep 110 dB. 3-yr limited warranty. 17⅛ x 5⅞ x 15¼ in.; 14 lb. $600.

CPC-DX153 100-Disc CD Changer

Hybrid-pulse D/A converter. Internal-storage 100-disc mechanism. 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 serial chain to other units for 300-disc system capacity; ability to arrange discs into 7 groups; Custom File memory for group names and 13-character disc names for all 100 CD's; 32-track programming; direct track/disc/group access; random play; 6 repeat modes; front-panel jog dial; remote control. $600.

CPC-CA9ES 5-Disc CD Changer

Current-pulse D/A converter. 5-disc carousel. Features 45-bit processing, and 20-bit outputs; circuitry to minimize time-base errors; digital servo control; brushed, stainless-steel outer shell. Fiber-optic digital output. Ability to serial chain to other units for 300-disc system capacity; ability to arrange discs into 7 groups; Custom File memory for group names and 13-character disc names for all 100 CD's; 32-track programming; direct track/disc/group access; random play; 6 repeat modes; remote control. $600.

CPC-CX250 200-Disc CD Changer

Hybrid-pulse D/A converter. Internal-storage 200-disc mechanism. Features 8x-oversampling digital filters; digital servo control; isolated feet. Optical digital output; variable line output via digital volume control; headphone jack. Jog dial track scan; 24-track programming; 3 play modes; 2 repeat modes; time and program edit; peak search; 3-startup scan; time fade; auto start. FR 2 Hz-20 kHz ±0.5 dB; S/N 110 dB; dynamic range 98 dB; ch sep 110 dB. 17⅛ x 17⅛ x 20 in.; 20 lb. $550.

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200-disc mechanism. Features 8x-oversampling digital filter; digital servo control. Optical digital output. Custom File block file for 8 groups; Custom File for Memo; delete play and delete bank; disc scan; S-Link; jog dial control; 32-track programming; 6 play modes; 3 repeat modes; remote control. FR 2 Hz-20 kHz ±0.5 dB; S/N 107 dB; dynamic range 98 dB; ch sep 100 dB. 17 x 17x1/4 in; 20 lb $550

CDP-CX300 200-Disc CD Changer
Hybrid pulse/D/A converter. Internal-storage 200-disc mechanism. Features 8x-oversampling digital filter; digital servo control. Custom File block file for 8 groups; S-Link; jog dial control; multidisc, 32-track programming; 6 play modes; 3 repeat modes; remote control. FR 2 Hz-20 kHz ±0.5 dB; S/N 107 dB; dynamic range 98 dB; ch sep 100 dB. 17 x 17x1/4 in; 20 lb $550

CDP-C545 5-Disc CD Changer
Hybrid pulse/D/A converter. 5-disc carousel. Features digital servo control: 18-bit digital filter; circuitry to minimize time-base errors. Fiber-optic digital output: headphone jack with volume control. Ability to change 4 discs while one plays; 172-disc Custom File memory. FR 2 Hz-20 kHz ±0.5 dB; S/N 107 dB; dynamic range 98 dB. 17 x 5 in; 13 lb $350

CDP-CA7EN 5-Disc CD Changer
90-MHz high-density linear D/A converter. 5-disc carousel. Features 45-bit processing, and 20-bit outputs: circuitry to minimize time-base errors: digital servo control. Gold-plated analog outputs: headphone jack with volume control. Can change 4 discs while one plays; tape edit: 32-track programming; random play: 6 repeat modes; manual fader; remote control. FR 2 Hz-20 kHz ±0.3 dB; S/N 117 dB; dynamic range 100 dB; ch sep 110 dB. 3-yr limited warranty. 17 x 5 x 15/4 in; 13 lb $350

CDP-CE505 5-Disc CD Changer
Hybrid pulse D/A converter. Features 8x-oversampling digital filter; digital servo control; isolator feet. Optical digital output: headphone jack; variable line output via digital volume control. 172-disc custom file: music clip; link edit: delete play; S-link: ability to change 4 discs while one plays; jog dial track search: 32-track programming: 5 play modes: 3 repeat modes; time; program and multiscan programming: remote control. FR 2 Hz-20 kHz ±0.5 dB; S/N 107 dB; dynamic range 98 dB; ch sep 100 dB. 17 x 4 1/2 x 15 in; 12 lb $300

TEAC

VRDS-7 CD Player
1-bit double-differential Bistream D/A convert-er. Features proprietary digital clamp with disc-sized aluminum-die-cast overhead turntable: concave lower turntable, proprietary servo system with low-pass filter; center-mount drive; separate analog and digital circuitry; dual top plate with rubber seal inserted between layers; aluminum front panel. Coaxial and Toslink fiber-optic digital outputs. 20-track random/ delete programming; 3 repeat modes; auto fader/trim; fluorescent display with dimmer; remote control. FR 1 Hz-20 kHz ±0.3 dB; S/N 110 dB; dynamic range 99 dB; ch sep 10 dB. 17x1/2 x 13/8 in; 20 lb $1,000

PD-D5010 101-Disc CD Changer
1-bit D/A converter. 101-disc mechanism plus single-disc slot. Features 8x-oversampling digital filter; disc-error compensation. Disc categorizing optimizes playback and storage versatility. 101-disc continuous play: 32-selection random memory programming; intro scan; music skip; shuffle play; 6 repeat modes: remote control: title, display: title-search capabilities: 3-in CD playback. FR 20 Hz-20 kHz ±0.5 dB; THD 0.7% at 1 kHz; S/N 95 dB; ch sep 90 dB at 1 kHz; 17x1/2 x 7/4 x 14 in; 18 lb $449

PD-D2200 5-Disc CD Changer
Dual 16-bit D/A converters. 5-disc front-loading carousel. Features 18-bit 8x-oversampling digital filters: 3-beam laser pickup: Headphone jack with volume control. Intro scan: 32-track programming; random play: 2 repeat modes: music calendar: 7-digit fluorescent display. FR 2 Hz-20 kHz ±0.5 dB; THD 0.007%; S/N 100 dB; dynamic range 98 dB. 17 x 4 x 3 1/4 in; 14 lb $249

Technics SL-PD987 changer

TECHNICS

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

SL-MC700 111-Disc CD Changer
1-bit MASH D/A converter. Front-loading 110-disc mechanism plus single-disc slot. Computer keyboard input. Illuminated group keys: sort key: direct program and ID scan; program, random: and repeat play: wireless remote control. FR 2 Hz-20 kHz ±1 dB; THD 0.007%; S/N 100 dB; dynamic range 92 dB. 17 x 6 1/4 x 15 3/4 in; 15 lb $500

SL-MC400 111-Disc CD Changer
1-bit MASH D/A converter. Front-loading 110-disc mechanism plus single-disc slot. Quick single-play function: group program function with 14 preset musical genres: direct program and 1D scan: program, random, and repeat play: wireless remote control. FR 2 Hz-20 kHz ±1 dB; THD 0.007%; S/N 100 dB; dynamic range 92 dB. 17 x 6 1/4 x 15 3/4 in; 15 lb $400

SL-MC50 61-Disc CD Changer
1-bit MASH D/A converter. Front-loading 60-disc mechanism plus single-disc slot. Group program function with 14 preset musical genres: 61-disc continuous play: direct program: program, random, and repeat play: wireless remote control. FR 2 Hz-20 kHz ±1 dB; THD 0.007%; S/N 100 dB; dynamic range 92 dB. 17 x 6 1/4 x 15 3/4 in; 14 lb $300

SL-PD987 5-Disc CD Changer
1-bit MASH D/A converter. 5-disc carousel. Features digital servo system: Disc categorization: intro scan; index play function: group program function; with 14 preset musical genres: 32-track programming: program memory: ±12 pitch control: ID scan; full random, one-disc random, and sequential play: delete programming: auto cue: repeat capability. FR 2 Hz-20 kHz ±1 dB; THD 0.007%; dynamic range 92 dB. 14 x 5 1/2 x 14 in; 10 lb $270

SL-PD857 5-Disc CD Changer
1-bit MASH D/A converter. 5-disc carousel. Features front-loading mechanism; digital servo system. 32-track programming: 1D scan; full random, one-disc random, and spiral play; delete programming, even in random mode: program memory: repeat capability $210

SL-PG450 CD Player
1-bit MASH D/A converter. Features digital servo system. Headphone jack with volume control: 30-key wireless remote control: peak level search: synchro editing: random play and auto cue: 20-track programming. FR 2 Hz-20 kHz ±1 dB; THD 0.007%; S/N 100 dB; dynamic range 92 dB. 17 x 4 1/14 in; 8 lb $180

YAMAHA

CDW-890l Combi-Player

CDV-490 CD Player
Dual 1-bit D/A converters. 8x-oversampling: digital servo: Headphone jack: Synchro record with compatible cassette decks; tape-edit and space insert by remote control; random play: 20-track programming: remote digital volume control: peak-level search: total and remote memory: single and single-and-repetitive time displays: dimmer control. FR 20 Hz-20 kHz ±0.5 dB; S/N 105 dB. 17 x 3 3/4 x 10 3/4 in; 4 lb $249

CD Changers

CDC-855 5-Disc CD Changer

CDC-755 5-Disc CD Changer
Yamaha S-bit Plus D/A convertor. 5-disc carousel. Can change four discs while one plays; intro scan: tape edit: 40-track programming: peak-level search: multi-tone filter: remote control: flexible control: 5-disc carousel. S/N 115 dB; dynamic range 100 dB. 17 x 4 3/4 x 15 3/4 in $399

CDC-655 5-Disc CD Changer
CARVER
TDR-1550 Cassette Deck
Dolby B, C, HX Pro. Features PC-OCC-coil metal-alloy record/play head; double-gap ferrite erase head. Headphone jack with volume control. Autoreverse; timer record; real-time counter; peak-level meters; 2-motor full-logic control; FR 40 Hz -18 kHz high-bias. S/N 73 dB. W&F 0.06%. 19 1/2 x 10 1/2 in. 12 lb. $599

HARMAN KARDON
T420 Cassette Deck

DC520 Double Cassette Deck
Dolby B, C, HX Pro. Dual autoreverse; high-speed dubbing; synchro reverse. FR 25 Hz -17 kHz 23 dB. $329

DENON
The following are compatible with Denon IS-system remote control.

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

DRW-540 Double Cassette Deck
Dolby B, C, HX Pro. Autoreverse for both transports: twin/relay recording; bias control: normal/high-speed dubbing; program search: automatic relay play; CD synchro record. $400

DRM-650S Cassette Deck
Dolby B, C, HX Pro. 2-motor full-logic control transports; dual power supply; manual bias-adjustment control; memory stop; CD synchro record; record return; music search; 4-digit electronic counter with peak hold display; non-slip reel drive. MPX filter switch; headphone jack; system bus connection. Bias control; record return; program search; 4-digit counter with memory stop; peak-level meters. $320

DRR-730 Cassette Deck
Dolby B, C, HX Pro. Non-slip reel drive; rotating-head autoreverse. Full-logic controls; bias control; auto tape-bias selector; record return; program search; 4-digit counter with memory stop; peak-level meters. $320

DRW-550 Cassette Deck
Dolby B, C, HX Pro. Non-slip reel drive; metal top panel. Full-logic controls; bias control; auto tape-bias selector; record return; program search; peak-level meters. $250

DUAL
CC850CR Cassette Deck
Dolby B, C, HX Pro. Remote control. S/N 76 dB. W&F 0.05%. W & F 0.6%. CC8065RC, AV above. S/N 74 dB. W & F 0.06%. $440

FISHER
CR-W986 Double Cassette Deck
Dolby B, C, HX Pro. Full-logic and autoreverse for both transports; synchro high-speed dubbing; 2-tape sequential play; L/R record-level controls; auto tape-bias selector; timer standby; two 5-segment LED level meters; headphone jack; remote control. $200

JVC
TDW628K 3-Head Cassette Deck
Dolby B, C, HX Pro. Closed-loop dual-capstan drive with direct-drive motor: computer-controlled full-logic mechanism; shell stabilizer; aluminum front panel; center-mount transport; PC-OCC head-coil wiring: powered cassette door; bias and level record calibration; built-in record oscillator; MPX filter. CD-direct input; headphone jack with volume control. Input-balance control; auto record mute; multi-music scan; auto tape-bias selector; auto monitor; timer record/play; Dynamic Detection Recording Processor; fluorescent peak display, level meters; 2 tape counters; system bus connection. $330

TDW775D Double Cassette Deck
Dolby B, C, HX Pro. Features computer-controlled full-logic mechanism; 6-motor drive: cassette-shell stabilizer; tone armophoric heads with pure copper PC-OCC wiring; computer-controlled full-logic auto tape-bias and sensitivity; autoreverse play/record on both transports. Gold-plated terminals; headphone jack with volume control; mic input with mix-level control. Four digit linear counter on both decks; continuous play of two tapes; auto record mute; multi-music scan. Dynamic Detection Recording Processor; blank skip; pitch control for one transport: sequential play/record; synchro high-speed dubbing; fluorescent peak display; level meters; CompuLink remote-control compatibility. $360

TDW781K Double Cassette Deck
Dolby B, C, HX Pro. Features record/play on both transports: computer-controlled full-logic mechanism; 6-motor drive: cassette-shell stabilizer in both transports. Headphone jack with volume control; mic input with mix-level control. Rotating-head autoreverse for both transports; pitch control for one transport: multi-music scan; sequential play/record; synchro high-speed dubbing; auto/automatic record mute; multi-music scan; timer record/mute; Dynamic Detection Recording Processor; fluorescent level meters and 4-digit counter for both transports; CompuLink remote-control compatibility: blank skip $280

TDR462BK Cassette Deck
Dolby B, C, HX Pro. Computer-controlled full-logic mechanism; cassette-shell stabilizer; powered cassette door; CD-direct input; headphone jack. Rotating-head autoreverse: bias control; auto record mute; music scan; timer record/play; auto tape-bias selector; input-balance control; Dynamic Detection Recording Processor; fluorescent peak display; level meters; 4-digit fluorescent linear counter switchable to peak display; CompuLink remote-control compatibility. $250

KENWOOD
RK-W8080 Double Cassette Deck
Dolby B, C, HX Pro. Dual-frequency auto bias adjustment; Gold-plated and 4-digit fluorescent jacks. Autoreverse record/play for both transports; auto bias setting for one transport; 2-tape simultaneous or sequential recording; 2-tape sequential play; high-speed dubbing; high-speed CD dubbing with compatible CD players: 16-track program search; track repeat; index scan for one transport; one-touch record with compatible CD players: auto tape-bias selector: timer record/play; fluorescent linear tape counters: system remote-control capability. $230

KX-W4080 Double Cassette Deck
Dolby B, C, HX Pro. Dual-frequency auto bias adjustment; Gold-plated and 4-digit fluorescent jacks. Autoreverse record/play for both transports; full-logic and autoreverse for both transports; high-speed dubbing; one-touch record with compatible CD players: 16-track program search; track repeat; index scan for 2-tape sequential recording; bias control and volume controls; timer record/play; fluorescent record-level meters: 2 tape counters: system remote-control capability. $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: polymer Sorbothane cassette stabilizer; line-phase sensor; Star circuitry; switchable MPX filter. Mic input: system bus connection: Bias control; record return; program search; blank search/stop; auto scan; synchro record with compatible CD players: timer record/play; display with dimmer; linear fluorescent counter; FR 15 Hz -21 kHz high-bias: S/N (high-bias) 66 dB. Dolby B, 74 dB. Dolby C, 58 dB. FR 17 Hz -21 kHz 23 dB. W & F 0.05%. W & F 0.6%. 17 3/4 x 5 1/4 in. 13 lb. $695

K-322 Cassette Deck
Dolby B, C, HX Pro. Metal chassis; record and play heads with hard-Permalloy cores: switchable MPX filter. Bias fine-tuning control; auto music search; auto tape-bias selector; record return; fluorescent digital counter. FR 25 Hz -18 kHz high-bias: S/N (high-bias) 65 dB. Dolby B, 65 dB. Dolby C, 56 dB. FR 17 Hz -21 kHz 23 dB. W & F 0.05%. W & F 0.6%. 17 3/4 x 5 1/4 in. 13 lb. $449

MARANTZ
Slim Series SD-1020 Cassette Deck
Dolby B, C, HX Pro. Features compact chassis and hinged titanium front panel that conceals all controls: horizontal motor-driven tray; metal-alloy record/play head; dual-gap ferrite erase head; DC servo-controlled capstan and reel drives. Autoreverse: intro scan; timer record/play; remote control. FR 30 Hz -18 kHz high bias, no NR; S/N (high-bias) 58 dB. Dolby B, 68 dB. Dolby C, 56 dB. FR 17 Hz -21 kHz 23 dB. W & F 0.05%. W & F 0.6%. 17 3/4 x 5 1/4 in. 13 lb. $400

SD-63 3-Head Cassette Deck
Dolby B, C, HX Pro. Features hard-Permalloy
H O M E  R E C O R D I N G  E Q U I P M E N T

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; fluorescent display; remote control. FR 20 Hz-17 kHz ±3 dB; S/N (high-bias) 68 dB. Dolby B, 58 dB Dolby C, 70 dB Dolby C. W&F 0.06% w.rms. 17 x 4 x 12 in. $350

SD-555 Double Cassette Deck
Dolby B, C. HX Pro. Features two Permalloy heads. Full-logics controls; peak-hold meter; bias adjust; play-time equalization. NAD Link. FR 30 Hz-16 kHz ±3 dB, S/N (high-bias) 58 dB no NR, 68 dB Dolby B, 78 dB Dolby C, W&F 0.07% w.rms. 17 x 5 x 12 in. $399

Model 614 Cassette Deck
Dolby B, C. HX Pro. Features two Permalloy heads. Full-logics controls; peak-hold meter; bias adjust; play-time equalization. NAD Link. FR 30 Hz-16 kHz ±3 dB, S/N (high-bias) 58 dB no NR, 68 dB Dolby B, 78 dB Dolby C, W&F 0.07% w.rms. 17 x 5 x 12 in. $399

Model 616 Double Cassette Deck
Dolby B, C. HX Pro. Features two Permalloy heads. Full-logics controls; peak-hold meter; bias adjust; play-time equalization. NAD Link. FR 30 Hz-16 kHz ±3 dB, S/N (high-bias) 58 dB no NR, 68 dB Dolby B, 78 dB Dolby C, W&F 0.07% w.rms. 17 x 5 x 12 in. $399

N A D

Model 613 Cassette Deck
Dolby B, C. HX Pro. Full-logics controls; peak-hold meter; bias adjust; play-time equalization. NAD Link. FR 30 Hz-16 kHz ±3 dB, S/N (high-bias) 58 dB no NR, 68 dB Dolby B, 78 dB Dolby C, W&F 0.07% w.rms. 17 x 5 x 12 in. $399

Model 615 Cassette Deck
Dolby B, C. HX Pro. Features three Permalloy heads. Full-logics controls; peak-hold meter; bias adjust; play-time equalization. NAD Link. FR 30 Hz-16 kHz ±3 dB, S/N (high-bias) 58 dB no NR, 68 dB Dolby B, 78 dB Dolby C, W&F 0.07% w.rms. 17 x 5 x 12 in. $399

N A K A M I C H I

DR-1 3-Head Cassette Deck
Dolby B. C. Features multipurpose regulated power supply; adjustable azimuth; dual capstans; DC servo capstan motor; pressure-pad lifter; auto slack; take-up; integrated construction of head and playback amp. Gold-plated inputs and outputs. Switchable MPX filter; bidirectional auto search; adjustable bias; repeat; timer; record mute; input-level control; tape-bias selector. $590

DR-2. As above, without adjustable azimuth; output-level control, or gold-plated jacks. $880

DR-3 Cassette Deck
Dolby B. C. Features DC servo capstan motor; regulated power supply; pressure-pad lifter; auto slack; take-up; affordable MPX filter; bidirectional auto search; adjustable bias; repeat; timer; record mute; tape-bias selector with interference control. $880

Dr -7 Cassette Deck
Dolby B, C. Features three Permalloy heads. DC servo capstan motor; regulated power supply; pressure-pad lifter; auto slack; take-up; switchable MPX filter; bidirectional auto search; adjustable bias; repeat; timer; record mute; tape-bias selector with interference control. $880

OPTIMUS BY R A D I O  S A C K

SCT-57 Double Cassette Deck
Dolby B, C. HX Pro. Features automatic bias setting; recording-level optimization. Headphone jack. Auto reverse record/play for both transports; 2-tape simultaneous record; 2-tape sequential play; synchro record with compatible CD players; fluorescent display; remote control. FR 20 Hz-19 kHz ±3 dB, W&F 0.045% w.rms. 17 x 4 x 12 in. $480

P A W N Y

Integra TA-6711 3-Head Cassette Deck
Dolby B, C. Features 3-motion/3-head design: linear -glide loading system; anti -vibration stabilizer; auto/manual Accubias system; AEI transformer; vibration -free chassis. Twin mic inputs. Real-time counter. Full-logics controls; music search/skip; fluorescent peak meters. FR 20 Hz-19 kHz ±3 dB, W&F 0.045% w.rms. 17 x 4 x 12 in. $800

Integra TA-RW909 Double Cassette Deck
Dolby B, C. HX Pro 3 motors per transport; copper-chassis plated; powered cassette loading. Headphone jack with volume control. Auto reverse record/play for both transports; full-logics controls; record -level optimization. Headphone jack. Auto reverse record/play for both transports; 2-tape simultaneous record; 2-tape sequential play; synchro record with compatible CD players; blank skip; programmable program search; high-speed dubbing; switchable auto space; auto tape -bias selector; input level and balance controls; LED peak meter; fluorescent display; remote control. FR 20 Hz-18 kHz ±3 dB, W&F 0.065% w.rms. 18 x 4 x 4 x 4 in. $709

TA-RW505 Double Cassette Deck
Dolby B, C. HX Pro. Full-logics controls; auto -revert record/play for both transports; 2-tape simultaneous record; 2-tape sequential play; synchro record with compatible CD players; switchable auto space; auto tape -bias selector; high-speed dubbing; input level and balance controls; program search; repeat. FR 20 Hz-16 kHz ±3 dB, W&F 0.07% w.rms. 18 x 4 x 4 x 12 in. $424

TA-6510 3-Head Cassette Deck
Dolby B, C. HX Pro. Features three Permalloy heads. FR 20 Hz-20 kHz ±3 dB; S/N 60 dB w.rms; W&F 0.045% w.rms. 18 x 4 x 4 x 12 in. $400

TA-RW111 Double Cassette Deck
Dolby B, C. HX Pro. Features switchable MPX filter. Full-logics controls; auto reverse 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 Hz-16 kHz ±3 dB, W&F 0.07% w.rms. 18 x 4 x 4 x 12 in. $335

TA-R410 Cassette Deck
Dolby B, C. HX Pro. Features switchable MPX filter. Full-logics controls; autocorrect; auto tape -bias selector; synchro record with compatible CD players; program search; auto space; timer; single/block repeat; master and balance input-level control: 4-digit electronic counter; fluorescent display; peak-level indicator; remote control. FR 20 Hz-19 kHz ±3 dB, W&F 0.07% w.rms. 18 x 4 x 4 x 12 in. $11 lb. $320

P I O N E E R

PDR-55 CD Recorder
1-bit Pulseflow D/A converter. Features stable-platter mechanism; sampling-rate indicator; digital -source indicator; sampling -rate converter for 32- and 48-kHz sources; servo and digital circuits isolated from analog circuits. SCMS copy-inhibit system; auto record/pause; auto space mute; manual and auto track search; recording -end fade; in -frame -to -out recording; fluorescent display; level meter; three -beam differential push/pull pickup. $1,970

PDR-41 As above, without sampling-rate converter or sampling-rate indicator. $1,165

CT-W641DR Double Cassette Deck
Dolby B, C. HX Pro. Features automatic bias setting; recording-level optimization. Headphone jack. Auto reverse record/play for one transport; 2-tape sequential record/play; normal/high-speed dubbing; program search; blank skip synchro record with compatible CD players; 4-digit electronic tape/elapsed-time counter; fluorescent peak -hold meter; SR -system remote compatibility. $300

CT-W606DR. As above, without automatic bias setting or recording-level optimization. $275

Elite Series

Elite PDR-99 CD Recorder
1-bit Pulseflow D/A converter. Features Legato Link S circuitry (uses proprietary algorithm to restore frequency content lost in recording), stable-platter mechanism: center-mounted disc tray. Fiber optic and coaxial digital inputs and outputs; analog inputs and outputs; headphone jack with volume control. SCMS copy-inhibit system; one -touch synchro record and auto pause via source-component signal sensing; sampling-rate converter for 32- and 48-kHz sources; direct track access; remote control. Wood side panels. $2,000

Elite CT-W79 Double Cassette Deck
Dolby B, C. HX Pro. Features automatic recording bias; level, headroom, and EQ optimization for specific tape using 3 calibration frequencies; flexible playback -dynamics adjustment; MPX filter; honeycomb chassis; hard Permalloy record/play heads; ferrite erase head. Headphone jack; mic input with level control. Auto reverse record/play for both transports; 2 -tape simultaneous/sequential recording; 2 -tape continuous record; normal/high-speed dubbing; synchro record with compatible CD players; program search; blank skip; auto space record mute. Two 4-digit electronic counters; fluorescent peak -level display; auto link system; remote control compatibility. FR 20 Hz-19 kHz ±3 dB; S/N 60 dB no NR; W&F 0.08% w.rms. 16 x 5 x 9 in. $545

Elite CT-W2159 Double Cassette Deck
Dolby B, C. HX Pro. Features automatic recording bias; level, headroom, and EQ optimization for specific tape using 3 calibration frequencies; flexible playback -dynamics adjustment; MPX filter; honeycomb chassis; hard Permalloy record/play heads; ferrite erase head. Headphone jack. Auto reverse record/play for one transport; synchro record with
**HOME RECORDING EQUIPMENT**

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| **ROTEL**

**RD-9601X Cassette Deck**
- 2 motors
- Switchable MPX filter
- Baseline-tuning: program search, memory rewind/ff/rew, remote control
- **FR 20 Hz-18 kHz ±3 dB, S/N 74 dB, W&F 0.099% rms**

**SHARP**

**MD-MS1000 Portable MD Recorder**
- 2 motors
- Switchable MPX filter
- Baseline-tuning: program search, memory rewind/ff/rew, remote control
- **FR 20 Hz-12 kHz ±3 dB, S/N 74 dB, W&F 0.099% rms**

| **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
- **FR 20 Hz-18 kHz ±0.5 dB, THD 0.005% at 1 kHz, 3-yr limited warranty**

| **SHERWOOD**

**DD-4850C Double Cassette Deck**
- 2 motors
- Antiresonant aluminum front panel
- **FR 20 Hz-20 kHz ±1.5 dB, S/N 63 dB, W&F 0.05% rms**

| **TC-KE400S Cassette Deck**

**Dolby S, B, C, HX Pro**
- Features closed-loop, dual-capstan, three-motor direct drive
- **FR 20 Hz-18 kHz ±3 dB, S/N 61 dB, W&F 0.07% rms**

| **MDS-JA3ES MiniDisc Recorder**

**Super Bit Mapping**
- 1,700-character text entry
- **FR 20 Hz-19 kHz ±1.5 dB, S/N 61 dB, W&F 0.06% rms**

| **TC-WA9ES Double Cassette Deck**

**Dolby S, B, C**
- Features closed-loop, dual-capstan, three-motor direct drive
- **FR 20 Hz-20 kHz ±1.5 dB, S/N 61 dB, W&F 0.06% rms**

| **TC-KA3ES 3-Head Cassette Deck**

**Dolby S, B, C**
- Features closed-loop, dual-capstan, three-motor direct drive
- **FR 20 Hz-20 kHz ±1.5 dB, S/N 61 dB, W&F 0.06% rms**

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calibration for both transports; Permalloy heads; ceramic cassette holder; switchable MPX filter; headphone jack. Autoreverse. record/play: 2-tape simultaneous or sequential record; track programming; 9-track program search: normal/high-speed dubbing: 2-tape relay play: record level and balance controls, auto play after fast-forward/rewind; record mute; 2 electronic counters with memory: 14-segment fluorescent peak meters; remote control through compatible Sony receivers, integrated amps, or preamps. record/play and autoreverse record: record level and balance controls; autopitch record: full-program remote control. FR 15 Hz-20 kHz ±3 dB high-bias: S/N 60 dB no NR; 70 dB Dolby B, 80 dB Dolby C, 84 dB Dolby S; W&F 0.045% wms. 17\% x 6 x 11\% in; 11 lb. $650

V-1030 3-Head Cassette Deck
Dolby B, C, HX Pro. Features center-mounted tape transport; bias fine-tuning control; hard Permalloy record and play combination head with PC-OCC wiring: 150-kHz high-frequency bias current; heavy-duty die-cast zinc-alloy head-block assembly; cassette stabilizer; switchable MPX filter; multifunction fluorescent display with dimmer control; 16-segment peak-level meters; record mute with auto space; memory supply/quit; automatic record level control; concentric dual record-level controls; auto tape-type sensor; timer record/play: full-program remote control. FR 15 Hz-20 kHz ±3 dB high-bias: S/N 60 dB no NR; 70 dB Dolby B, 80 dB Dolby C, 84 dB Dolby S; W&F 0.045% wms. 17\% x 6 x 11\% in; 11 lb. $650

W-A50R Double Cassette Deck
Dolby B, C, HX Pro. Features hard-Permalloy record/play heads; high-power supply. L/R mic inputs. headphone jack. Rotating-head autoreverse record/play for both transports: 2-tape sequential play; program search; intro scan: blank search; record mute with auto space: dual peak-level meters with peak hold; two 4-digit electronic counters; fluorescent display; compatible with Teac UR system remote control; separate remote control switches. FR 25 Hz-18 kHz ±3 dB high-bias: S/N 69 dB Dolby B, 79 dB Dolby C; W&F 0.06% wms. 17\% x 5 1/4 x 11\% in; $339

R-560 Autoreverse Cassette Deck
Dolby B, C, HX Pro. Features center-mounted tape transport; autoreverse and repeat; bipolar power supply: hard Permalloy rotating record/play head; 2-color fluorescent multifunction display; dual peak-level meters with peak hold; 4-digit electronic counter; stereo output: line input; line and headphone outputs. Tape-running status display; record mute with auto space; auto tape-type sensor; blank scan; CD Sync dubbing: full auto space. FR 25 Hz-18 kHz high-bias; infrared remote sensor. FR 25 Hz-18 kHz high-bias: S/N 59 dB no NR; 69 dB Dolby B, 79 dB Dolby C; W&F 0.06% wms. 17\% x 5 1/4 x 11\% in; $69

RS-BX501 Cassette Deck
Dolby B, C, HX Pro. Advanced autoreverse transport mechanism; auto tape calibration: linear electronic tape counter: full-program, peak-hold meters; headphone-output level control: remote control through select Technics receivers. $270

RS-TR252 Double Cassette Deck
Dolby B, C, HX Pro. Double-automation; electronic tape counter; high-speed editing with synchronous start/stop: fluorescent peak-hold meters; fulllogic feather-touch controls; remote capability through select Technics receivers. $210

Yamaha TC-KAIES 3-Head Cassette Deck
Dolby B, C, HX Pro. Features center-mount ed 2-motor transport between power supply and audio circuits; auto bias and record-level calibration; anti-synchronization microcomputer microsensor front panel; ceramic cassette holder; Sorbothane cassette stabilizer; switchable MPX filter. Gold-plated inputs and outputs; headphone jack. Powered cassette loading; multiple-track program search; switchable auto play after fast-wind; record mute, linear tape counter with memory: 16-segment fluorescent peak-level meters: remote control through compatible Sony receivers, integrated amps, or preamps. record/play and autoreverse record: standard source: auto tape calibration; 2-tape bias selector; remote control. FR 20 Hz-19 kHz ±3 dB high-bias: S/N 80 dB no NR; Dolby C; W&F 0.07% wms. 17\% x 6 x 11\% in; 11 lb. $350

The following are compatible with Yamaha’s integrated-system remote control.

WX-W512 Double Cassette Deck
Dolby B, C, HX Pro for both transports. Features 12-layer amorphous record/play heads; Sorbothane-stabilized cassette doors; headphone jack with volume control; 2-tape sequential play/record; 2-tape simultaneous record of independent sources: autoreverse record/play for both transports; auto-tape bias selector; play-trim control; high-speed dubbing: 15-segment programmed play for each transport; intro scan; auto record/mute blank level control; record peakhold. Includes remote control. 7\% x 5\% x 14\% in; 18 lb. $729

WF-690 Cassette Deck
Dolby B, C, HX Pro. Features microcomputer-controlled fulllogic operation. Autoreverse: play-trim control; auto tape switching; switchable MPX filter; manual bias control; cassette stabilizer; bidirectional intro scan; CD tape synchro record: memory stop; music search; auto record mute; record return; auto tape-type sensor. Remote control optional. FR 20 Hz-19 kHz ±3 dB high-bias. 20 Hz-21 kHz ±3 dB metal. 20 Hz-18 kHz ±3 dB normal: S/N 58 dB no NR; 66 dB Dolby A. 74 dB Dolby C; 80 dB Dolby S; W&F 0.04% wms. 17\% x 5 x 11\% in; 11 lb. $599

WX-W922 Double Cassette Deck
Dolby B, C, HX Pro for both transports. Features microcomputer-controlled fulllogic operation. Autoreverse: play-trim control; normal/high-speed dubbing: one-source simultaneous relay record; CD tape synchro record; relay play; music search; auto record mute; record return; auto tape-type sensor. Remote control optional. FR 20 Hz-18 kHz ±3 dB high-bias. 20 Hz-20 kHz ±3 dB metal. 20 Hz-17 kHz ±3 dB normal: S/N 58 dB no NR; 66 dB Dolby B. 74 dB Dolby C; 80 dB Dolby S; W&F 0.08% wms. 17\% x 5 1/4 x 11\% in; 11 lb. $399

WX-W942 Double Cassette Deck
Dolby B, C, HX Pro for both transports. Features microcomputer-controlled fulllogic operation. Autoreverse: play-trim control; normal/high-speed dubbing: one-source simultaneous relay record; CD tape synchro record; relay play; music search; auto record mute; record return; auto tape-type sensor. Remote control optional. FR 20 Hz-18 kHz ±3 dB high-bias. 20 Hz-20 kHz ±3 dB metal. 20 Hz-17 kHz ±3 dB normal: S/N 58 dB no NR; 66 dB Dolby A. 74 dB Dolby C; 80 dB Dolby S; W&F 0.08% wms. 17\% x 5\% x 11\% in; 11 lb. $299

WX-Z942 Double Cassette Deck
Dolby B and C. Features microcomputer-controlled fulllogic operation. Autoreverse: play-trim control; normal/high-speed dubbing: one-source simultaneous relay record; CD tape synchro record; relay play; music search; auto record mute; record return; auto tape-type sensor. Remote control optional. FR 20 Hz-17 kHz ±3 dB high-bias. 20 Hz-19 kHz ±3 dB metal. 20 Hz-17 kHz ±3 dB normal: S/N 58 dB no NR; 66 dB Dolby B. 74 dB Dolby C; 80 dB Dolby S; W&F 0.08% wms. 17\% x 5\% x 11\% in; 11 lb. $249
TUNERS

ADCOM
GFT-555II AM/FM Tuner
8 AM/FM presets. Features quartz-referenced
digital-synthesis design. Auto scan; switchable
high-blend circuit: mono/mute switch; fluorescent
display; FM: 50-dB quieting sens 36 dB; cap ratio 1.5 dB; alt-ch sel 75 dB; THD 0.075% at
1 kHz stereo .......... $400

AMC
T7 AM/FM Tuner
30 AM/FM presets. Features double-sided fiber-
glass printed-circuit boards; 75- and 300-ohm antenna inputs. Remote control .......... $349

ARCAM
Alpha 8 AM/FM Tuner
8 AM/16 FM presets. Two sets of audio out-
puts. Remote control .......... $549

AUDIKEY BY VAN ALSTINE
Omega III AM/FM Tuner
30 AM/FM presets. Baffled line inputs; regu-
lated power supplies. Direct station access: lo-
cal/distant switching; station name display . $499

CARVER
TX-88 AM/FM Tuner
20 AM/FM presets. Preset scan; auto/manual scan tuning; FM mono/stereo switch; analog
signal-strength meter. Removable rack handles; resellable IF bandwidths; DSP spectrum analy-
dizer display; LCD oscilloscope tuning and au-
dio readouts. Dual-mono construction; current
gain output: two antenna inputs .......... $9,800

FM Studio Two AM/FM Tuner
20 AM/FM presets. Features MicroTune PLL; two selectable IF bandwidths; advanced tuning
display .......... $2,200

DENON
TU-380KD AM/FM/RDS Tuner
40 AM/FM presets. Quartz-lock synthesis de-
sign; RDS reception with scrolling radio text
display: system remote compatibility ....... $325

TU-280 AM/FM Tuner
30 AM/FM presets. Features quartz-lock syn-
thesis design; MOSFET RF stages; IS-system re-
 mote-control compatibility .......... $275

HARMAN KARDON
TU-930 AM/FM Tuner
30 AM/FM presets. System remote jack; seek
tuning; manual tuning; direct station access . $1,599

LINN
Krem1n FM Tuner
80 FM/30 presets. Software upgradable. 2 F-connector
RF inputs; 2 line-level output pairs; remote
jack. Adjustable mute/scan threshold w/memory; auto/man. scan; signal-strength meter .......... $3,995

LUXMAN
T-35N AM/FM Tuner
30 AM/FM presets. Features digital-synthesis
PLL design. 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; THD 0.12% at
1 kHz mono. AM: S/N 54 dB. Black or champagne ...... $499

MARANTZ
ST-46 AM/FM Tuner
30 AM/FM presets. Scan tuning; fluorescent
display; alphanumeric labeling of station pre-
sets; remote controlled power on/standby; in-
fired remote control. FM: cap ratio 1 dB; alt-
ch sel 65 dB; S/N 73 dB stereo; THD 0.2% stereo;
ch sep 45 dB. 3-yr parts-and-labor warranty. 16½ x 3½ x 11½ in; 7 lb ......... $1,195

McINTOSH
MR7084 AM/FM Tuner
50 AM/FM presets. Features spatial circuit to
modify frequency and phase response. Preset
scan; all-preset-clear button .......... $1,500

MERIDIAN
Model 504 FM Tuner
30 AM/FM presets. 75-ohm FM-antenna input; un-
balanced output. Features custom labeling for
each preset; mono/stereo switch; signal-strength
and tuning-accuracy displays; 8-character al-
phanumeric display. FM: S/N 70 dB. 12½ x
3½ x 13 in .......... $1,195

NAD
Model 412 AM/FM Tuner
24 AM/FM presets. Features IF filters; high-
speed search tuning; tunes in 25-kHz incre-
tsions for precise station lock. NAD-Link facility
for remote control through other NAD prod-
ucts; manual FM blend facility. FM: cap ratio
1.6 dB; alt-ch sel 58 dB; S/N 78 dB. 17½ x 3 x
11½ in; 9 lb ............ $249

NAIM
NAT-01 FM Tuner
Features progressive switching from mono to
stereo; separate power supply. Auto bandwidth
selection, digital frequency display that increas-
in brightness to indicate signal strength. 11½
3 x 8 in .............. $3,300

NAT-02. As above, but with a built-in power supply $2,050

ONKYO
Integra T-90901 AM/FM/RDS Tuner
20 AM/FM presets. Features auto/manual re-
ception-optimization system for selecting A/B
antenna and local/DX. Wide/narrow/super-nar-
row IF bandwidth, high-bleon and mono/stereo.
Includes two antenna inputs. Preset scan; strongest-station memory; remote control; FM: cap ratio
1.0 dB; alt-ch sel 95 dB narrow; S/N 85 dB; THD 0.099%. Side-panel wood con-
struction. 18½ x 4½ x 15¼ in; 9 lb ......... $789

T-4310R AM/FM/RDS Tuner
30 AM/FM presets. Features RDS reception; auto-reception-optimization system. RDS pro-
gram search and alphanumeric text display; bat-
tery-free memory backup; 6 preset groups; di-
rect station access; auto-scan tuning .......... $279

PARASOUND
T/DO-1600 AM/FM Tuner
20 AM/FM presets. Features digital quartz-
locked design. External-remote-control connec-
tor; gold-plated RCA jacks. Remote control.
FM: 50-dB quieting settings 37.2 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 1.0 dB; alt-ch sel 85 dB super nar-
rowband; S/N 88 dB stereo at 80 dB AM. S/N
50 dB. 18 x 4½ x 13½ in .............. $900

ROTEL
RT-990BX FM Tuner
16 FM presets. Features discrete component
front end with copper shield; RF attenuator. Se-
lectable wide/narrow IF bandwidth; remote con-
trol. FM: 50-dB quieting settings 37.2 dB stereo;
cap ratio 1.0 dB, adj-ch sel 80 dB; S/N 82 dB;
THD 0.1%. 17½ x 2½ x 11¼ in .............. $750

RT-940AX AM/FM Tuner
20 AM/FM presets. Features mute mono switch;
bar-graph signal-strength display; remote con-
trol. FM: 50-dB quieting settings 34.5 dB; cap ra-
tio 1.5 dB; alt-ch sel 63 dB; S/N 70 dB; THD
0.3%. 17½ x 2½ x 11¼ in .............. $350

RT-935AX. As above, without remote .......... $270

SONY
ST-SASES AM/FM Tuner
40 AM/FM presets. Features frequency-synthe-
sis design. 2 antenna inputs; coaxial FM input.
High-blend switch; preset scan; auto-scan tun-
ing; alphanumeric naming for each preset; A/B
antenna selection: 10-segment signal-strength meter. FM: S/N 100 dB mono, 92 dB stereo. 17
c x 4 x 14¼ in; 13 lb ......... $800

ST-S550ES AM/FM Tuner
30 AM/FM presets. Frequency-synthesis de-
sign. Includes coaxial FM input; Control S
input and output. Preset memory for mono/
stereo/blend, IF bandwidth, and antenna-atten-
utor settings; stereo/mono/high-blend switch;
IF-bandwidth switch; alphanumeric preset
naming: 10-segment signal-strength meter. FM:
S/N 82 dB mono, 78 dB stereo. 17½ x 3½ x
14½ in; 9 lb .......... $400

YAMAHA
TX-950 AM/FM Tuner
40 AM/FM presets. Features Computer Servo
Lock tuning; digital fine tuning; absolute linear
phase IF amplifier circuitry; multi-unit multisat
station memory. High-bleon switch. FM: 50-dB
quieting settings 15.1 dB; alt-ch sel 85 dB; S/N
96 dB. AM: S/N 50 dB. 17½ x 3 x 12½ in; 8 lb $429

TX-480 AM/FM Tuner
40 AM/FM presets. Features direct-PLL circuit-
ry; strongest-station preset; preset grouping; au-
to/manual mono/stereo selector; 20-segment
signal-strength meter. Remote optional. FM:
50-dB quieting settings 15.1 dB; alt-ch sel 85 dB;
S/N 82 dB. AM: S/N 50 dB. 17½ x 3½ x 11¼ in; 8 lb .......... $199

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A1WA

AV-X500 400-W A/V Receiver/VCR
4-channel Dolby Pro Logic. 100 W x 3 (front, center) + 100 (rear). Front A/V input; subwoofer output. Features built-in 4-head hi-fi VCR: Digital signal processor; BBE sound enhancement (4-position); digital-synthesis AM/FM tuner; MTS/SAP tuner, Video Plus; C3 (Cable Channel Controller); auto-head cleaning; motor-driven volume control. Preset graphic equalizer, A/B, A+B speaker switching; learning remote; 32-station random memory presets; sleep timer; on-screen display; pre-outs for front, center, and mono-subwoofer line-level outputs. 2 video inputs. A/B speaker switch; icon-based on-screen display: system remote control...$1,800

AV-X300 400-W A/V Receiver/CD Changer
4 channels. Dolby Pro Logic. 100 W x 3 (front, center) + 100 (rear). 6-inputs; front A/V input; subwoofer output; optical digital output. Features built-in 5-disc CD changer; digital signal processor; BBE sound enhancement (4-position); digital-synthesis tuner; motor-driven volume control: 1-bit dual D/A converter; digital filter. Preset graphic equalizer; A/B, A+B speaker switching; learning remote control; 32-station random memory presets; sleep timer, fluorescent display: 20-track music calendar, random memory: 14/4 x 10/4 x 12/5 in; 22 lb...$500

AV-X200 400-W A/V Receiver
4 channels. Dolby Pro Logic. 100 W x 3 (front, center) + 100 (rear). 6-inputs; front A/V input; subwoofer output. Digital signal processor: BBE sound enhancement (4-position); digital-synthesis tuner; motor-driven volume control. Preset graphic equalizer: A/B, A+B speaker switching; learning remote control; 32-station random memory presets; sleep timer: 14/4 x 6 x 12/5 in; 20 lb...$400

AV-X100 200-W A/V Receiver
4 channels. Dolby Pro Logic. 60 W x 3 (front, center) + 20 (rear). 6 inputs; front A/V input; subwoofer output. Digital signal processor: BBE sound enhancement (4-position); digital-synthesis equalizer; digital-synthesis volume control. Preset graphic equalizer: A/B, A+B speaker switching; 32-station random memory presets; sleep timer: full-function remote control: 14/4 x 6 x 12/5 in; 17 lb...$250

AM/FI

Anti Theater 125-W A/V Receiver
5 channels. Dolby Pro Logic, Hall, and Live DSP modes. 75 W x 3 cont (front center) + 30 x 2 (rear) all into 8 ohms. 4 audio and 2 video gold-plated inputs; 5 line-level outputs; subwoofer output; 5-way binding posts; headphone jack; 32 RDS-tuner presets; on/off and sleep timers: remote control: 17 x 14 x 5/8...$499

CARVER

HR-895 356-W A/V Receiver
5 channels. Dolby Pro Logic and 3 other surround modes. 110 W x 2 (front) from 20 Hz to 20 kHz with 0.08% THD; 2 video inputs and outputs; 3-way speaker terminals; switched AC outlets. Features discrete output transformers: Signal Level Divider Construction (SLDC). A/B speaker switching; adjustable loudness; frequency-synthesis tuning; RDS with radio text: 40-station random preset memory: auto preset memory: 12-station-tuned memory; motor-driven volume control; remote control...$299

HTR-880 300-W A/V Receiver
5 channels. Dolby Pro Logic. 80 W x 3 (front), 30 x 2 (rear). all into 8 ohms. 3 audio inputs, 2 A/V inputs, 1 composite video output; EQ/processor loop. Discrete high-current amplifier design for all channels. Infinite decorrelation expands rear soundstage. Power steering increases power on front channels to meet soundtrack demand. 19 x 6/4 x 17/5 in; 32 lb...$869

DENON

AVR-5600 700-W THX Dolby Digital Receiver
5 channels. THX Home Cinema, Dolby Digital (AC-3). Dolby Pro Logic. 140 W x 3 into 8 ohms at 1 kHz with no more than 0.7% THD; 4 digital inputs; RF-AC-3 input; digital output: 10 inputs, 12 outputs for audio: 5 inputs, 4 outputs for composite video, 5 inputs, 3 outputs for S-Video. THX certification for 5.1 Dolby Digital and 4-channel Pro Logic surround: discrete output transistors; RDS (Radio Data System) with radio text. Personal Memory Plus: icon-based on-screen display; pre-outs for front, center, rear, subwoofer; learning remote...$2,800

AVR-3600 450-W Dolby Digital Receiver
5 channels. Dolby Digital (AC-3), Dolby Pro Logic. 90 x 3 into 8 ohms at 1 kHz with no more than 0.7% THD. 2 digital inputs; RF-AC-3 input; 10 inputs, 5 outputs for audio: 4 inputs, 3 outputs for composite video; 5 inputs, 3 outputs for S-Video. Features discrete output transistors, digital discrete surround circuit: Personal Memory Plus: icon-based on-screen display; multichannel output: pre-outs for front, center, rear, subwoofer; learning remote...$1,800

AVR-2600 350-W A/V Receiver
5 channels. Dolby Pro Logic, Classic Concert, Rock, Jazz Club, Super Stadium, Mono Movie, and Matrix DSP modes. 100 W x 3 (front, center) + 25 W x 2 (rear). 5.1 channel input for Dolby Digital (AC-3) external decoder: 7 inputs, 4 outputs for audio: 4 inputs, 4 outputs for composite video; 4 inputs, 3 outputs for S-video. Features digital discrete surround circuit; Personal Memory Plus; RDS with radio text. 32-station AM/FM random preset memory tuning, auto preset memory; multichannel output: pre-outs for front, center, rear, mono (subwoofer); learning remote...$1,000

AVR-2500 305-W A/V Receiver
5 channels. Dolby Pro Logic. Wide Screen, and Live enhanced Dolby Pro Logic modes; Classic Concert, Rock, Jazz Club, Superior Stadium. Mono Movie, and Matrix DSP modes: normal, wide, and phantom center-channel modes. 85 W x 3 (front, center) + 25 W x 2 (rear). 7 inputs, 4 outputs for audio: 4 inputs, 4 outputs for composite-video, 3 inputs, 3 outputs for S-video: 2 center-channel outputs; main amplifier inputs: front, center, and mono line-level outputs. Discrete amplifiers for front and center channels. RDS radio-data reception with front-panel and on-screen displays: 32 AM/FM presets; icon-based on-screen displays, programmable remote control. Simple remote optional...$799

DRA-775RD 90-W/Ch Receiver
2 channels. 90 W x 2 into 8 ohms from 20 Hz to 20 kHz. Phono inputs and outputs; pre-out/main-in jacks. Chassis construction to shorten signal path. RDS digital-data reception; capability for 2 multiroom zones; system/multiroom remote...$750

AVR-1200 250-W A/V Receiver
5 channels. 8 surround modes including Dolby Pro Logic. 70 W x 3 (front, center) + 20 x 2 (rear). 6 audio inputs including phono; center-channel, and mono-subwoofer line-level outputs; 3 video inputs. A/B speaker switch; icon-based on-screen displays: system remote control...$549

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

AVR-600 180-W A/V Receiver
5 channels. Dolby Pro Logic. 50 W x 3 (front, center) + 15 W x 2 (rear). Features digital discrete surround circuit; Personal Memory Plus; 40-station AM/FM random preset memory tuning: auto preset memory: pre-out terminal for mono (subwoofer): A/B speaker switching; binding post speaker terminals for front speakers; color-coded remote...$329

DRA-375RD 60-W/Ch Receiver
2 channels. 60 W x 2 into 8 ohms from 20 Hz to 20 kHz with no more than 0.08% THD. 2 video inputs and outputs; 3-way speaker terminals; switched AC outlets. Features discrete output transistors: Signal Level Divided Construction (SLDC). A/B speaker switching; adjustable loudness: frequency-synthesis tuning: RDS with radio text. 40-station random preset memory: auto preset memory: character input; last-station-tuned memory: motor-driven volume control; remote control...$299

DUAL

CR5950RC 120-W/Ch Receiver
2 channels. 120 W x 2 into 8 ohms with 0.02% THD. Features Class A design: motor-driven volume control: digital quartz-synthesis tuner. Gold-plated inputs for phono and CD: 16 AM/FM presets; remote control...$620

CR9065RC 80-W/Ch Receiver
2 channels. 80 W x 2 into 8 ohms with 0.02% THD. Features digital quartz-synthesis tuner: motor-driven volume control. Matrix surround: 4-character alphanumeric station naming: 40 AM/FM presets; remote control...$480

FISHER

RS-939 565-W A/V Receiver
5 channels. Dolby Pro Logic: DSP. 140 W x 3 (front, center) + 70 x 2 (rear) rms into 8 ohms at 1 kHz with 0.9% THD or 150 W x 2 rms...$1,800
into 8 ohms, 20 Hz to 20 kHz with no more than 0.9% THD. 4 audio and 2 video inputs; subwoofer output; headphone output. Features quartz-PLL tuning. Sleep timer; A/V Smart Start; spectrum analyzer; A/B, A+B speaker switching; 30 AM/FM presets; jog tuner; universal A/V remote. 16 1/2 x 6 3/4 x 13 3/4 in; 21 lb. $500

RS-929 460-W A/V Receiver
5 channels. Dolby Pro Logic; DSP. 115 W x 3 (front, center) + 25 W x 2 (rear) into 8 ohms at 1 kHz with no more than 20% THD or 120 W x 2 into 8 ohms. 40 Hz-20 kHz with no more than 0.9% THD. 4 audio and 2 video inputs; headphone output. Features quartz-PLL tuning. Sleep timer; A/B, A+B speaker switching; 30 AM/FM presets; jog tuner; universal A/V remote. 16 1/2 x 6 3/4 x 13 3/4 in; 21 lb. $500

RS-909 260-W A/V Receiver
5 channels. Dolby Pro Logic. 65 W x 3 (front, center) + 32.5 W x 2 into 8 ohms at 1 kHz with no more than 10% THD or 80 W x 2 into 8 ohms at 20 Hz to 20 kHz. 20 audio inputs; 5 video inputs; preamp outputs for all channels. Features 6 direct channel inputs for use with discrete digital surround decoders; discrete amplifiers for all channels; twin DSP processors. Composite and S-video switching; 30 random AM/FM presets; VCR-dubbing capability. $1,699

AVR70 260-W A/V Receiver
5 channels. Dolby Pro Logic and Dolby 3 Stereo modes. 85 W x 3 (front, center) + 60 W x 2 (rear), or 100 W x 2, all with 0.05% THD into 8 ohms from 20 Hz to 20 kHz. 8 audio inputs; 5 video inputs; preamp outputs for all channels. Features digital domain processing. Composite and S-video switching; 30 random AM/FM presets; VCR-dubbing capability. $1,099

AVR25 MKII 245-W A/V Receiver
5 channels. Dolby Pro Logic, Dolby 3 Stereo, Dance Club, Headphone, Live Concert, Pavilion, and 2 Theater modes; DSP. 100 W x 3 (front, center) + 50 W x 2 (rear) into 8 ohms at 1 kHz with 0.8% THD or 120 W x 2 into 8 ohms from 20 Hz to 20 kHz with 0.02% THD. 5 audio inputs; 3 video inputs; front-panel A/V input; line-level subwoofer and rear outputs; headphone jack, banana plug terminals, gold-plated terminals. Features digital Dolby Pro Logic circuitry; discrete output transistors; independent center-channel tone control; 25-position digital EQ presets; 40 AM/FM presets with station name memory; jog dial for source selection and tuner; A/V remote control; A/V CompuLink control system. $550

AVR88 MKII 375-W A/V Receiver
5 channels. Dolby Pro Logic, Dolby 3 Stereo modes. 85 W x 3 (front, center) + 60 W x 2 (rear), or 100 W x 2, all with 0.05% THD into 8 ohms from 20 Hz to 20 kHz. 8 audio inputs; 5 video inputs; preamp outputs for all channels. Features digital domain processing. Composite and S-video switching; 30 random AM/FM presets; VCR-dubbing capability. $1,699

AVR25 MKII 190-W A/V Receiver
5 channels. Dolby Pro Logic, Hall, and Dolby 3 Stereo modes. 50 W x 3 (front, center) + 25 W x 2 (rear) with 0.09% THD or 75 x 2 with 0.09% THD, all into 8 ohms from 20 Hz to 20 kHz. 5 audio inputs with tape monitor; 4 video inputs; front, center, rear, and subwoofer channel preamp outputs. Discrete amplifiers for all channels; adjustable digital delay. 30 random AM/FM presets; VCR-dubbing capability. $769

AVR20 MKII 190-W A/V Receiver
5 channels. Dolby Pro Logic, Hall, and Dolby 3 Stereo modes. 50 W x 3 (front, center) with 0.09% THD + 20 x 2 (rear) with 0.3% THD or 60 x 2 with 0.09% THD, all into 8 ohms from 20 Hz to 20 kHz. 5 audio inputs with tape monitor; 3 video inputs. Features discrete amplifiers for all channels. 30 AM/FM presets; VCR-dubbing capability; system remote control. $549

AVR10 130-W A/V Receiver
5 channels. Dolby Pro Logic, Hall, and Dolby 3 Stereo modes. 30 W x 3 (front, center) with 0.09% THD + 20 x 2 (rear) with 0.3% THD or 35 x 2 with 0.09% THD, all into 8 ohms from 20 Hz to 20 kHz. 3 audio inputs with tape monitor; 3 video inputs. Features discrete amplifiers for all channels. 30 AM/FM presets; VCR-dubbing capability; system remote control. $419

HK3250 40-W A/V Receiver
2 channels. 40 W x 2 into 8 ohms with 0.9% THD or 65 x 2 into 4 ohms with 0.3% THD, all into 8 ohms from 20 Hz to 20 kHz. 4 audio inputs with tape monitor; 2 video inputs, A/B speaker outputs. Discrete output transistors; 4-speaker surround mode; 30 AM/FM presets, separate bass, treble controls; dot matrix fluorescent display; remote. $319

JVC RX85SD 280-W A/V Receiver
5 channels. Dolby Pro Logic, Dolby 3 Stereo, Dance Club, Headphone, Live Concert, Pavilion, and 2 Theater modes; DSP. 100 W x 3 (front, center) + 50 W x 2 (rear) into 8 ohms at 1 kHz with 0.7% THD or 85 x 2 into 4 ohms from 20 Hz to 20 kHz with 0.07% THD. 5 audio inputs; 3 video inputs; front-panel A/V input; line-level subwoofer and rear outputs; headphone jack, banana plug terminals. Features digital Dolby Pro Logic circuitry; discrete output transistors; independent center-channel tone control, 25-position digital EQ presets; 40 AM/FM presets with station name memory; jog dial for source selection and tuner; A/V remote control; A/V CompuLink control system. $550

RX815VBK 400-W A/V Receiver
5 channels. Dolby Pro Logic, Dolby 3 Stereo, Hall, Dance Club, Headphone, Live Concert, Pavilion, and 2 Theater modes; DSP. 100 W x 3 (front, center) + 50 W x 2 (rear) into 8 ohms at 1 kHz with 0.8% THD or 120 W x 2 into 8 ohms from 20 Hz to 20 kHz with 0.02% THD. 5 audio inputs; 3 video inputs; front-panel A/V input; line-level subwoofer and rear outputs; headphone jack. Features digital Dolby Pro Logic circuitry; discrete output transistors for all channels; computer-controlled digital-synthesizer tunes; AM/FM presets; center-channel tone control; loudness switch; fluorescent display; A/V remote control; enhanced CompuLink control system. $2,300

RX518VBK 110-W A/V Receiver
2 channels. 5 audio inputs; outputs for A/B speaker pairs; headphone jack. Discrete output transistors; computer-controlled digital-synthesizer tunes; motor-driven volume control. 4-speaker surround mode; 40 AM/FM presets; loudness switch; tape monitor loop, LED volume indicator, fluorescent display; A/V remote control; enhanced CompuLink control system. $2,200

KNEWOOD KR-V990D 440-W Dolby Digital Receiver
5 channels. Dolby Pro Logic, Dolby 3 Stereo; DSP. 100 W x 3 (front, center) + 70 x 2 (rear) or 120 W x 2, all with 0.05% THD into 8 ohms. Subwoofer output and 5 pre-outs; A/B speaker outputs, RF and coaxial digital inputs for Dolby Digital (AC-3); 4 audio inputs; 5 video-in; 2 video-monitor output transmitters. Features full digital Dolby Pro Logic circuitry; discrete amplifier circuitry; fan cooling; quartz-synthesized digital tuning; auto input-type selector. Rotary encoder volume control; electronic balance control; fluorescent dot matrix display; variable input sensitivity with individual source memory; 2 switched AC accessory outlets; 40 AM/FM presets; universal programmed remote with IR repeater. $1,200

KR-X1600 550-W THX Receiver
5 channels. Dolby Pro Logic, Dolby 3 Stereo; DSP. 130 W x 3 (front, center) + 80 x 2 (rear) or 125 x 2, all with 8 ohms. 5 audio inputs including phono; 5 video inputs; 2 video-record outputs; 1 video-monitor output with computer- and S-video connectors; 2 switched AC outlets. Features full digital Dolby Pro Logic circuitry; discrete power circuitry; 2-speed cooling fan; A/V CompuLink control system; on-screen displays; universal preprogrammed remote control. $1,000

KR-V8080 350-W A/V Receiver
5 channels. Dolby Pro Logic, Dolby 3 Stereo, Arena, Jazz Club and Stadium modes; DSP. 100 W x 3 (front, center) + 25 x 2 (rear), all into 8 ohms. 4 audio inputs; 2 video inputs; line-level preamp outputs for left, right, center, rear-left, rear-right, and subwoofer; 1 video input; 2 switched AC outlets. Features discrete amplifier circuitry; high-current power supply; cooling fan; motor-driven volume control; quartz-synthesizer mode; DSP. 100 W x 3 (front, center) + 50 x 2 (rear) or 80 x 2 into 8 ohms. 5 audio inputs including dedicated TV sound input; 2 video inputs; outputs for 2 front speaker pairs; headphone jack. Features discrete output transistors for all channels; computer-controlled digital-synthesizer tunes; motor-driven volume control. Adjustable digital delay; 40 AM/FM presets; center-channel tone control; loudness switch; fluorescent display; A/V remote control; enhanced CompuLink control system. $870

RX5188B 110-W A/V Receiver
2 channels. 5 audio inputs; outputs for A/B speaker pairs; headphone jack. Discrete output transistors; computer-controlled digital-synthesizer tunes; motor-driven volume control. 4-speaker surround mode; 40 AM/FM presets; loudness switch; tape monitor loop, LED volume indicator, fluorescent display; A/V remote control; enhanced CompuLink control system. $2,200

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$500
### RECEIVERS

**KR-V7080 350-W A/V Receiver**
- 5 channels.
- Digital Dolby Pro Logic.
- Dolby 3 Stereo, and Theater modes.
- 100 W x 3 (front, center) + 20 x 2 (rear).
- All 8 ohms.
- 4 audio inputs: video input; line-level outputs for left, right, center, rear left, rear right, and subwoofer.
- 2 video outputs: headphone jack, 2 switched AC outlets.
- Discrete amplifier circuitry.
- 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 input; bananna jack; manual tuning; loudness control; remote control.
- $400

**KR-V6080 250-W A/V Receiver**
- 5 channels.
- Dolby Pro Logic.
- Dolby 3 Stereo, and Theater modes.
- 70 W x 3 (front, center) + 20 x 2 (rear) or 100 x 2, all 5 ohms.
- 4 audio inputs: video input; 2 video outputs: A/B front speaker outputs; headphone jack, 2 switched AC outlets.
- Features discrete amplifier circuitry; 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; loudness control; full-function remote control.
- $300

**KR-V5580 180-W A/V Receiver**
- 5 channels.
- Dolby Pro Logic.
- Dolby 3 Stereo modes.
- 50 x 3 (front, center) + 15 x 2 (rear) or 80 x 2, all 8 ohms.
- 4 audio inputs: video input; 2 video outputs: A/B front speaker outputs; headphone jack, 2 switched AC outlets.
- Features discrete amplifier circuitry; 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; auto/manual tuning; loudness control; full-function remote control.
- $220

**KR-A5080 100-Wch Receiver**
- 2 channels.
- 100 W x 2 rms into 8 ohms. 6 audio inputs: A/B speaker outputs; headphone jack, 2 switched AC outlets.
- Features discrete amplifier circuitry; motor-driven volume control; quartz-synthesis tuner. SRS (Sound Retrieval System) 3-D Stereo. 20 AM/FM presets; direct station access; auto/manual tuning; loudness control; luminescent display; remote control.
- $180

**LUXMAN**

**KV-371 HF -15 W Receiver**
- 5 channels.
- Dolby Pro Logic, Quad, simulated-stereo, and 2 hall modes.
- 75 W x 2 (front) + 55 x 3 (center, rear).
- 12 audio inputs: switchable phoneline-level input; S-video terminals; composite video on-screen display output: front-panel A/V input; system bus connection; A/B front speaker outputs. Features discrete amplifiers.
- Star circuitry. Multiroom capability; variable rear-channel time delay; A/V record selector; FM tuning in 5 kHz steps; 20 AM/FM presets: defeatable bass and treble controls; loudness switch, A/B speaker selector; sleep timer; on-screen displays; remote control.
- $1,749

**MAGNAVOX**

**MX963AHT A/V Receiver/Speaker System**
- 4 channel 180-W A/V receiver with built-in 7-disc changeable CD player and accompanying 6-speaker suite.
- Dolby Pro Logic, 3 channel, and normal stereo modes.
- 45 W x 3 (front, center) + 45 x 1 (rear) into 8 ohms from 20 Hz to 20 kHz with 0.9% THD.
- $90

**RE-470 265-W A/V Receiver**
- 5 channels.
- Dolby Pro Logic, Theater (enhanced Dolby Pro Logic), multiple hall and theater modes; 70 W x 3 (front, center) + 20 x 2 (rear) or 100 x 2, all 8 ohms from 20 Hz to 20 kHz with 0.08% THD.
- Audio and video inputs including phono input and tape monitor; front-panel A/V inputs; banana-jack speaker outputs.
- Dolby Pro Logic decoding in digital domain. Simultaneous function mix is a video input signal with another audio input signal; 30 AM/FM presets; alphanumeric fluorescent display; 49-key RC-5 system remote.
- Amp: S/N 102 dB; FM: ratio 1.0 dB; all-ch sel 35 dB; S/N 73 dB stereo. 3-year parts and labor warranty. 17¾ x 5/16 x 15 in. 29 lb. $580

**Slim Series SR-1020 45-Wch Receiver**
- 2 channels.
- One of three Slim Series components featuring compact chassis and hinged titanium faceplates that conceal all controls.
- 45 W x 2 into 8 ohms with 0.05% THD or 60 x 2 into 4 ohms with 0.2% THD.
- 6 inputs including phono, tape, and digital input; banana-jack outputs. Auto/manual tuning; 30 AM/FM presets with 2-speed scan; station naming; clock with timer. Slim Series system remote control.
- Amp: S/N 73 dB phono. 90 dB line. FM: 50 -db quieting sens 89.2 dB stereo; cap ratio 1.0 dB, all-ch sel 60 dB; S/N 75 dB stereo. 16¾ x 3 x 12¼ in. 13 lb. $500

**SR-66 200-W A/V Receiver**
- 4 channels.
- Dolby Pro Logic, Dolby 3 Stereo, and Theater modes.
- 50 W x 3 (front, center) + 25 x 2 (rear) or 75 x 2 into 8 ohms from 20 Hz to 20 kHz with 0.09% THD. 5 audio and 2 video inputs. Features digital delay. Video switching; preamp multiroom outputs; 30 AM/FM presets; system remote control.
- Amp: S/N 80 dB phono. 90 dB line. FM: cap ratio 1.0 dB; all-ch sel 65 dB; S/N 75 dB stereo. 16¼ x 5/16 x 14 in.
- $400

**SR-45 40-Wch Receiver**
- 2 channels.
- 40 W x 2 into 8 ohms from 20 Hz to 20 kHz with 0.3% THD.
- Phono input: RC-3 system remote-control jack: AC outlets. Digital power-output transistors; motor-driven variable volume control. 30 AM/FM presets with battery-free memory backup, bass, treble, and bass-EQ controls; system remote control. Amp: S/N 80 dB phono. 90 dB line. FM: cap ratio 1.0 dB; all-ch sel 65 dB; S/N 75 dB stereo; THD 0.5% stereo; ch sep 45 dB. 16½ x 5½ x 14½ in.
- $330

**MITSUBISHI**

**MR-V600 255-W A/V Receiver**
- 5 channels.
- Dolby Pro Logic, Wide, Phantom, Dolby 3 Stereo. Hall modes. 65 W x 3 (front, center) into 6 ohms + 30 x 2 into 4 ohms or 70 x 2 into 6 ohms. 2 tape loops, 4 S-video inputs and 2 S-video outputs; 4 video line inputs; front-panel camcorder A/V inputs; mono subwoofer output; headphone jack. Features discrete output transistors; auto standby circuit. 30 AM/FM presets; motorized volume control with mute; remote control and rear level controls; pre-programmed universal remote.
- Amp: 0.09% THD. 17½ x 5½ x 15 in.
- $599

**MR-V440 190-W A/V Receiver**
- 5 channels.
- Dolby Pro Logic, Wide, Phantom, Dolby 3 Stereo, and Hall modes.
- 50 W x 3 (front, center) into 6 ohms + 20 x 2 into 4 ohms or 55 x 2 into 6 ohms. 2 tape loops, 4 S-video inputs and 2 S-video outputs; 4 video line inputs; front-panel camcorder A/V inputs; mono subwoofer output; headphone jack. Features discrete output transistors; auto standby circuit. 30 AM/FM presets; motorized volume control with mute; remote control and rear level controls; pre-programmed universal remote.
- Amp: 0.09% THD. 17½ x 5½ x 15 in.
- $419

**NAD**

**NAO's Soft Clipping circuitry is designed to prevent speaker-damaging distortion when the amplifier is overdriven.**

**Model 716-A AV -205-W A/V Receiver**
- 5 channels. Dolby Pro Logic and Hall modes.
RECEIVERS

Model 713-AV 195-W A/V Receiver
5 channels. Dolby Pro Logic and Hall surround modes. 55 W x 3 (front, center) + 15 x 2 (rear) or 60 x 2, all into 8 ohms from 20 Hz to 20 kHz with no more than 0.08% THD. CD, CD phone, and 2 video inputs; 2 video outputs; subwoofer output. Digital tuning; motorized volume control. Extended Bass switch; 30 memory presets; Auto Source Control allows one-touch playback of sources; programmable system remote control...

Model 711-AV 140-W A/V Receiver
5 channels. Dolby Pro Logic and Hall surround modes. 40 W x 3 (front, center) + 10 x 2 (rear) or 40 x 2, all into 8 ohms from 20 Hz to 20 kHz with no more than 0.08% THD. 4 audio inputs including 2 tape input/outputs; 2 video inputs. Features all-discrete output stages. Controlled Dynamic Range (CDR) switch for late-night listening; video switching; full system remote control; NAD Link; 30 AM and FM presets. Amp: FR 20 Hz-30 kHz ± 1 dB; THD 0.08%; S/N 98 dB. FM: THD 0.1%; S/N 98 dB; cap ratio 2 dB; 16 x 3 x 10 in; 33 lb...

Model 712 25-W/ch Receiver
2 channels. 25 W x 2 into 8 ohms from 20 Hz to 20 kHz with no more than 0.08% THD. 6 audio inputs including 2 tape input/outputs; 2 video inputs. Features all-discrete output stages. Controlled Dynamic Range (CDR) switch for late-night listening; video switching; full system remote control; NAD Link; 30 AM and FM presets. Amp: FR 5 Hz-50 kHz ± 1 dB; S/N 100 dB. 17 x 5 x 11 1/2 in; 20 lb...

NAD Model 712 receiver

ONKYO

Integra TX-S59THX 500-W A/V Receiver
5 channels. Dolby Digital (AC-3), THX Home Cinema. THX Home Theater. THX Ultimate. 18 DSP modes. 100 W x 3 into 8 ohms or 120 x 2 into 8 ohms. 11 audio and 7 video inputs (6 S-video); RF, optical, and coaxial digital inputs for Dolby Digital (AC-3); front-panel A/V input/output with switch; 2 video monitor jacks; front, center, rear, and two video inputs; 2 video outputs; 2 audio inputs including 2 tape input/outputs; 2 video inputs. Features all-discrete output stages. Controlled Dynamic Range (CDR) switch for late-night listening; video switching; full system remote control; NAD Link; 30 AM and FM presets. Amp: FR 20 Hz-20 kHz ± 1 dB; THD 0.08%; S/N 98 dB; cap ratio 2 dB; 16 x 3 x 10 in; 33 lb...

TX-SV828 370-W THX Receiver
5 channels. THX Home Cinema. Dolby Pro Logic. 7 DSP modes. 90 W x 3 (front, center) + 50 x 2 (rear) or 100 x 2, all into 8 ohms. 4 S-video inputs; one-channel pre-out/main-in/mono subwoofer output; front-panel A/V input; bypassable subwoofer crossover. Features THX certification: auto input balance; built-in cooling fan; Motorola 24-bit DSP. Xantech multiroom capability: adjustable digital display. 30 AM/FM presets with battery-free backup; 3 preset groups with scan; FM mute; sleep timer; Onkyo RI-system remote control...

TY-SV434 205-W A/V Receiver
5 channels. Dolby Pro Logic. 55 W x 3 (front, center) + 20 x 2 (rear) or 65 x 2, all into 8 ohms; 6 audio and 2 video inputs; level-linear subwoofer output; pre-outs for all channels; adjustable digital delay; 30 AM/FM presets with battery-free backup; 3 preset groups with scan; direct station access; FM mute; selectable tone; sleep timer; RI-system remote control...

STAV-3570 280-W A/V Receiver
5 channels. Dolby Pro Logic. 4 DSP modes. 85 W x 3 (front, center) + 50 x 2 (rear) or 100 x 2, all into 8 ohms; 6 audio and 4 video inputs; 4 S-video; RF, optical, and coaxial digital inputs for Dolby Digital (AC-3); front, center, rear, multisource line capability; adjustable digital display. 30 AM/FM presets with battery-free backup; 3 preset groups with scan; direct station access; FM mute; timer; on-screen displays; Onkyo RI-system compatibility; programmable remote control. Amp: FR 20 Hz-20 kHz; THD 0.08%; S/N 0.15% mono. 18 x 6 1/4 x 15 3/4 in; 31 lb...

OPTIMUS BY RADIO SHACK

STAV-3590 540-W A/V Receiver
4 channels. Dolby Pro Logic, Dolby 3-Channel Logic, Simulated Surround, Studio and Arena modes. 135 W x 3 (front, center) + 135 x 1 (rear) or 150 x 2 x 8 ohms from 20 Hz to 20 kHz with no more than 0.09% THD. CD, phono, tape I/VCR, tape 2/monitor, and laserdisc inputs; video, center-channel preamp, and subwoofer outputs. Digital tuning; motorized volume control. Extended Bass switch; 30 memory presets; Auto Source Control allows one-touch playback of sources; programmable system remote control...

STAV-3580 440-W A/V Receiver
4 channels. Dolby Pro Logic, Dolby 3-Channel Logic, Simulated Surround, Studio modes. 110 W x 3 (front, center) + 110 x 2 (rear) or 110 x 2, all into 8 ohms from 20 Hz to 20 kHz with no more than 0.09% THD. CD, phono, tape I/VCR, tape 2/monitor, and laserdisc inputs; video, center-channel preamp, and subwoofer outputs. Digital tuning. Super Bass switch; sleep timer; 30 memory presets; system remote...

STAV-3570 280-W A/V Receiver
4 channels. Dolby Pro Logic, Dolby 3-Channel Logic. 70 W x 3 (front, center) + 70 x 1 (rear) or 100 x 2 x 8 ohms from 40 Hz to 20 kHz with no more than 0.09% THD. CD, phono, tape I/VCR, tape 2/monitor, and laserdisc inputs; video, center-channel preamp, and subwoofer outputs. Digital tuning. Super Bass switch; 30 memory presets; system remote control...

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**Sony**

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**Stereo Review**

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**RECEIVERS**

**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 1000 Hz with 1% THD or 100 x 2 rms with 0.07% THD. Inputs including CD, tape monitor, TV/aux; and 2 A/V; 2 video inputs; video-monitor output. Features: remote control; one-button remote control; on-screen display; test-tone generator. 
  - 70 W x 3 (front, center) + 20 x 2 (rear) into 4 or 8 ohms at 1000 Hz with 0.07% THD or 100 x 2 into 4 or 8 ohms at 1000 Hz with 0.07% THD. FM: 50 -dB quieting sensitivity 38.3 dB; S/N 70 dB stereo. Filters: DSP digital parametric equalizer. Adjustable DSP parameters: two control modes. Dolby Surround, Normal Large, and Theater modes. 70 W x 3 (front, center) into 4 or 8 ohms at 1000 Hz with 0.07% THD or 100 x 2 into 4 or 8 ohms at 1000 Hz with 0.07% THD. FM: 50 -dB quieting sensitivity 38.3 dB; S/N 70 dB stereo. 70 W x 3 (front, center) into 4 or 8 ohms at 1000 Hz with 0.07% THD or 100 x 2 into 4 or 8 ohms at 1000 Hz with 0.07% THD. FM: 50 -dB quieting sensitivity 38.3 dB; S/N 70 dB stereo. 
  - Price: $400

- **AG-SV5150 150-W A/V Receiver**
  - 4 channels. Dolby Surround. 60 W x 2 (front) + 28 W x 2 (rear) into 8 ohms from 50 Hz to 20 kHz with 0.9% THD. FM: 50 -dB quieting sensitivity 38.3 dB; S/N 70 dB stereo. Filters: DSP digital parametric equalizer. Adjustable DSP parameters: two control modes. Dolby Surround, Normal Large, and Theater modes. 70 W x 3 (front, center) into 4 or 8 ohms at 1000 Hz with 0.07% THD or 100 x 2 into 4 or 8 ohms at 1000 Hz with 0.07% THD. FM: 50 -dB quieting sensitivity 38.3 dB; S/N 70 dB stereo. 70 W x 3 (front, center) into 4 or 8 ohms at 1000 Hz with 0.07% THD or 100 x 2 into 4 or 8 ohms at 1000 Hz with 0.07% THD. FM: 50 -dB quieting sensitivity 38.3 dB; S/N 70 dB stereo. 
  - Price: $459

**TECHNICS**

- **ST-DR605 460-W A/V Receiver**
  - 5 channels. Dolby Pro Logic: 12 DSP soundfield modes. 120 W x 3 (front, center) + 50 x 2 (rear) or 120 x 2 into 8 ohms from 20 Hz to 20 kHz with 0.09% distortion. Features: discrete output transistors: separate power transformers for audio and display; frequency synthesis tuning; motor-driven volume control; 6 fan/2-select output selector; low boost; muting switch; 30 AM/FM station presets: auto tuning; A/V system remote; A/B speaker switch. 
  - Price: $500

- **ST-DR-DE-405 400-W A/V Receiver**
  - 5 channels. Dolby Pro Logic: 12 DSP soundfield modes. 100 W x 3 (front, center) + 50 x 2 (rear) or 100 x 2 into 8 ohms from 20 Hz to 20 kHz with 0.09% distortion. Features: discrete output transistors: separate power transformers for audio and display; frequency synthesis tuning; motor-driven volume control; 6 fan/2-select output selector; low boost; muting switch; 30 AM/FM station presets: auto tuning; A/V system remote; A/B speaker switch. 
  - Price: $450

- **ST-DR-DE-305 100-W/ch Receiver**
  - 5 channels. Dolby Pro Logic: 12 DSP soundfield modes. 70 W x 3 (front, center) + 50 x 2 (rear) or 70 x 2 into 8 ohms from 20 Hz to 20 kHz with 0.09% distortion. Features: discrete output transistors: separate power transformers for audio and display; frequency synthesis tuning; motor-driven volume control; 6 fan/2-select output selector; low boost; muting switch; 30 AM/FM station presets: auto tuning; A/V system remote; A/B speaker switch. 
  - Price: $369

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**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 1000 Hz with 1% THD or 100 x 2 rms with 0.07% THD. Audio inputs including phono. CD, aux, 2 tape, and 2 video: 2 video inputs: video-monitor output. Features: remote control; one-button remote control; on-screen display; test-tone generator. 
  - Price: $400

- **AG-SV5150 150-W A/V Receiver**
  - 4 channels. Dolby Surround. 60 W x 2 (front) + 28 W x 2 (rear) into 8 ohms from 50 Hz to 20 kHz with 0.9% THD. FM: 50 -dB quieting sensitivity 38.3 dB; S/N 70 dB stereo. Filters: DSP digital parametric equalizer. Adjustable DSP parameters: two control modes. Dolby Surround, Normal Large, and Theater modes. 70 W x 3 (front, center) into 4 or 8 ohms at 1000 Hz with 0.07% THD or 100 x 2 into 4 or 8 ohms at 1000 Hz with 0.07% THD. FM: 50 -dB quieting sensitivity 38.3 dB; S/N 70 dB stereo. 70 W x 3 (front, center) into 4 or 8 ohms at 1000 Hz with 0.07% THD or 100 x 2 into 4 or 8 ohms at 1000 Hz with 0.07% THD. FM: 50 -dB quieting sensitivity 38.3 dB; S/N 70 dB stereo. 
  - Price: $450
4 channels. Dolby Pro Logic. Dolby 3 Stereo, 5
3 channels. Home THX Cinema. Dolby Pro
7 channels. Dolby Pro Logic, Dolby Pro Logic
RX-V2090 440-W A/V Receiver
7 channels. Dolby Pro Logic, Dolby Pro Logic
RX-V990 350-W A/V Receiver
5 channels. Dolby Pro Logic, Dolby Pro Logic
RX-770 85-W/ch Receiver
5 channels. Dolby Pro Logic, Dolby Pro Logic
RX-V495 70-W/ch Receiver
2 channels. 70 W x 2 from 20 Hz to 20 kHz with
AM/FM presets; programmable remote. 17½ x
RX-495 70-W/ch Receiver
2 channels. 70 W x 2 from 20 Hz to 20 kHz with
AM/FM presets; programmable remote. 17½ x
RX-490 240-W A/V Receiver
5 channels. Dolby Pro Logic, Dolby Pro Logic
RX-595 81-W/ch Receiver
2 channels. 81 W x 2 into 8 ohms from 20
RX-V400 120-W A/V Receiver
5 channels. Dolby Pro Logic, Dolby Pro Logic
YAMAHA
RX-V1000 276-W A/V Receiver
5 channels. Dolby Pro Logic, Dolby Pro Logic
RX-V890 305-W A/V Receiver
5 channels. Dolby Pro Logic, Dolby Pro Logic
RX-V800 300-W A/V Receiver
5 channels. Dolby Pro Logic, Dolby Pro Logic
RX-V790 276-W A/V Receiver
5 channels. Dolby Pro Logic, Dolby Pro Logic
RX-V780 256-W A/V Receiver
5 channels. Dolby Pro Logic, Dolby Pro Logic
RX-V690 240-W A/V Receiver
5 channels. Dolby Pro Logic, Dolby Pro Logic
RX-V600 220-W A/V Receiver
5 channels. Dolby Pro Logic, Dolby Pro Logic
RX-V590 200-W A/V Receiver
5 channels. Dolby Pro Logic, Dolby Pro Logic
RX-V580 195-W A/V Receiver
4 channels. Dolby Pro Logic, Dolby 3 Stereo,
RX-V570 170-W A/V Receiver
4 channels. Dolby Pro Logic, Dolby 3 Stereo,
RX-V560 155-W A/V Receiver
4 channels. Dolby Pro Logic, Dolby 3 Stereo,
RX-V550 140-W A/V Receiver
4 channels. Dolby Pro Logic, Dolby 3 Stereo,
AMPLIFIERS

**POWER AMPLIFIERS**

**ACURUS**

Model 200x3 600-W Amplifier

3 channels. Preferred for multichannel home-theater systems. 200 W x 3 con 8 ohms from 20 Hz-20 kHz with 0.06% THD or 250 x 3 con 4 ohms. Features symmetrical circuit topology; glass-epoxy circuit boards; 1% metal-film resistors; metalized-polypropylene capacitors; toroids; 0.25-farad capacitance; Class AB output stage; 1,300-W RMS output; dual-mono technology; THX certification; 1/100-hz fit capacitor; variable-speed cooling fan; DIN and gold-plated RCA inputs. Remote turn-on...

PA8 240-W Amplifier

8 channels. 30 W x 8, 30 x 6 + 120 x 1, 30 x 4 + 120 x 2. 120 x 3, or 120 x 2, all into 4 ohms from 20 Hz-20 kHz. THX Class AB design by Ed Meitiner. Remote turn-on...

**AMC**

Model 8008BB 200-W Amplifier

2 channels. 200 W x 2 con 8 ohms with 0.03% THD or 400 x 2 into 4 ohms. 5 Hz-20 kHz. Dual-tube design with individual toroidal transformers; direct circuit coupling with no capacitors in signal path; DC servo control; matched output transistors; bias circuitry. S/N 110 dB. 19 x 6 x 1/4 x 1/2 in.; 75 lb...

Model 8008x3 600-W Amplifier

3 channels. 200 W x 3 con 8 ohms with 0.03% THD or 400 x 3 con 4 ohms. 5 Hz-20 kHz. Direct-circuit design with individual toroidal transformers; direct circuit coupling with no capacitors in signal path; DC servo control; matched output transistors; bias circuitry. S/N 110 dB. 19 x 6 x 1/4 x 1/2 in.; 75 lb...

**ARAGON**

Model 100x3 300-W A/V Amplifier

3 channels. Designed for multichannel home-theater systems. 100 W x 3 con 8 ohms from 20 Hz-20 kHz with 0.03% THD or 150 x 3 con 4 ohms. Features symmetrical circuit topology; glass-epoxy circuit boards; 1% metal-film resistors; metalized-polypropylene capacitors; toroids; 0.25-farad capacitance; Class AB output stage; 1,300-W RMS output; dual-mono technology; THX certification; 1/100-hz fit capacitor; variable-speed cooling fan; DIN and gold-plated RCA inputs. Remote turn-on...

**AUDIO DESIGN**

FET-Valve 550hc 250-W/ch Amplifier

2 channels. 250 W x 2 into 8 ohms. Features hybrid design with vacuum tube; Class A MOSFET trans-imp circuitry. THD 0.04%. 17 x 7 x 13 in.; 38 lb...

**AUDIO RESEARCH**

As above, 130 W x 2 into 8 ohms.

Omega III 260. As above, 130 W x 2 into 8 ohms. 20 lb...

Omega III 260. As above. 150 W x 2 into 8 ohms. 35 lb...

Omega III 440 220-W/ch Amplifier

2 channels. 220 W x 2 into 8 ohms. Features active feedback design. THD 0.05%; slew rate 150 V/µs. 17 x 7 x 13 in.; 38 lb...

Omega III 260. As above. 130 W x 2 into 8 ohms. 20 lb...

Omega III 260. As above. 150 W x 2 into 8 ohms. 35 lb...

**AUDIO DESIGN ASSOCIATES**

PTM-6150 900-W THX Amplifier

6 channels. Designed for multichannel home-theater systems. 150 W x 6 into 8 ohms or 250 x 6 into 4 ohms. THX certification; 1,500-W toroidal transformer; 0.25-farad capacitors; fan coding; custom heat-sink design. THX Class AB output stage. Banana-plug outputs. FR 20 Hz-20 kHz. THD 0.006% at 1 kHz. 19 x 5 x 4 x 20 in...

MPA-6 700-W Amplifier

6 channels. Designed for home-theater systems. 90 W x 5 + 250 x 1 (subwoofer). Subwoofer crossover variable from 20-200 Hz. Subwoofer output with level control and crossover; 5-way binding posts; Variable input sens and LED power indicators for each channel. 19 x 5 x 4 x 16 in; 32 lb...

MPA-5 575-W Amplifier

5 channels. Designed for home-theater systems. 115 W x 5. 5-way binding posts. Variable input sens and LED power indicator for each channel. 5 x 9 x 16/2 in; 32 lb...

PT-125 60-W/ch Amplifier

2 channels. 60 W x 2 into 8 ohms. Features input level control for each channel; 2-ohm load capability. Designed to power multichannel home theaters or 3 listening zones; matches Delta 3 preamplifier...

PTM-6150 300-W Amplifier

6 channels. 50 W x 6. Features line conditioner to prevent turn-on/off thump; fan cooling; 4-ohm capability. Designed to power multichannel home theaters or 3 listening zones; matches Delta 3 preamplifier...

**AUDIO RESEARCH**

Reference 680 560-W Tube Mono Amplifier

1 channel. 500 W x 1 into 16 ohms from 20 Hz-20 kHz with 1% THD. Features balanced inputs. AC and bias meters. 19 x 10 x 29/2 in; 170 lb...

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VT100SSE 130-W Tube Mono Amplifier
1 channel. 130 W x 1 cont into 16 ohms from 20 Hz -20 kHz. THD. Features: 6550, one 12AX7, four 12BH7A, and two 6922 vacuum tubes. Balanced inputs. AC and bias meters. FR 2 kHz-200 kHz; -4 dB, slowness 17 V/µs, 14½ x 12 x 22 in, 62 lb. $7,995.

VT100 100-W/ch Tube Amplifier
2 channels. 100 W x 2 into 8 or 4 ohms. Balanced and unbalanced inputs. 19 x 8½ x 19½ in; 65 lb. $4,495.

VT60SE 50-W/ch Tube Amplifier
2 channels. 50 W x 2. Unbalanced inputs. FR 3 Hz-40 kHz; slowness 7 V/µs, 14 x 7 x 13½ in; 33 lb. $2,495.

D130 130-W/ch Amplifier
2 channels. 130 W x 2 into 8 ohms or 200 x 1 into 4 ohms. Features: L/R balanced inputs, L/R outputs. Slew rate 50 V/µs; damping factor 100. 19 x 5½ x 8½ in; 27 lb. $1,995.

CARVER A-705x 625-W THX Amplifier
5 channels. 125 W x 5 into 8 ohms. 20 Hz-20 kHz with 0.03% THD. THX certification. Power steering (increases single-channel power to over 200 W on demand). S/N 115 dB. 17 x 5½ x 17½ in; 40 lb. $1,199.

AV-405 410-W Amplifier
5 channels. Designed for use in home-theater systems. 100 W x 2 (front) from 20 Hz-20 kHz with 0.05% THD + 110 x 1 (center) + 50 x 2 (rear), all into 8 ohms. Features discrete output circuits for all channels; protection circuitry. Removable rack handles. S/N 95 dB. dynamic headroom 1.2 dB. 17 x 4½ x 15 in; 30 lb. $689.

AV1000 135-W Amplifier
5 channels. Designed for use in home-theater or multiroom systems. 105 W x 3 + 60 x 2 into 8 ohms. Discrete MOSFET design. Individual level controls. FR 5 Hz-45 kHz; S/N 95 dB; slew rate 14 V/µs; dynamic headroom 1.2 dB. 17 x 5¼ x 16 in; 30 lb. $1,298.

TX4430 600-W Amplifier
6 channels. Designed for home-theater or multiroom system. 200 W x 3 into 8 ohms. Features 6 discrete amplifiers. Gold-plated connectors. Individual level controls for each channel: balanced inputs for 2 channels. SR 5 Hz-45 kHz; S/N 95 dB; slew rate 14 V/µs; dynamic headroom 1.2 dB. 17 x 5½ x 16 in; 40 lb. $1,498.

Model 500 150-W/ch Amplifier
2 channels. 150 W x 2 cont into 8 ohms from 20 Hz-20 kHz with 0.0015% THD. 250 x 2 cont into 4 ohms, or 500 x 1 cont into 8 ohms. Features switching between mono-balanced-output and stereo operation: 120/240 V operation. Slew rate 35 V/µs; damping factor 800 at 1 kHz. 17 x 7¼ x 16⅜ in; 60 lb. $6,995.

Model 500A. As above but with full metal finish with rack handles. $6,295.

Model 500AE. As Model 500, 120-V operation only. Features 990 gain stages built with 69 discrete components. $5,395.

B & K COMPONENTS AV6000 630-W Amplifier
6 channels. Designed for home-theater or multiroom system. 105 W x 6 into 8 ohms. Features 6 discrete amplifiers. Gold-plated connectors. Individual level controls for each channel: balanced inputs for 2 channels. FR 5 Hz-45 kHz; S/N 95 dB; slew rate 14 V/µs; dynamic headroom 0.9 dB. 17 x 5¼ x 16 in; 40 lb. $1,498.

Model 4B-ST 250-Wch Amplifier
2 channels. 250 W x 2 into 8 ohms. Features dual power supplies with multiple filter capacitors; 2.4% square-in heat sink. Solid-state circuitry; input buffer. Gold-plated connectors; balanced-XLR and unbalanced-RCA inputs. LED indicators; mono/stereo switch; FR 20 Hz-20 kHz; THD 0.01%; slew rate 60 V/µs; damping factor 500 into 8 ohms at 20 Hz. 19 x 5½ x 9½ in; 42 lb. $2,397.

Model 4B-ST THX. As above. THX-certified version. $2,497.

Model 3B-ST 120-W/ch Amplifier
2 channels. 120 W x 2 into 8 ohms. Features dual power supplies; quad-complementary output section; 1.248-square-in heat sink. Gold-plated RCA and XLR inputs. Mono/stereo switch; LED indicators. THD 0.01%; slew rate 60 V/µs; damping factor 500 into 8 ohms at 20 Hz. 19 x 5½ x 9½ in; 28 lb. $1,565.

Model 3-ST THX. As above. THX-certified version. $1,765.

Model 21-LP 60-W/ch Amplifier
2 channels. 50 W x 2 into 8 ohms. Features dual power supplies: 615-square-in heat sink; 1% metal-film resistors; polystyrene capacitors; discrete circuitry. Gold-plated 5-way binding posts and RCA connectors. Mono/stereo switch; LED indicators. THD 0.01%; slew rate 60 V/µs; 19 x 5½ x 10 in; 48 lb. $850.

BOLUER Model 500 150-W/ch Amplifier
2 channels. 150 W x 2 cont into 8 ohms from 20 Hz-20 kHz with 0.0015% THD. 250 x 2 cont into 4 ohms, or 500 x 1 cont into 8 ohms. Features switching between mono-balanced-output and stereo operation: 120/240 V operation. Slew rate 35 V/µs; damping factor 800 at 1 kHz. 17 x 7¾ x 16½ in; 60 lb. $6,995.

Model 500M. As above but with full metal finish with rack handles. $6,295.

Model 500AE. As Model 500, 120-V operation only. Features 990 gain stages built with 69 discrete components. $5,395.

In each of the above amplifiers, features include: 60 V/µs; damping factor 500 into 8 ohms at 20 Hz. 19 x 7¾ x 16½ in; 60 lb. $6,995.

TFM-15ch 100-W/ch Amplifier
2 channels. 100 W x 2 into 8 ohms from 20 Hz-20 kHz with 0.02% THD. 140 x 2 or 300 x 1 into 4 ohms. Features protection circuitry. Line-level outputs. L/R level controls. A/B speaker selector. 2 analog level meters. S/N 110 dB. dynamic headroom 1.1 dB. 19 x 3¾ x 13 in; 17 lb. $549.

TFM-6cb 65-W/ch Amplifier
6 channels. 65 W x 2 into 8 ohms from 20 Hz-20 kHz with 0.02% THD. 100 x 2 x 180 x 1 into 4 ohms. Protection circuitry. Line-level outputs. A/B speaker selector; L/R level controls; LED overload indicators; removable rack handles. S/N 92 dB. dynamic headroom 1.1 dB. 17 x 3¼ x 12½ in; 14 lb. $399.

A M P L I F I E R S

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<th>Size</th>
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<td>1 channel. 130 W x 1 cont into 16 ohms from 20 Hz-20 kHz.</td>
<td>130 W</td>
<td>19 x 8½ x 19½ in</td>
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<tr>
<td>VT100 100-W/ch Tube Amplifier</td>
<td>2 channels. 100 W x 2 into 8 or 4 ohms.</td>
<td>100 W</td>
<td>19 x 8½ x 19½ in</td>
<td>65 lb.</td>
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<tr>
<td>VT60SE 50-W/ch Tube Amplifier</td>
<td>2 channels. 50 W x 2.</td>
<td>50 W</td>
<td>19 x 5½ x 8½ in</td>
<td>27 lb.</td>
</tr>
<tr>
<td>D130 130-W/ch Amplifier</td>
<td>2 channels. 130 W x 2 into 8 ohms or 200 x 1 into 4 ohms.</td>
<td>130 W</td>
<td>19 x 5½ x 8½ in</td>
<td>27 lb.</td>
</tr>
<tr>
<td>CARVER A-705x 625-W THX Amplifier</td>
<td>5 channels. 125 W x 5 into 8 ohms.</td>
<td>125 W</td>
<td>17 x 5½ x 17½ in</td>
<td>40 lb.</td>
</tr>
<tr>
<td>AV-405 410-W Amplifier</td>
<td>5 channels. Designed for use in home-theater systems.</td>
<td>500 W</td>
<td>19 x 5½ x 10 in</td>
<td>48 lb.</td>
</tr>
</tbody>
</table>
### Amplifiers

**Carver Research**

**Lightstar Reference 300-W Amplifier**
- 2 channels; 300 W x 2 into 4 ohms, or 600 x 2 into 4 ohms. Bridgeable Class AB design with noninverting polarity. 12 output devices per channel. THD 0.3%; S/N 100 dB; FR 5 Hz -20 kHz. Limited warranty. 17 1/2 x 12 1/2 x 5 7/8 in; 35 lb...

**Classé Audio**

**CA-150 900-W Amplifier**
- 6 channels. 150 W x 6, 4 x 150 + 300, 300 x 2 + 150, or 300 x 3 into 8 ohms. Power configuration via external switches. S/N 135 dB. 6 3/4 x 19 1/2 in; 70 lb...

**CA-200 200-W Amplifier**
- 2 channels. 200 W x 2 or 700 x 1 into 8 ohms; 400 x 2 or 1,200 x 1 into 4 ohms. Power input stage: low-feedback design; polypropylene and polyisylene capacitors. 19 x 16 3/4 x 6 3/4 in; 55 lb...

**Cellos**

**Duet 350 350-Wch Amplifier**
- 2 channels. 50 W x 2 into 8 ohms or 100 x 2 into4 ohms. Bridgeable Class AB design with noninverting polarity. 12 output devices per channel; balanced inputs. THD 0.3%; S/N 100 dB; FR 5 Hz -20 kHz. Limited warranty. 17 1/2 x 12 1/2 x 5 7/8 in; 35 lb...

**Chiro By Kinergetics**

**C-500 600-W Amplifier**
- 5 channels. 120 W x 5 into 8 ohms or 280 x 5 into 3.2 ohms. Features Class AB design; remote on/off trigger; 1 KVA toroidal transformer; no phase inversion. 17 1/4 x 8 3/4 x 16 in; 54 lb...

**C-300 420-W Amplifier**
- 3 channels. 120 W x 3 into 8 ohms or 280 x 3 into 3.2 ohms. Features Class AB design; remote on/off trigger; 1 KVA toroidal transformer; no phase inversion. 17 1/4 x 5 1/2 x 16 in; 45 lb...

**Chionpro**

**Model 600X 200-W Amplifier**
- 2 channels. bridgeable. 200 W x 2 or 600 x 1 into 8 ohms. 300 x 2 or 450 x 1 into 4 ohms. Features all discrete circuits. Unbalanced RCA and balanced XLR inputs: 5-way binding posts. LED clipping indicators. 18 5/8 x 12 1/2 in; 32 lb...

**Citizen**

**Model 71 600-W THX Amplifier**
- 4 channels. 600 W x 1 into 8 ohms; 1200 W x 4 into 4 ohms. Features THX certification, proprietary linearing circuitry. separate power supply for each channel. FR 5 Hz-200 kHz ±3 db; THD 0.033; 17 1/4 x 7 1/2 x 16 in; 75 lb...

**Duo Tone 300 300-W Amplifier**
- 2 channels. 150 W x 2 or 300 x 1 into 8 ohms. Bridgeable Class AB design with noninverting polarity. 12 output devices per channel; balanced inputs. THD 0.3%; S/N 100 dB; FR 5 Hz -20 kHz. Limited warranty. 17 1/2 x 12 1/2 x 5 7/8 in; 35 lb...

**Model 11. As above, 100 W x 2 or 300 x 1 into 8 ohms; 200 W x 2 or 600 x 1 into 4 ohms. Power configuration via internal jumpers. 6 single-ended inputs only. S/N 135 dB. 5 1/2 x 19 x 15 in; 40 lb...

**Model 100 100-Wch Amplifier**
- 2 channels. 100 W x 2 or 300 x 1 into 8 ohms; 200 W x 2 or 600 x 1 into 4 ohms. Power configuration via internal jumpers. 6 single-ended inputs only. S/N 135 dB. 19 1/4 x 14 1/2 x 5 1/2 in; 35 lb...

**Coda**

**Model 20 200-W Amplifier**
- 2 channels. 200 W x 2 into 8 ohms. 20 Hz-20 kHz, or 800 x 1. Class A/AB operation with Class A up to 25 W rms; FET input with bipolar current gain; no overall feedback; DC-coupled design; independent rectification and supply capacitors for each channel; double-sided gold-plated circuit boards; anodized chassis; toroidal transformer. Balanced. Unbalanced inputs. Slow rate 50 V/us. 10-yr warranty. 19 x 7 x 19 in.

**Model 14. As above, 100 W x 2 or 400 x 1. All Class A operation...

**DB Systems**

**IB-6A 40-Wch Amplifier**
- 2 channels. 40 W x 2 into 8 ohms with 0.003% THD or 60 x 2 into 4 ohms with 0.01% THD, both from 20 Hz-20 kHz. Features 12-dB/oct Butterworth infrasonic filter; speaker-protection fuses: no relays. Gold-plated connectors. LED clipping indicators. Rack-mount optional. Slew rate 15 V/us; damping factor 400 for 20 Hz-1 kHz. 5 1/2 x 16 1/2 x 5 3/4 in; 18 lb...

**Denon**

**POA-830 360-W THX Amplifier**
- 3 channels. 120 W x 3 into 8 ohms from 20 Hz-20 kHz. Features THX certification; independent power transformer for each channel. Jack for remote turn-on from Denon preamps. 5-way binding posts: 17 3/4 x 4 3/4 x 11 1/4 in...

**POA-820. As above. 120 W x 2 into 8 ohms from 20 Hz-20 kHz...

**Stereo Review** February 1997 79
num sand-cast frame; single push-pull power supply with UHC-MOS output transistors. Balanced and unbalanced inputs; outputs for biwiring; remote turn-on/off jack for connection to preamp. Input-level control $1,300

**DYNAKO**

Stereo 160 80-W Tube Amplifier
2 channels. 80 W x 2 into 8, 4, or 2 ohms. Features two 6DJ, 2 12AT7, and four 6550WA tubes; all transistors; four discrete direct-coupled circuits; 8 individually matched output devices per channel; no global feedback. Balanced inputs $1,799

Stereo 400 II 205-W Tube Amplifier
2 channels. 205 W x 2 into 8 ohms. 200 W x 2 into 4 ohms, 600 W x 1 into 8 ohms. Class A operation; toroidal transformer. Gold RCA connectors. Independent bias trim control; sens control; variable tubes; selectable triode/ultralinear modes. Features two 6D.18, two I2AT7, and four 6550WA tubes; all transistors; four discrete direct-coupled circuits; 8 individually matched output devices per channel; no global feedback. Balanced inputs $1,799

Fort 400-Plus 500-W Tube Amplifier
2 channels. 400 W x 2 into 8 ohms. Features single-ended parallel design; higher-gain mode for CD-direct/passive preamp. Class A operation. FR 20 Hz-20 kHz. 5% THD. 45 lb. $890

**HARMAN KARDON**

PA5000 400-W Amplifier
5 channels. 50 W x 2 into 8 ohms or 100 W x 2 into 4 ohms. Class A operation; toroidal transformer; discrete direct-coupled circuitry; 8 individually matched output devices per channel; no global feedback. Balanced inputs $1,790

JBL

S650 650-W THX Amplifier
5 channels. 130 W x 5 into 8 ohms or 200 x 5 into 4 ohms. Features THX certification; forced-air cooling. Remote turn-on. 19 x 7 x 16 in.; 75 lb. $2,850

**KINERGETICS**

KHA-280 140-W Amplifier
2 channels. 140 W x 2 into 8 ohms or 380 x 2 into 2 ohms. Features Class A operation; dual-monaural design; servo-controlled DC output. Slew rate 65 V/µs. 1?? x 5½ x 15½ in.; 64 lb. $2,795

**LEGACY AUDIO**

Legacy 600-W Amplifier
4 channels. 150 W x 4 into 8 ohms or 275 x 4 into 4 ohms. Both with 0.03% THD. Features Class A/B operation. 1,400-W toroidal transformer; FR 1 Hz-100 kHz. S/N 115 dB; damping factor >200; dynamic headroom 2 dB. 17 x 6 x 15 in.; 50 lb. $1,495

Legacy 220-Which Amplifier
2 channels. 220 W x 2 into 8 ohms or 400 x 2 into 4 ohms. Both with 0.005% THD. Features Class A/B operation. 1,400-W toroidal transformer; 10 hand-matched bipolar transistors per channel. Dual output pairs per channel. S/N 115 dB; damping factor 200; dynamic headroom 2 dB. 17 x 6 x 15 in.; 50 lb. $1,195

**LEXICON**

The following amplifiers are THX-certified and feature adjustable turn-on delay and RCA, XLR, and 1/4-inch inputs. Common specs include S/N 110 dB and THD 0.01%. 19-inch faceplates are available.

Model 412 480-W THX Amplifier
120 W x 4 into 8 ohms or 400 x 2 into 2 ohms. $2,995

Model 512. 120 W x 3 or 400 x 1 into 8 ohms or 200 x 2 into 8 ohms. $2,995

Model 225. 250 W x 2 or 800 x 1 into 8 ohms. $2,295

Model 501. 500 W x 1 into 8 ohms. $2,295

Model 712. 120 W x 2 or 400 x 1 into 8 ohms. $1,695

**LINEAR RESEARCH**

M-75 75-W Mono Amplifier
1 channel. 75 W into 8 or 4 ohms. Features Class B tube design; cage cover. FR 20 Hz-20 kHz. -14 db. S/N 79 db. $2,695

Linn

AV5105 100-Wich Amplifier
2 channels. 100 W x 2 into 8 ohms or 200 x 2 into 4 ohms. Features dual-monaural design; short-circuit, overload, thermal, and overdrive protection. Four output pairs per channel; line-level daisy-chain connectors. Signal-sensing auto on/off. $1,795

I.K100 50-Wich Amplifier
2 channels. 50 W x 2 into 8 ohms or 90 W x 2 into 4 ohms. Features overcurrent and thermal protection; screened transformer; semigrounded power supply. Outputs for 4 speaker pairs; line-level daisy-chain connectors. $1,195

**LUXMAN**

MA-383 200-Wich Amplifier
2 channels. 200 W x 2 into 8 ohms or 20 W x 2 into 4 ohms. Features all-stage symmetrical push-pull circuit; Star circuitry; line-phase sensor. Gold-plated inputs; outputs for 2 speaker pairs. A/B speaker selector; remote turn-on/off; separate L/R volume controls; clipping indicator. FR 10 Hz-100 kHz -1 db. S/N 0.04% at 20 Hz-20 kHz. S/N 126 dB; 17½ x 7 x 17½ in.; 39 lb. $1,495

M-363. As above. 110 W x 2 into 8 ohms or 200 W x 2 into 4 ohms or 330 x 2 into 2 ohms. Not bridgeable. No toroidal transformer or volume controls. $1,195

M-375 150-Wich Amplifier
2 channels. 150 W x 2 into 8 ohms or 330 x 2 into 4 ohms. Features all-stage symmetrical push-pull circuit; clipping indication by VU meters: Duo Beta circuitry; chimney-type heat
sink. Gold-plated inputs. A/B speaker selector; remote turn-on/off. FR 10 Hz-100 kHz -1 dB; THD 0.04% at 20 Hz-20 kHz; S/N 126 dB; 17 3/4 x 7 x 16% in; 30 lb......$995

Marantz Model 88 tube power amplifier

MARK LEVINSON

Model 333 300-W Amplifier

2 channels. 300 W into 8 ohms, 600 x 2 into 4 ohms, or 1,200 x 2 into 2 ohms. Features 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; voltage-gain circuitry. Balanced input. FR 20 Hz-20 kHz: THD 0.5%; 17% x 10% x 19 in; 150 lb.....................$6,495

Model 332. As above, but 200 W x 2 into 8 ohms, 400 x 2 into 4 ohms, or 800 x 2 into 2 ohms. . . . . ............$6,495

Model 331. As above, but 100 W x 2 into 8 ohms, 200 W x 2 into 4 ohms, 400 x 2 into 2 ohms. 17% x 9 1/2 x 19 in..................$4,550

McCormack

DNA-1 185-W Amplifier

2 channels. 185 W x 2 into 8 ohms or 370 W x 2 into 4 ohms. Features 16 output devices with power distributed and stored near each device. Unbalanced input: binding posts and barrier-stripe outputs..........................$1,995

Mono version of DNA-1. 370 W into 8 ohms. Balanced and unbalanced inputs..........................$4,595/pr

DNA-3. As DNA-1. 100 W x 2 into 8 ohms or 200 W x 2 into 4 ohms......................$1,295

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 x 1 into 4 ohms. Features compact chassis. Unbalanced input: binding-post output..........................$895

McINTOSH

MC-500 500-W Amplifier

2 channels. 500 W x 2 into 8, 4, or 2 ohms. 20 Hz-20 kHz with 0.05% THD. Outputs for 2, 4, or 8 ohms. 2 power meters. S/N 90 dB balanced, 85 dB unbalanced; damping factor 200; dynamic headroom 2.1 dB, 17 x 10% x 20% in; 110 lb......$7,000

MC-300 300-W Amplifier

2 channels. 300 W x 2 or 600 x 1. Features McIntosh Autoformer for channel-to-speaker coupling with impedance tapers of 8, 4, and 2 ohms. Balanced and unbalanced inputs. Two power output meters..........................$3,750

MC7106 960-W THX Amplifier

6 channels. 160 W x 6 into 4 ohms. Features THX certification, protection circuitry. 17% x 7/4 x 20 in; 53 lb..................$3,500

MC1550 150-W Amplifier

2 channels. 150 W x 2. McIntosh Autoformer for channel-to-speaker coupling with output impedance tapers of 8, 4, and 2 ohms. Balanced inputs. 2 power output meters: bridged mono capability..........................$3,000

MC7108 320-W Amplifier

8 channels. 40 W x 8 into 8 ohms: each channel pair bridgeable to 100 W into 4 ohms. 17 x 9 1/2 x 20 in; 40 lb..................$2,500

MELOS

Triode HC 400-W Tube Mono Amplifier

1 channel. 400 W x 1. Features pure triode operation from 1 to 8 ohms; fully balanced operation; proprietary zero-gain circuitry for increased frequency response and damping factor..............$8,895/pr

Triode ST-75 75-W Tube Mono Amplifier

1 channel. 75 W x 1. Features pure triode single-ended Class A: proprietary zero-gain circuitry for increased frequency response and damping factor..........................$4,495

Triode HC 180-W Tube Mono Amplifier

2 channels. 180 W x 2. Pure triode operation; proprietary zero-gain circuitry for increased frequency response and damping factor. Balanced input..........................$4,495

MERIDIAN

Model 555 75-W Amplifier

2 channels. 75 W x 2 into 8 ohms with 0.05% THD. Features thermal DC protection. S/N 90 dB; 12% x 3 1/4 x 12% in..........................$1,195

MUSEATEX

AS10 100-W Amplifier

2 channels. 100 W x 2. MOSFET output: floating-charge power supply, proprietary flat-car heat sink..........................$1,999

NAD

Model 211THX 225-W Thx Amplifier

2 channels. 225 W x 2 into 8 ohms from 20 Hz-20 kHz at 0.03%. Features all-discrete circuitry, high-current toroidal power transformer, distributed reservoir filter capacitors; Soft Clipping circuit, metal-film resistors, polypropylene capacitors. Balanced XLR inputs: unbalanced RCA inputs. 5-way binding posts. S/N 120 dB; 19 x 6 1/2 x 14% in; 51 lb..........................$999

Model 216THX 125-W Amplifier

2 channels. 125 W x 2 into 8 ohms from 20 Hz-20 kHz at 0.02% THD or 400 x 1 into 8 ohms. Features all-discrete circuitry, high-current toroidal power transformer, distributed reservoir filter capacitors; Soft Clipping circuit; metal-film resistors; polypropylene capacitors. 5-way binding posts. S/N 119 dB; 17 3/4 x 5 x 15 in; 31 lb..........................$699

Naim

NAP-250 70-W Amplifier

2 channels. 70 W x 2 into 8 ohms. Toroidal transformers; 4 regulated power supplies; thermal protection. FR 3 Hz-40 kHz ±3 dB $3,200

NAP-180 60-W Amplifier

2 channels. 60 W x 2 into 8 ohms. 430-VA toroidal transformer; 4 smoothing capacitors; thermal protection. FR 5 Hz-40 kHz ±3 dB; 16% x 3 1/4 in..........................$2,050

NAP-140 45-W Amplifier

2 channels. 45 W x 2 into 8 ohms. Dual-power-supply rectification; 2 smoothing capacitors for each channel; thermal protection. FR 5 Hz-40 kHz ±3 dB; 8 x 3 x 11 3/4 in..........................$1,450

Nakamichi

PA-1 500 W Amplifier

5 channels. 100 W x 5 into 8 ohms from 20 Hz-20 kHz with 0.1% THD or 210 x 5 into 4 ohms. Features Harmonic Time Alignment circuitry to reduce distortion; dual high-efficiency R-core power transformers: amplifier circuits mechanically isolated from power transformers; high-speed power transistors. 5-way binding posts. Remote power on/off control. S/N 120 dB; 17 x 7 3/4 x 11 3/4 in..........................$2,000

Niles

SI-1200 300-W Amplifier

12 channels. Designed for multroom systems. 25 W x 12 into 8 ohms from 20 Hz-20 kHz with
AMPLIFIERS

0.01% THD; channel pairs bridge to 50 x 1 into 8 ohms from 20 Hz-20 kHz with 0.1% THD. Features thermal and short-circuit protections for each channel. 12-V DC switched trigger output, 5-way binding posts. BusMatrix selector to route stereo, mono, and multichannel sound simultaneously to four 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

ONYKO
Integra M-504 165-W/ch Amplifier
2 channels. 165 W x 2 into 8 ohms or 330 x 2 max into 2 ohms. Dual-mono designs; linear switching. Discrete outputs. 4-way speaker selector: peak power meters. THD 0.003%; S/N 120 dB; damping factor 140. 18 3/8 x 7 3/8 x 15 3/8 in; 50 lb

$869

M-501 150-W/ch Amplifier
2 channels. 150 W x 2 into 8 ohms or 400 x 2 into 2 ohms. Features protection circuitry. Outputs for two speaker pairs. THD 0.09%; S/N 100 dB; damping factor 60. 17 7/8 x 5 3/4 x 13 3/4 in; 23 lb

$399

Parasound HCA-2003 power amp
2 channels. 200 W x 2 into 8 or 20 ohms or 375 x 2 into 4 ohms. Toroidal transformer. Class AB operation. EMI/RFI filtering; fuse protection; direct coupling; glass-epoxy circuit board. Balanced inputs. THD 0.1%; slew rate 150 V/us. 17 x 6 x 17 in; 68 lb

$1,995

PS-200 Delta 200-W/ch Amplifier
2 channels. 200 W x 2 into 8 or 120 x 2 into 4 ohms. 375 x 2 into 4 ohms. Toroidal transformer. Class AB operation. EMI/RFI filtering; fuse protection; direct coupling; glass-epoxy circuit board. Balanced inputs. THD 0.1%; slew rate 150 V/us. 17 x 6 x 17 in; 68 lb

$1,995

PS-100 Delta 120-W/ch Amplifier
2 channels. 120 W x 2 into 8 or 200 x 2 into 4 ohms. Dual mono. Direct input. output. THD 0.1%. 17 x 6 x 17 in; 45 lb

$1,295

QUAD
Quad 77 84-W/ch Amplifier
2 channels. 84 W x 2 into 8 ohms or 115 x 2 into 4 ohms, both at 0.05% THD. High-current design. RCA and 77Ampl inputs. QuadLink control bus allows “intelligent” interface with other 77 Series units in audio/video installations of up to six channels. FR 3 Hz-50 kHz 40-3 dB. 23 1/2 x 13 x 12 in

$1,200

QUIKSILVER
Model 135 135-W Tube Mono Amplifier
1 channel. 135 W into 8 or 4 ohms. Hand wired; one 12AU7, one 12FQ7, and six EL34 vacuum tubes. Front-panel meter and bias controls. FR 20 Hz-20 kHz. 13 x 17 x 8 in; 70 lb

$3,250

Model 60-60 Tube Mono Amplifier
1 channel. 60 W into 8 ohms or 8 ohms. Hand wiring; one 12AUX, one 12BFX, four matched EL34 vacuum tubes; self-biasing. 14 1/2 x 8 1/4 x 5 1/2 in; 32 lb

$998

ROTEL
RB-985TXH 800-W THX Amplifier
5 channels. 800 W into 8 ohms, 100 W into 4 ohms, 40 W into 8 ohms. Features THX certification; toroidal transformer; RCA and DB-25 inputs. FR 10 Hz-80 kHz 0.5 dB, S/N 115 dB; damping factor 180. 17 3/8 x 5 3/8 x 15 3/8 in

$1,000

RB-990BH 200-W Amplifier
2 channels. 200 W x 2 into 8 ohms. Toroidal transformer with separate channel rectifiers and filter capacitors. FR 4 Hz-100 kHz 0.3%, 4 dB; S/N 120 dB; damping factor 1000. 17 x 6 1/4 x 14 1/4 in

$1,000

RMB-100 125-W Mono Amplifier
1 channel. 125 W into 8 ohms. Features noise reduction input; dual output terminals. Auto turn-on. FR 10 Hz-20 kHz 0.1 dB; damping factor 50. 7 1/4 x 6 1/4 x 4 1/4 in

$700

RB-950BX 200-W Amplifier
2 channels. 200 W x 2 into 8 ohms. Toroidal transformer with separate channel rectifiers and filter capacitors. FR 4 Hz-100 kHz 0.3%, 4 dB; S/N 120 dB; damping factor 1000. 17 x 6 1/4 x 14 1/4 in

$600

SONANCE
Sonamp 260 x 3.60-W Amplifier
2 channels. 260 W x 3 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; discrete inputs; 3 speaker pairs. FR 10 Hz-20 kHz; THD 0.05%

$1,459

Sonamp 260. As above but without speaker switches

$399

STEREO REVIEW FEBRUARY 1997
SONOGRAPHIE
SA250 125-W Attenuated Amplituner
2 channels. 125 W x 2 into 8 ohms. Features bipolar output stage. 17 x 5 3/4 x 13 in. $995

SONY
TA-N90ES 100-W Attenuated Amplituner
2 channels. 100 W x 2 into 8 ohms or 140 x 2 into 4 ohms, both with 0.002% THD. Features power MOSFET output stage; double push-pull complementary output stage, dual-mono design; two currents per push-pull output, potentiometer control, power transistor; discrete output transistors, aluminum front panel; protection circuitry. Balanced-XLR inputs. FR 1 Hz-20 kHz -4 dB, S/N 120 dB; damping factor 100 into 8 ohms at 1 kHz. Dynamic headroom 2.8 dB. 17 x 6 3/8 x 16 in. 44 lb. $2,700

TA-N55ES 110-W Attenuated Amplituner
2 channels. 110 W x 2 with 0.004% THD or 300 x 1 with 0.007% THD into 8 ohms, 150 x 2 into 4 ohms with 0.006% THD. Features parallel push-pull output stage with 4 transistors per channel; thermal and short-circuit protections; separate power supplies for input and output. Fixed and variable inputs; mono input/output; parallel A/B speaker terminals; gain control. Slew rate 120 V/ps; damping factor 150 into 8 ohms. 17 3/4 x 5 3/4 x 16 in. 20 lb. $580

TA-N220 180-W Attenuated Amplituner
4 channels. 45 W x 4 into 8 ohms or 105 x 2 into 8 ohms, or 150 x 2 with 0.1% THD all into 8 ohms from 20 Hz-20 kHz. Variable fine-level-gain and bridging controls; front-panel status. Dynamic headroom 2.3 dB. 17 x 5 3/8 x 14 3/4 in. 20 lb. $400

SOUNDFORM
DA2 200-W HitX Amplifier
2 channels. 200 W x 2 into 8 ohms from 20 Hz-20 kHz with 0.1% THD or 1,000 x 1 into 4 ohms. Balanced and unbalanced inputs; 5-way binding posts. THX certification; proprietary Stewart Switch Mode power supply with RF filtering; 1/2-ohm stability; harmonic-phase correction circuit. FR 20 Hz-20 kHz -0.25 dB; S/N 110 dB; slew rate 30 V/µs; damping factor 500. 17 3/8 x 1 3/4 x 15 in. $1,195

M-3 350-W THX Amplifier
3 channels. 120 W x 3 into 8 ohms from 20 Hz-20 kHz with 0.05% THD. Features triode-modular construction; high-flux toroidal power transformer; high-current circuitry with 3 pairs of discrete high-power transistors per channel. Balanced and unbalanced inputs; 5-way binding posts. FR 20 Hz-20 kHz -0.25 dB; S/N 113 dB; slew rate 30 V/µs; damping factor 350. 42 lb. $1,199

M-2. 2-channel version of above. 120 W x 2. 17 x 5 3/4 x 16 in. 28 lb. $799

M-1. 1-channel version of above. 120 W x 1. 17 x 5 3/4 x 16 in. 14 lb. $399

SUNFIRE
Cinema Grand 1,000-W Amplifier
5 channels. 200 W x 2 x 5 into 8 ohms or 400 x 5 into 4 ohms. Designed to drive impedance loads to 1 ohm. Features output transistors with high-energy storage capacitors that incorporate reactive current feedback into power supplies; two stages per channel. Input/output stage transformers and filtering capacitors arranged in parallel, toroidal-core transformer; discrete output transistors; laser-tuned high-efficiency bass drivers; enclosed volume and remote control. Remote source switching and volume-level controls. THD 0.006%. 18 1/4 x 5 1/2 x 16 1/4 in. 43 lb. $8,995

C-250 Preamp/Attenuator
Balanced and unbalanced inputs and outputs. Features line-amplifier topology with bridged feedback; 2 sets of separately housed power transformers and filtering capacitors arranged in dual-mono configuration; separate amplifier housings for left and right channels; logic-controlled relays; gold-plated-glass-epoxy Printed circuit board; infrasonic filter; headphone jack with separate amplifier; motor-driver mirror-finished volume control. Remote source switching and volume-level control. THD 0.005%. 18 3/4 x 5 1/2 x 16 1/2 in. 30 lb. $4,895

TACUS
RI-11 Preamp/Attenuator
2 tape outputs; 2-line-level outputs. Features hand-crafted construction; pure discrete Class A design; dual-mono DC power supplies; silver-foil silver-soldering connections; metal-mil resistors; metalized polypropylene capacitors. Remote control with volume, balance, and mute controls. 19-inch front panel optional. THD 0.05%. S/N 95 dB. 17 x 3 1/2 x 8 in. 14 lb.$799

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

ADCUM
GTP-600 A/V Preamp/Preamplifier/Line Preamp/Output Preamp
4 line-level inputs; 4 composite/S-video inputs; 2 monitor outputs; subwoofer output; gold-plated RCA connectors. Dolby Pro Logic; Cinema augmentation of Pro Logic; external surround modes; variable surround-channel delay up to 100 ms; on-screen display; learning remote control. FR 20 Hz-20 kHz ±0.5 dB, S/N 100 dB. 17 x 4 3/4 x 12 1/4 in. 17 lb. $1,100

GTP-550. As above; connectors not gold-plated; non-learning remote, no on-screen displays or S-video inputs...$900

AMPS
GTP-550 Reference Amp
5 high-level inputs, MM/MC phono input; 1 bypass, 1 direct-controlled, and 1 normal output. Signal processor loop, headphone jack. Class A circuitry; 1% Roederstein metal-film resistors;金属-film capacitors; double copper-plated-glass-epoxy printed circuit board; bottom aluminum chassis; separate headphone amplifier. Record output selector. FR 5 Hz-90 kHz ±0.5 dB; S/N 100 dB. 17 x 3 1/4 x 13 in. 11 lb.$900

GFP-555H. As above, bottom not aluminum. 1 direct-controlled and 1 normal output. FR 5 Hz-90 kHz ±0.5 dB. THD 0.003%. 15 lb. $600

GTP-450 Preamp/Attenuator
5 line-level inputs; signal-processor loop. Quartz-referenced digital tuner; motor-driven volume control. 14 AM/FM presets; remote control. FR 20 Hz-20 kHz ±0.5 dB, THD 0.0075%; S/N 95 dB. 17 x 3 1/2 x 12 1/4 in. 14 lb.$500

GTP-350. As above, without motor-driven volume and remote control. No processor loop. Selectable listen and record outputs...$400

AMC
CVT1610 Tube Preamp
Inputs for 6 line-level sources; 2 sets of outputs, headphone jack. Features Class A vacuum tube input and output stage. Bass and treble controls; direct mode. Balanced-output module optional...$599
**AMPLIFIERS**

**AV5I A/V Preamplifier**
4 audio and A/V inputs; buffered composite video inputs. A/V networking. $499

**AV5HT**
As above, with Dolby Pro Logic decoder. Upgradable to THX certification or Dolby Digital (AC-3). Discrete outputs for 6 channels including front left, right, and center, rear left and right, and subwoofer. ±1-dB balance calibration circuit; switchable crossover at 80 Hz; proprietary soundfield modes. $749

**AV5HT-THX**
THX-certified version of above. $1,199

**ARAGON**

**Aurum Preamplifier**
6 inputs; 2 tape outputs; 2 unbalanced RCA outputs; gold-plated balanced-XLR output. Features dual-mono design; power supply in separate chassis; matched transformers; balanced outputs; direct output coupling; discrete Class A circuitry. Penny and Giles volume control with 5 gold-plated wipers for each channel; OFC circuit-board conductor and ground plane. FR 20 Hz-20 kHz ±0.1 dB; THD 0.04%; S/N 105 dB. 19 x 3 1/2 x 9 in; 20 lb. $1,698

**Model 28K Preamplifier**
6 inputs; 2 line-level inputs; 2 tape outputs; gold-plated connectors. Features hand-crafted fully discrete Class A design; toroidal power supply with dual-mono DC supply rails; direct-coupled output; single switch circuit in signal path; gain stage with no output capacitors; discrete-transistor regulation for each channel; outputs-dipped military-spec (Texas Instruments) resistors; silver switch contacts. Remote volume and balance controls. Separate listen and record switch. FR 20 Hz-20 kHz ±0.1 dB; THD 0.04%; S/N 100 dB. 19 x 3 1/2 x 11 in; 20 lb. $1,199

**AUDIO ALCHEMY**

**DC Preamplifier**
Inputs for 4 line-level sources; 2 output pairs; expansion port. Features input routing via hermetically sealed gold-on-gold relays; Crystal Semiconductor voltage-controlled amplifier; internal microprocessor; 5 power-supply regulators; 3 voltage-buffer stages; external power supply. Attenuation/gain variable from 96 to +315 dB; remote volume, balance, input-select, and mute controls; LED source-select, mute, and L/R attenuation/gain indicators; remote control. FR 5 Hz-200 kHz ±0.2 dB; S/N 105 dB. 5-yr warranty. 8 1/2 x 7 1/2 x 2 1/4 in; 4 lb. $895

**AUDIO BY VAN ALTSTINE**

**FET-Valve EC Tube Preamplifier**
Phono inputs; 7 line-level inputs; 2 tape loops; signal-processing loop; headphone jack. Features hybrid vacuum-tube/250Ω input design; voltage- and current-overload protection; toroidal transformer; regulated power supplies. Bass; treble; balance controls. Black anodized faceplate. 17 x 3 1/2 x 13 in. $1,198

**Super Pas 4i SL Tube Preamplifier**
Phono inputs; 5 line-level inputs; 2 tape loops; headphone jack. Features straight-line vacuum-tube design; voltage-gain circuits; solid-state current drivers; toroidal transformer; regulated power supplies. Balance control. Black anodized faceplate. 12 x 3 1/2 x 9 in. $699 Kit version of above. $549

**Omega III SL Preamplifier**
6 line-level inputs; 2 tape loops; headphone jack. Features regulated power supplies. Balance control. Black anodized faceplate. 12 x 3 1/2 x 9 in. $499 with phono input. 5 line-level input. Kit version of above. $299

**AUDIO DESIGN ASSOCIATES**

**SD-66 Dolby Digital A/V Preamplifier**
Inputs for 4 analog sources; 4 composite-video inputs; 6-channel audio output; 3 coaxial digital inputs; 1 fiber-optic digital input; 1 composite video output; programmable addressable trigger output. Dolby Pro Logic and AC-3 modes; 16 programmable modes with auto switching for each input; source input balancing; programmable mode names; customizable acoustic settings per mode. 19 x 3 1/4 x 16 in. $3,999

**RE-1, Dolby Digital (AC-3) demodulator for above. 19 x 3 1/4 x 16 in. $999

**Delta 3 A/V Preamplifier**
8 A/V sources; 3 audio/composite-video outputs; variable and fixed audio outputs for each zone; loop input for each zone; 12-V DC output for each zone. Source or independently-source selection for all zones: labeling of all inputs and outputs; 12-character alphanumeric LED display; volume; bass, treble, balance, loudness, and stereo-enhancement controls for each zone. $2,199

**AUDIO RESEARCH**

**Reference 1 Tube Preamplifier**
8 switchable balanced/unbalanced inputs; remote control: 2 main switchable balanced/unbalanced outputs. Features eight 6922 tubes. Includes full-function remote control. 19 x 7 x 15 1/2 in. 30 lb. $12,995

**L55 MKIII Tube Preamplifier**
6 XLR inputs; 3 XLR outputs. Features eight 6922 tubes; FET regulated power supply; fully differential cross-coupled topology; 12 dB over-range, toadial transformer; coaxial capacitors; proprietary decoupling capacitor circuits. FR 1 Hz-100 kHz ±0.5 dB. 3-yr warranty. 19 x 5 1/4 x 11 3/4 in. 19 lb. $5,495

**L22 Tube Preamplifier**
6 switchable/balanced/unbalanced inputs including: tape; 2 main outputs. Gain control; monitor/source switch; mute/operate switch; power/muting-circuit LED display; includes regulated power supplies. FR 1.5 Hz-100 kHz ±0.5 dB. 19 x 5 1/4 x 11 3/4 in. 17 lb. $3,995

**L51 Tube Preamplifier**
2 balanced and 5 unbalanced inputs including: tape monitor; 2 balanced and 5 unbalanced outputs including record-out. Features four 6922 tubes. Includes full-function remote control. 19 x 5 1/4 x 10 1/2 in. 12 lb. $2,995

**L7 Tube Preamplifier**
5 line-level inputs. Features hybrid tube/solid-state design with four 6922/6881c dual triodes; regulated power supplies. Gain control: mute switch; FR 1 Hz-100 kHz ±0.5 dB. 19 x 5 1/4 x 10 in. 10 lb. $1,495

**AUDIO SYNTHESIS**

**Passion Preamplifier**
Line-level inputs; tape loop. FR 1 Hz to 200 kHz; THD 0.002%. $1,495 with phono input. $1,295

**Pro Passion**
As above, no tape loop. $1,295

**AUDIOSOURCE**

**PreAmp/Tuner Two Preamplifier/Tuner**
6 inputs; 2 output. Video switching, remote switching. 18 radio-station presets. Remote control. $599

**Pre One Preamplifier**
6 inputs; 2 main output pairs; MC phono input. Digital input switching. FET inputs. Bass, midrange, and treble controls; bass-EQ circuitry; tape-dubbing capability; infrasonic filter. S/N 85 dB MM. 70 dB MC. 100 dB line. 16 1/2 x 2 1/4 x 11 1/2 in. 8 lb. $279

**AUDIRE**

**Anima Preamp**
5 line-level inputs; separate MM/MC phono inputs; 2 tape loops; 2 line-level output pairs; 4 switched and 4 unswitched AC outlets. Features dual-mono design with separate circuit boards, controls, and regulated power supplies for each channel; Class A circuitry in push-pull topology; direct coupling for all stages; dual matched FET's for input stages. Bass, treble, volume, and source-select controls for each channel; tone defeat/bypass. $1,903

**Diffus 3 Preamplifier**
5 line-level inputs; MC phono input; 2 tape loops; 2 line-level outputs. Differential FET's in input stages; DC coupling; no capacitors in signal path; regulated power supply. FR 5 Hz to 100 kHz ±0.25 dB. S/N 94 dB line. 19 x 2 1/4 x 7 1/2 in. $1,177

**Legato Preamp**
5 line-level inputs; MM phono input; 2 tape loops; 2 line-level output pairs. Polypropylene and polysyntrene capacitors; metal-film resistors; regulated power supply. DC-coupled stages; no capacitors in signal path; no internal wiring. FR 5 Hz-100 kHz ±0.25 dB line. S/N 90 dB line. 19 x 2 1/4 x 7 1/2 in. $587

**B & K COMPONENTS**

**AVP4900 THX Dolby Digital Preamplifier/Tuner**
Features THX certification; integrated AM/FM tuner. Dolby Digital (AC-3). THX Home Cinema 5.1-channel. THX Home Cinema 4-channel, and Dolby Pro Logic surround modes. $2,498

**AVP3900 THX Digital Dolby Digital Preamplifier**
Features THX certification; two-zone pre-amplification. Dolby Digital (AC-3). THX Home Cinema 5.1-channel. THX Home Cinema 4-channel, and Dolby Pro Logic surround modes. $2,498

**AVP1030 Dolby Digital Preamplifier/Tuner**
Features integrated AM/FM tuner. Dolby Digital (AC-3) and Dolby Pro Logic surround modes. $1,998

**AVP4000 THX Preamplifier/Tuner**
Features THX certification; integrated AM/FM tuner. THX Home Cinema 5.1-channel. $1,698

**AVP11000 A/V Preamplifier/Tuner**
4 composite-video inputs and outputs; 6 line-level inputs; 3 line-level outputs. Features tuner with 40 AM/FM presets. Multiple surround modes including Dolby Pro Logic; 8 user presets; customizable sound memories, functions, and inputs; programmable remote control. FR 20 Hz-150 kHz ±3 dB; THD 0.04% $599
The following feature a 20-year warranty.

Pro10MC Preamplifier
5 line-level inputs; selectable MM/ MC input; tape loop; 2 line-level output pairs; balanced outputs; dual microphone phone jack. Features discrete DC-coupled design with Class A circuit topology; external power supply. Loading pins for varying phono-input resistance/capacitance; separate record selector; balance control. FR 1 Hz-150 kHz ±1 dB; THD 0.02%; S/N 89 dB A line. 17 x 31/2 x 11 in; 22 lb $998

Boulder
Model 2010 Isolated Preamplifier
Features four discrete chassis: left audio, right audio, digital control, and power supply. Six balanced inputs (adaptors convert to unbalanced inputs); 2 balanced outputs; 2 balanced tape outputs. Optical connections between digital and audio sections: 100 dB attenuator in 0.1-dB steps; large LED readout. 18 discrete gain stages. Remote control. $33,000

L5AE Preamplifier
Two balanced and 6 unbalanced inputs, 2 balanced and unbalanced outputs. Features 990 gain stages, each hand-built from 69 discrete components. FR 20 Hz-20 kHz ±0.03 dB; THD 0.005% at 20 kHz. 17 x 43/4 x 151/4 in; 12 lb $3,995

Lightstar Direct Preamplifier
3 balanced and 3 unbalanced inputs; balanced and unbalanced outputs. Computer-controlled stepped attenuator for volume and balance control. Remote control. FR 0 Hz-100 kHz ±0.5 dB; ch sp 110 dB at 1 kHz. 19 x 47/8 x 151/2 in; 16 lb $1,995

CELLO
Encore Anniversary Edition Preamplifier
1 balanced Fischer, 4 unbalanced RCA inputs; 1 balanced Fischer, 4 balanced RCA outputs (2 record outputs). External power supply; two power-supply regulators. Tape-monitor, L/R-gain, and output-level controls. Gold-plated front panel, knobs, power-supply front. Gold-front phone module optional. FR 20 Hz-20 kHz ±0.25 dB; THD 0.01%. Preamp 19 x 9 x 4 x 14 in; 14 lb. Power supply 88% x 3 3/4 x 13 in; 9 lb $12,000

Remote control. Networking; 2 trigger outputs; RS-485 port. Jim Fosgate's 6-Axis Matrix, Dolby Pro Logic, THX Home Cinema modes. Active crossover; on-screen displays and interface. 5-yr warranty. 171/4 x 55/8 x 16 in $2,850

CLAŚE AUDIO
CP-35 Preamplifier
Balanced input, 2 single-ended inputs, balanced output and speaker outputs; tape loop. Features a simplified combination of the technology found in the CP-50/60 preamplifiers. Remote control of volume and muting. FR 20 Hz-20 kHz ±0.01 dB; S/N 100 dB. Brushed and anodized top covers. 19 1/2 x 131/4 x 9 in; 16 lb $1,800

MC/MM internal phono stage for above $200

Coda
FET-01 Preamplifier
Phono and line-level inputs; balanced and unbalanced outputs. All-FET voltage gain, no overall feedback; regulated power supply with EMI and RFI filters and toroidal transformer; double-sided gold-plated circuit boards; anodized chassis. Separate listen and record selectors 10-yr warranty. 19 x 15 3/4 x 9 1/4 in $2,850

FET-02. As above without phono stage. $1,950

Conrad-Johnson
Premier Fourteen Tube Preamplifier
Line-level inputs. Features all-tube zero-feedback audio circuitry; separate regulated solid-state power supplies for each channel; regulated filament supply; laser-trimmed metal-fil resistor. Level and balance control in 1-dB steps; remote control. THD 1% at 1-V output. 19 x 15 3/4 x 3 1/4 in $3,995

Cosi Audio
CFR Preamplifier
7 line-level inputs including two tape/processor loops. Zero-feedback audio circuitry; regulated power supply; polypropylene and polystyrene metal-fil resistors, metal-fil resistor. Remote control. THD 0.1%; 19 x 14 x 3 3/4 in; 15 lb $2,395

PV11 Tube Preamplifier
Phono and line-level inputs; 2 tape loops. Features cathode-follower outputs and solid-state voltage regulator designed for minimal AC impact; regulated-feedback power supplies; audio circuits with 1% tolerance; military-grade deposited-tin-oxide resistors; polystyrene capacitors. Auto turn-on/off mute. 2 FR 2 Hz-100 kHz, THD 0.5%; 19 x 14 1/4 x 3 3/4 in; 15 lb $2,395

PV11L. As above without phono stage $1,795

Continuum
Audio Window Preamplifier
Continuous Audio Window Preamplifier
5 inputs including balanced and mono; separate tape-monitor and processor loops. Features regulated power supply with 14,000 uF capacitance and AC, EMI, and RF line filtering, FET input with bipolar current gain, dual-sided glass-hearted copper circuits. Dual-source input control; remote control. FR 5 Hz-200 kHz ±4 dB; THD 0.01%; S/N 100 dB. 5-yr limited warranty. 17 x 21/4 x 10 in $1,595
**COUNTERPOINT**

**SA-500a Preamplifier**
- MM and MC phono inputs; line-level inputs.
- Hybrid design with tube power supply; FET and bipolar transistors.
- FR 2 Hz -300 kHz; THD 0.5%.
- S/N 90 dB.
- 19 x 4 1/2 x 12 5/8 in.
- $3,995

**SA-300a**
- As above, THD 0.0075%.
- $2,195

**SA-200a**
- As SA-300a, no phono inputs, one additional line-level input.
- THD 0.5%.
- S/N 92 dB.
- Balanced outputs for three models above...
- $250

**CREEK**

**P42 Preamplifier**
- 4 line-level inputs; 2 tape loops; 3 outputs.
- Passive outputs; 1 output with switchable 6-, 9-, or 12-dB gain.
- Separate listen and record facilities.
- Output-stage plug for bi- or triamplification or bridged-mono board optional.
- FR 0 Hz -35 kHz; -1 dB.
- S/N 105 dB for 600-mV output.
- ch sep at 1 kHz...
- $595

**DB SYSTEMS**

**DB-1B Preamplifier**
- 4 line-level inputs; 2 buffered tape outputs.
- 2 main outputs; gold-plated connectors.
- Features cascode amplifiers; diode input protection.
- Volume control with ±1 dB tracking over a 70-dB range.
- Switchable high-pass filter at 5 kHz or 10 kHz.
- Balance and tape-monitor controls.
- Includes power supply (DB-2A, not listed) with lab-tested ±10% accuracy.
- FR 10 Hz -90 kHz.
- $1,350

**DB-1B-HL Preamplifier**
- 5 line-level inputs; gold-plated connectors.
- Balance control; loudness switch.
- Includes DB-2A power supply (not listed).
- FR 10 Hz -90 kHz; ±0.1 dB.
- $595

**DENNESEN**

**JC80 MKI Mono Preamplifier**
- MM/MC/l ine-level input.
- Features external power supply; polarity insertion with input-range adjustment.
- Balanced output optional...
- $650

**JEFF ROWLAND**

**PT2500 A/V Preamplifier/Tuner**
- 5 audio inputs with tape monitor.
- 4 video inputs; 4 audio outputs.
- Features tuner with 30 presets; true stereo bypass.
- $4,799

**JRM ENGINEERING**

**IRM Preamplifier**
- MM and MC phono inputs; 8 line-level inputs.
- Features polypropylene capacitors; gold-plated interconnects; all-polyproylene capacitors; selectable gain.
- FR 0 Hz -50 kHz; ±0.5 dB.
- S/N 82 dB.
- $1,790

**KINERGETICS**

**KSP-3 Digital A/V Preamplifier**
- 7 audio and 6 video inputs; 2 RCA and 1 Toslink digital inputs.
- Features switching, 3 switched AC outlets.
- Dolby Digital (AC-3), Dolby Pro Logic, Dolby 3 stereo, and Dolby Cinema modes.
- DSP: 14-bit digital delay variable in 1-ns increments; speaker functions; direct-access tuning.
- $2,800

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

**LEGACY AUDIO**

_Legacy Preamplifier_

5 line-level inputs; balanced input; balanced and unbalanced outputs. Tape-monitor and external-processer switches; LED display; remote control. FR 1 Hz-100 kHz ±0.1 dB; THD 0.008%. Satin-black brushed-aluminum faceplate. 17 x 2 1/2 x 12 in. $1,495

**LEXICON**

_DC-1 Digital A/V Preamplifier_

8 analog, 4 digital, and 5 video inputs; 8 outputs, 2 video outputs, 2nd-zone output. Features 20-bit D/A conversion; digital crossover; low voltage trigger; Dolby Pro Logic decoding in digital domain. 10 effects modes, multiple music effects; upgradeable for THX and Dolby Digital (AC-3); software upgradeable; on-screen display; remote control. $1,995

_DC-1 THX Digital/THX_

As DC-1, with THX-certification and 18 effects modes including Dolby Digital 5.1 format; THX专 EQ mode; dialog enhancement; late night mode. $2,995

_LINEAR RESEARCH_

_Linear Research Tube Preamplifier_

6 line-level inputs; tape loop; 2 output jacks. Class A operation. Dual volume controls. FR 10 Hz-10 kHz ±0.5 dB; S/N 82 dB. $2,295

_LINEAR PREAMPLIFIER_

MM, MC, and 4 line-level inputs; tape, line-level, and headphone outputs. Headphone output powered by separate internal stage; switch-mode, power supply. Upgradable for use with Sneaky module Kudos tuner, Sneaky module line driver, or Sneaky module line receiver. 13 x 2 1/4 x 13 in. 8.1 lb. $2,495

_Wakonda Preamplifier_

MM, MC, and 4 line-level inputs; tape, line-level, and headphone outputs. Headphone output powered by separate internal stage; switch-mode, power supply. $2,995

_As above, without phono inputs. $2,395

_LUXMAN_

_AT-3000 Preamplifier_

4 line-level inputs; direct input; coaxial and floating unbalanced XLR outputs. Features passive design; 20-step transformer-based attenuator; nickel-Permalloy-core transformer; pure-copper nriter-shield cabinet; maple-wood transformer mount; demagnetizer. FR 20 Hz-20 kHz ±2 dB. $4,000

_C-383 A/V Preamplifier_

3 video inputs, switchable MM/MC phono input; remote turn-on/off output for Luxman amplifiers; system bus connection; gold-plated audio connectors. Features separate printed circuit boards for analog, digital, and other sections; separate analog and digital power supplies; motor-driven volume control, buffer amplifiers for each video input. Multizona capability: record-out selector; bass, treble, and balance controls; loudness compensation; remote control. FR 10 Hz-100 kHz ±0.1 dB, THD 0.002%; S/N 91 dB. $3,000

_MARANTZ_

_Model 7 Tube Preamplifier_

Rereleased version of classic 1960's Marantz preamp based on original design and parts. 8 inputs including microphone, phono 1 and 2, tape, FM/AM, TV, aux; 6 AC outlets, system grounding post. Features tape monitor, high filter, rumble filter. Bass and treble controls; output-level adjustments, tape-head EQ adjustments... $3,800

_AV-600 THX Preamplifier/Tuner_

THX certified. Left, center, right, and rear output-level inputs; composite- and S-video inputs and outputs; defeatable mono/stereo subwoofer output. Features THX-Specification crossover with 12- and 24-dB/oct slopes. Home THX Cinema processing; Dolby Pro Logic decoder with adjustable digital delay; surround decorrelation for enhanced spatial effect from mono source. $1,995

_EC-500 A/V Preamp/Tuner/CD Player_

Line-level outputs for left, center, right, 2 surround-channel, and mono/stereo subwoofer outputs; coaxial digital output; processor loop; line-level multizon outputs. Features AM/FM tuner and built-in CD player. Dolby Pro Logic decoding: 30 AM/FM presets; A/V source mixing; on-screen displays; alphanumeric fluorescent display. 16 1/2 x 4 1/3 x 14 in. 20 lb. $1,200

_Mark Levinson_

_Model 38S Preamplifier_

2 balanced and 4 unbalanced inputs; balanced and unbalanced outputs. Features fully balanced circuitry from input to output; surround-sound mode. Remote control. $6,495

_As above, lower sonic performance. Can be upgraded to No. 38S. $3,995

_McCormack_

_ALD-1 Preamplifier_

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

_TLC-1 Preamplifier_

5 inputs; 2 buffered tape loops, 1 passive and 1 buffered output. Power supply optional... $995

_Micro Line Drive Preamplifier_

3 inputs, tape loop, 1 active and 1 passive output. Compex chassis. Adjustable gain... $995

_Meintosh_

_C40 Preamplifier_

8 audio inputs; MM phono input; 1 balanced-input pair; balanced outputs. Features 20-W/ch monitor amp with protection; logic-driven electromagnetic switching. 5-band EQ; listen and record selectors. FR 20 Hz-20 kHz ±0.5 dB; THD 0.002% at 1 kHz; S/N 90 dB. $1,595

_C4 II A/V Preamplifier/Tuner_

$1,500

_MX118 A/V Preamplifier/Tuner_

Dolby Pro Logic decoder; interface with CR10 or CR12 multiroom controller to add up to 4 additional zones; A/V switching; remote control. FR 20 Hz-20 kHz ±0.5 dB. 17 1/2 x 7 3/4 x 17 1/2 in; 30 lb. $3,500

_C712 Preamplifier_

8 audio inputs; signal-processor loop. Logic-driven electromagnetic switching. Tape-monitor switches; remote control. FR 20 Hz-20 kHz ±0.5 dB. 17 1/2 x 5 3/8 x 17 1/2 in; 25 lb. $3,000

_MELOS_

_SHA-Gold Tube Preamplifier_

6 line-level inputs; tape loop; headphone jack; balanced and unbalanced outputs. Features balanced circuitry; Teltron-insulated wire; Tiffany-style connectors. Remote control... $1,995

_MA-210 Tube Preamplifier_

6 inputs; phono input; 2 outputs; tape loop; gold-plated RCA connectors. Separate power supply; trioide phone amp; silver-plated switch contacts. Volume and balance controls... $1,595

_SHA-1 Tube Preamplifier_

3 line-level inputs; 1 line-level output; 2 headphone outputs. Class A operation; zero-feedback amplification; toroidal transformer... $1,195

_MERIDIAN_

_Model 562V Digital Preamplifier_

7 analog, 5 digital, 2 fiber-optic digital, 6 composite-video, and 2 S-video inputs; 2 analog tape, 2 digital coaxial, 1 fiber-optic digital. 3 composite-video, and 3 S-video outputs; 2 function-selector outputs for use with SCART control; RS-232 control interface. Adjustable input sent for each analog source; tape-dubbing capability; mute. Card for one variable main analog... $595

**STEREO REVIEW FEBRUARY 1997**
Model 562 Digital Preamplifier
7 analog, 5 coaxial digital inputs; 2 analog tape, 2 coaxial digital outputs; RS-232 control interface. Adjustable input sens for each analog source; tape-dubbing capability; mute. Card for 1 main analog variable output and 2 fixed tape outputs for analog and digital inputs. 12.3 x 3.5 x 13.5 in $1,995

Model 118 Digital Preamplifier
4 analog inputs; 4 direct digital inputs; separate digital outputs for external D/A converter or digital dubbing. Features 18-bit A/D and 20-bit D/A conversion; all signals processed in digital domain for effects including: stereo simulation from mono sources; auto sampling-rate selection; 5 user-selectable DSP modes: volume, balance, polarity, mono/stereo, bass, midrange, and treble controls; digital expansion; modes: stereo soundstage width and depth control. FR 20 Hz-20 kHz ±0.2 dB; THD 0.01%; S/N 76 dB phono, 96 dB line. 17½ x 3 x 13 in $1,400

Model 116 Preamplifier
Six line-level inputs; two tape loops with gold-plated switchable XLR outputs; 7 sets of unbalanced RCA line outputs. Features independent headphone amplifier; separate power supply for phono stage. Input switching through rear-panel relays with gold-plated contacts; switchable MM/MC phonos selector with separate inputs, full system remote control with high-quality motor-driven volume control and NAD Link, dubbing capability. FR 20 Hz-20 kHz ±0.2 dB; THD 0.01%; S/N 76 dB phono, 98 dB line. 17⅞ x 3⅞ x 12½ in; 11 lb $1,590

Model 917 A/V Preamplifier/Tuner
7 line-level inputs including 3 video inputs; 3-position switchable subwoofer output; composite and S-video inputs and outputs. Dolby Pro Logic, Stadium, Hall, and Club surround modes; controls for treble, bass, bass-EQ, and tone defeat; 4 AM/FM presets; indicators for signal strength and center tone; on-screen displays; system remote control compatible with most NAD tape decks and CD players. FR 20 Hz-20 kHz ±0.3 dB; THD 0.01%; S/N 88 dB EA. FM: S/N 75 dB stereo. 17⅞ x 4⅞ x 14 in $699

Model 114 Preamplifier
6 line-level inputs including 2 tape inputs; gold-plated CD, phone, and headphone jacks; two sets of unbalanced RCA line outputs. Features independent headphone amplifier. Switchable MM/MC phonos selector. FR 20 Hz-20 kHz ±0.2 dB; THD 0.005%; S/N 76 dB phono, 96 dB line. 17⅞ x 3½ x 11 in; 8 lb $399

NAD

Model 982 Preamplifier
6 line-level inputs. Features regulated power supply for control circuits in separate chassis. Mute monitor switch; input/record selectors; remote control. 17 x 3 x 12 in $4,150

Model 102 Preamplifier
6 line-level inputs. Features matched time-aligned filter. Mute monitor switch. 11⅞ x 3 x 8 in $2,100

Model 72 Preamplifier
5 line-level inputs. Featuresorangefilter. FR 20 Hz-20 kHz ±0.2 dB; THD 0.01%; S/N 75 dB stereo. 12¾ x 3×14⅝ in $2,450

Nakamichi

CA-1 Dolby Digital Preamplifier
6 channels. Dolby Digital (AC-3). Dolby Pro Logic modes: DSP, 3 composite/optical digital inputs: A/V inputs and outputs; video and S-video outputs. 6 line-level outputs (front L/R, center, rear L/R, subwoofer): 2 remote outputs: multichannel/dual source output. FR 10 Hz-50 kHz ±0.3 dB with 0.01% THD; multichannel attenuation circuits to achieve accurate level matching; on-screen display: center- and rear-channel monitors; amber LED display. Includes dual remotes (1 learning and 1 simple). THD 0.01%; S/N 100 dB. 17⅞ x 4⅞ x 13 in $2,300

DK-1. Dolby Digital RF demodulator for above. Includes cable. 5⅝ x 2 x 7½ in $450

Onkyo

Integra P-304 Preamplifier
8 inputs including MM/MC phono. Features all discrete signal path; in-phase signal filters: FET phono stage. Two remote-output selectors: direct tone controls; side panels. THD 0.005% line. S/N 91 dB MC. 92 dB MM. 18⅞ x 4⅛ x 15½ in; 17 lb. $559

P-301 A/V Preamplifier
7 audio and 2 video inputs: MM phono input. Source-direct mode: motor-driven volume control. Tone control: video-dubbing capability. FR 15 Hz-30 kHz ±2 dB; THD 0.009% line. S/N 92 dB MM. 18⅞ x 4⅛ x 12½ in; 9 lb $289

Parasound

P/NP-1500 THX Preamplifier
Features THX certification. 4 A/V inputs: composite- and S-video inputs; 4 audio inputs. THX Home Cinema. Dolby Pro Logic; 7 surround modes. Relay switching: THX auto level reset; on-screen displays: mode control; connector for PSD-1500 outboard Dolby Digital (AC-3) adaptor. $1,500

P/LD-2000 Preamplifier
6 unbalanced inputs and 1 balanced input; 1 unbalanced and 1 balanced output: XLR connectors. Discrete circuitry; 27-nm Alp motor-driven volume control: MOSFET line stages; power supply with 80,000-pF filtering; gold-plated IC boards. Remote. $1,495

P/LD-1100 Preamplifier
6 inputs; gold-plated RCA connectors; headphone jack. Class A circuitry; MOSFET drive circuitry; direct coupling; +0.001% at 1 kHz; 0.003% at 10 kHz. $1,195

Pioneer

C-72 A/V Preamplifier
4 audio inputs; MM/MC phono input; video inputs. Bass and treble controls. FR 1 Hz-15 kHz -3 dB line. THD 0.002% at 1 kHz; S/N 93 dB MM. 76 dB MC. 106 dB line. 18¼ x 6½ x 16½ in. $850

Proceed

P/AV A/V Preamplifier
4 A/V inputs; 2 balanced XLR and 4 unbalanced RCA audio inputs; 2 sets of balanced outputs; composite-video and S-video connectors; infrared remote jack. Independent signal paths for main, remote, and record. THX, Dolby Pro Logic and stereo sound; remote amp turn-on: on-screen displays: programmable remote control. $4,195

Pre Preamplifier
2 balanced and 4 unbalanced inputs; balanced and unbalanced outputs. Independent buffered main signal and record signal paths; surround-sound processor mode: remote amp turn-on: programmable remote control $1,995

Ps Audio

Ps 7.0 Preamplifier
6 RCA inputs; 1 balanced input; 1 RCA and 1 balanced output. Proportional remote-controlled volume, balance, input selection, muting. FR 20 Hz-20 kHz ±0.1 dB; S/N 90 dB. 17 x 2½ x 9 in; 17 lb. $1,295

Ps 9.0 Preamplifier
6 RCA inputs (including MM/MC). 1 balanced input; 4 RCA analog inputs; 1 balanced output; gold-plated connectors: dual-monolithic construction: military-grade epoxy circuit board: regulated-diode power supply for each section. LED indicators; remote control. Includes SuperCap power supply. 16⅞ x 3 x 11¾ in $850

P/HP-850 Preamplifier
4 line-level inputs; phono input; gold-plated connectors; headphone jack. CMOS input switching; direct-coupled and normal inputs; muting relay; regulated power supply; defeatable tone controls. $395

Perreaux Technologies

AVP-6P Dolby Digital Preamplifier
8 audio inputs; 4 composite- and S-video inputs and outputs. 2 digital inputs: 1 digital output; 2 subwoofer outputs: 2 main outputs; balanced and unbalanced inputs and outputs. Features auto-diphile D/A converter, analog preamp section; re-equalization circuitry for surround modes; control-link interface. Dolby Digital (AC-3). Dolby Pro Logic. Perreaux Surround. Theater. Rock, and Jazz DSP modes; DTS ready. 3 independent signal paths for main, remote and record; learning remote control. Satin black faceplate, silver, gun-metal or black rack handle. 19 x 13½ x 3¼ in; 20 lb $4,995

SM-6P Preamplifier
6 line-level inputs; switchable balanced input and output; dual paralleled line outputs; separate record output. Class A circuitry: toroidal power transformer. Remote control. FR 10 Hz-65 kHz ±0.4 dB. Black satin faceplate; silver, gun-metal or black rack handle. 19 x 12½ x 3¼ in; 16 lb $2,695
isolated power supply; straight-wire and bypass switches. Features remote control of volume, mute, and function selection; active/passive operation with ability to defeat balance and tape-monitor circuits. FR 20 Hz-20 kHz ±0.1 dB; THD 0.1%. S/N 85 dB MM, 74 dB MC. 17 x 2 1/2 x 9 in; 21 lb. $995

PS 8.0. As above. No remote control. $795

QUAD
Quad 77 Preamplifier
4 line-level inputs; MM/MC phone input with 3 sets settings; 1 tape loop; QuadLink 77 control bus input for "intelligent" interface with other Quad 77 components. Tone controls with bypass switch. FR 3 Hz-56 kHz ±0.3 dB line. 2 1/2 x 1 1/2 x 13 in $1,350

QUICKSILVER
QuickSilver Tube Preamplifier
6 audio inputs. FR 1 Hz-650 kHz; THD 0.004%. 17 1/2 x 11 x 5 5/8 in; 21 lb. $1,995

QuickSilver Line Tube Preamplifier
5 audio inputs. FR 0.1 Hz-120 kHz; THD 0.01%. 15 x 9 3/4 x 3 in; 12 lb. $895

ROTEL
RC-995 Preamplifier
7 inputs including MM/MC phone; dual RCA outputs; headphone jack. Remote control. FR 4 Hz-100 kHz ±0.5 dB line; THD 0.004%. 17 3/4 x 2 1/4 x 12 in $590

RC-970 A/V Preamplifier/Tuner
3 audio and 4 video inputs. Features Dolby Pro Logic surround. 7 ambience modes. AM/FM tuner; master level display; tone controls; second zone control. FR 10 Hz-110 kHz ±1 dB; THD 0.004%; S/N 103 dB; FM: 50-DB quieting sens 34.5 dB; cap rate 1.5 dB; 17 3/4 x 3 1/2 x 11 in $800

RC-980BX Preamplifier
6 inputs including MM/MC phone; dual outputs; headphone jack. High-frequency passive and low-frequency active EQ. FR 4 Hz-100 kHz ±0.4, -4 dB line; THD 0.004%; 17 3/4 x 2 1/2 x 12 in $550

RC-970BX-II Preamplifier
5 inputs; dual outputs; 2 tape loops; headphone jack. Tone defeat. FR 4 Hz-100 kHz ±3 dB; THD 0.004%. 17 1/2 x 2 1/4 x 10 1/2 in $300

SONOGRAFHE
SC-26 Preamplifier
6 line-level inputs. Features discrete power-supply regulation. Level and balance controls in 0.5 dB steps; remote control. FR 5 Hz-100 kHz; THD 0.1%. 17 3/4 x 2 1/2 x 11 1/2 in $995

SONY
TA-E2000ESD Digital A/V Preamplifier
5 audio inputs, including phone; 7 A/V inputs; 3 S-video inputs; front panel S-video input; 1 coaxial and 2 fiber-optic digital inputs; fiber-optic digital output; 2 subwoofer and 2 center-channel outputs; 3 switched; 1 unswitched AC outputs. DSP with pulse A/D conversion. 960-MHz D/A converter; auto-sampling-rate switching; digital ch-sep control; source-direct switch bypassing digital circuitry. Dolby Pro Logic decoding in digital domain with auto input balance. 10 factory and 10 user sound-field presets. 10 adjustable sound-field parameters. 3-band digital parametric EQ; independent EQ's for front; center; and surround channels. Digital dynamic-range compression/expansion. Control-S input for Sony multiroom systems; record-out selector; programmable A/V remote. 17 x 6 x 14 1/4 in; 19 lb. $1,700

TECHNICS
SU-C1000 Preamplifier
5 line-level source inputs; MM/MC phone input. 30-hour Ni-Cd battery-driven power supply for noise-free remote operation. Auto power-down when preamp is turned off; auto switching to rectified AC power when battery is depleted. Tape-monitor switch; A/B speaker switch; balance control; defeatable tone controls; remote control. $550

THRESHOLD
T2 Preamplifier
Inputs for 2 balanced and unbalanced sources; balanced XLR output; unbalanced RCA output. Features fully balanced differential line stage; digitally manipulated microprocessor-based analog volume attenuator; onboard power supply with 150-W toroidal transformer and 75,000-pF capacitor; discrete regulators; separate supplies for analog and digital sections. Fluorescent display; remote control with volume; balance; source-select; and mute functions. FR 0 Hz-100 kHz ±0.5 dB; THD 0.002%; S/N 118 dB; $5,450

T3 Preamplifier
Balanced inputs and outputs; gold-plated inputs and outputs; 5 unbalanced line-level inputs; 1 balanced input. Gain performed in unbalanced mode; onboard power supply; pure Class A digital signal path with direct coupling from input to output. Remote control with volume; source-select; and mute functions. FR 0 Hz-125 kHz ±0.5 dB; S/N 100 dB $1,245

TA-E2000ESD Digital A/V Preamplifier
8 audio inputs; MM/MC phone input; remote link for MX-1 or MX-2 amplifiers; headphone jack. Capacitive negative-feedback amp circuitry; 4-channel volume control; source-direct mode; motor-driven input selector and volume control; Record-out selector; center-defeat tone controls; infrasonic filter; remote control. S/N 110 dB; 17 3/4 x 3 1/4 x 16 in; 19 lb $1,199

YAMAHA
CX-1 Preamplifier
8 audio and 3 video inputs; MM/MC phone input; remote link for MX-1 or MX-2 amplifiers. Features Class AB output stage. Dynamic-range compression/expansion; source-selector; control-S input for Sony multiroom systems; record-out selector; center-defeat tone controls; infrasonic filter; programmable remote. 17 3/4 x 3 1/2 x 12 1/2 in; 12 lb $799

CX-2 A/V Preamplifier
8 audio and 3 video inputs; MM/MC phone input; S-video connectors; remote link for MX-1 or MX-2 amplifiers; 4-channel volume control; motor-driven input selector and volume control; source-selector; control-S input for Sony multiroom systems; record-out selector; variable loudness control; center and defeat tone controls; infrasonic filter; programmable remote. 17 3/4 x 3 1/2 x 12 1/2 in; 12 lb $799

ACURUS
DIA100 MKII 100-W/ch Integrated Amplifier
2 channels. 100 W x 2 cont into 8 ohms with 0.09% THD or 150 x 2 cont into 4 ohms. 120 x 20 Hz-20 kHz ±0.25 dB. 2 tape outputs; 6 inputs; gold-plated connectors, features laser-trimmed potentiometers for volume and balance controls; silver-to-silver contacts for listen and record switches, inputs mounted directly to circuit board; back panel switches; control circuit board; separate internal chassis for passive-control section; bipolar transistors; toroidal transformer. Balance and source-select controls. S/N 100 dB; damping factor 300. 17 3/4 x 5 1/4 x 15 1/4 in; 30 lb $1,099

ARCAM
Alpha 970 10-W/ch Integrated Amplifier
2 channels. 70 W x 2 cont into 8 ohms. Remote control. Phone input optional. $399

Alpha 8. As above, 50 W x 2; MM phone input. Remote control optional. $199

Model 350 50-W/ch Integrated Amplifier
2 channels. 50 W x 2; Inputs for 5 sources including MM/MC phone; headphone jack. Features Class A output stage. Direct mode. $1,099

AUDIRE
Adagio 60-W/ch Integrated Amplifier
2 channels. 60 W x 2 into 8 ohms from 20 Hz-20 kHz or 100 W x 2 into 4 ohms. 6 line-level inputs; 2 tape loops; pre-out/mux-in loops; 2 gold-plated 5-way binding-post pairs. Features one FET op-amp per channel in preamp stage; all-discrete design with MOSFET output stage; toroidal transformer. Balance control. slew rate 45 V/µs damping factor 230 3-year parts and labor warranty. 19 x 5 1/2 x 9 in; 22 lb $950

BRYSTON
B-60 60-W/ch Integrated Amplifier
2 channels. 60 W x 2 into 8 ohms from 20 Hz-20 kHz or 100 W x 2 into 4 ohms. Gold-plated RCA input and output connectors; 4 line-level inputs; 1 tape loop; 5-way speaker binding posts; headphone output; pre-out/mux-in loops. Features toroidal power supply; 16-mil-film resistors; polystyrene capacitors; input buffer to reduce noise and distortion. Remote control. 20-year warranty. $1,995

CLASSE
CAI-100 100 W/ch Integrated Amplifier
2 channels. 100 W x 2. Balanced input; 4 single-ended inputs; single-ended preamp input and output loops; 2 5-way binding posts. Dual power supply for amp section. Remote control. MM/MM phone stage optional. $1,995

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**AMPLIFIERS**

**CREEK**
- Model 4240 SE 50-W/ch Integrated Amp
  - 2 channels. 50 W x 2 into 8 ohms. 4 line-level inputs; tape loop; pre/power-amp socket for bi-amp installation with Creek A42 power amp. Features MOSFET circuitry. FR 3 Hz -25 kHz -1 dB; THD 0.03%, S/N 105 dB; ch sep 75 dB at 1 kHz, slew rate 30 V/μs $975

**DENON**
- PMA-1315R 115-W/ch Integrated Amplifier
  - 2 channels. 115 W x 2 into 8 ohms from 20 Hz -20 kHz with 0.005% THD. MM and MC phono inputs. Features circuit for output-transistor bias-current stability; toroidal transformer; MOSFET driver stage; motor-driven volume control. Source-direct switch; A/B speaker switching; 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 from 20 Hz -20 kHz with 0.02% THD. MM and MC phono inputs. Features circuit for output-transistor bias-current stability; EI-type transformer; MOSFET driver stage; motor-driven volume control. A/B speaker switching; 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 from 20 Hz -20 kHz with 0.05% THD. MM phono inputs. Variable loudness control; A/B speaker switching; channel control. 17½ x 4½ x 11½ in.; 14 lb $400

**DGX**
- DDA-1 100-W/ch Digital Integrated Amp
  - 2 channels. 100 W x 2 into 8 ohms or 140 x 2 into 4 ohms, both from 20 Hz-20 kHz. Coaxial and fiber optic digital inputs. Features DSP, D/A converter; dual- mono design; phase and amplitude correction for DGX DDL-1 speakers. THD 0.025%; S/N 86 dB analog; ch sep 92 dB; damping factor 150 Hz. 16½ x 4½ x 14½ in. $995

**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. Features Class A design; toroidal-core transformer. FR 6 Hz-95 kHz $525

**HARMAN KARDON**
- AV1200 MkII 245-W/v Integrated Amp
  - 5 channels. Dolby Pro Logic; Theater, Stadium. Dolly 3 stereo modes, 65 W x 3 (front) + 25 x 2 (rear). w 75 or 120 Ω; or 75 x 2 rms with THD 0.09% all into 8 ohms from 20 Hz-20 kHz. Preamp outputs for all channels. Features high-current, discrete front-channel amplifiers. Video dubbing capability $599

**LUXMAN**
- A-383 100-W/ch Integrated Amplifier
  - 2 channels. 100 W x 2 into 8 ohms from 20 Hz -20 kHz with 0.005% THD or 170 x 2 into 4 ohms. 3 video inputs; phono input; system bus connection; gold-plated CD and phono inputs. Features video-input buffer amplifier; motor-driven volume control; discrete power-amp stage. Record-out selector; A/B speaker selector; line-straight switch; bass, treble, and balance controls; loudness switch; remote control. FR 20 Hz-20 kHz ±0.5 dB, 10 Hz-70 kHz ±0.5, -1.5 dB line; S/N 82 dB MM, 56 dB MC, 100 dB line $1,295

- A-373 80-W/ch Integrated Amplifier
  - 2 channels. 80 W x 2 into 8 ohms from 20 Hz -20 kHz with 0.05% THD or 170 x 2 into 4 ohms. 3 video inputs; phono input; system bus connection; gold-plated CD and phono inputs. Features video-input buffer amplifier; motor-driven volume control; discrete power-amp stage. Record-out selector; A/B speaker selector; line-straight switch; bass, treble, and balance controls; loudness switch; remote control. FR 20 Hz-20 kHz ±0.5 dB, 10 Hz-70 kHz ±0.5, -1.5 dB line; S/N 82 dB MM, 56 dB MC, 100 dB line $1,095

- A-353 60-W/ch Integrated Amplifier
  - 2 channels. 60 W x 2 into 8 ohms from 20 Hz -20 kHz with 0.05% THD or 125 x 2 into 4 ohms. Switchable MM/MMC phono input; system bus connection; outputs for 2 speakers pairs; gold-plated CD and phono inputs. Features video-input buffer amplifier; motor-driven volume control. A/B speaker switching; record-out selector; switchable loudness control; Denon IS-system remote with level and source-select controls $950

**LINN**
- Majik-IP 33-W/ch Integrated Amplifier
  - 2 channels. 33 W x 2 into 8 ohms or 66 W x 2 into 4 ohms. 5 line-level inputs; switchable MM/ MC-phono/line-level input; 4 output pairs; headphone jack. Features microprocessor-controlled switching. Add-on modules available for FM tuner and multiroom control $1,195

- Majik-IL. As above but no phono input; 6 line-level inputs $1,095

**LINEAR**
- Model 4240 40-W/ch Integrated Amplifier
  - 2 channels. 40 W x 2 into 8 ohms from 20 Hz -20 kHz, with 0.01% THD. 4 line-level inputs; tape loop; pre/power-amp socket for bi-amp installment with Creek A42 power amp. Features MOSFET circuitry. FR 3 Hz -25 kHz -1 dB; THD 0.03%, S/N 105 dB; ch sep 75 dB at 1 kHz $95

- MCINTOSH

- Model MA680 150-W/ch Integrated Amplifier
  - 2 channels. 150 W x 2 into 2, 4, or 8 ohms. 8 line-level inputs or 7 line-level inputs and one phono input. Features proprietary anticlipping circuitry; output-stage-protection circuitry; Logic Driven Electromagnetic Switching. Power-output meters display both voltage and current; bass, treble, and loudness controls; power amp and preamp sections can be used separately; front-panel switches for signal-processing of listen and record circuits; remote control can control unit, as well as McIntosh CD players and MR7084. Tutors for two switched pairs of speakers optional $5,000

- Model MEA400 100-W/ch Integrated Amplifier
  - 2 channels. 100 W x 2 into 4 ohms. 7 line-level inputs or 6 line-level inputs and one phono input; signal-processing loop for main outputs; outputs for two switched pairs of speakers; front-panel headphone jack. Features proprietary anticlipping circuitry; output-stage-protection circuitry; Logic Driven Electromagnetic Switching; direct-coupled output into speaker loads of 4 ohms or higher. Front-panel power-output meters; bass, treble, and loudness controls; power amp and preamp sections can be used separately; two tape-monitor and two tape-copy switches; remote control $3,000

**MERIDIAN**
- Model 551 50-W/ch Integrated Amplifier
  - 2 channels. 50 W x 2 into 8 ohms with 0.05% THD; 6 analog inputs; line-level output. Features thermal and DC-load protection; adjustable input sens for each source; independent control of tape output; mute; 4-character display. S/N 90 dB. 12½ x 3½ x 12½ in. $1,395

**NAD**
- The following feature a Soft Clipping circuit designed to prevent speaker-damaging distortion.

- Model 317 80-W/ch Integrated Amplifier
  - 2 channels. 80 W x 2 into 8 ohms from 20 Hz -20 kHz at 0.03% THD: 240 W x 2 into 8 ohms from 20 Hz -20 kHz at 0.04% THD. Gold-plated input and output jacks; 6 line-level inputs; 2 tape loops; pre-out/main-in; 5-way binding posts. Features discrete circuitry; metal-film resistors; polypropylene capacitors. Full system remote. S/N 119 dB. 17½ x 5 x 15 in; 27 lb $699

- Model 314 35-W/ch Integrated Amplifier
  - 2 channels. 35 W x 2 into 8 ohms from 20 Hz -20 kHz at 0.1% THD. Gold-plated CD and phono input jacks; 6 line-level inputs; 2 tape loops; 2 sets of 5-way binding posts. Features discrete circuitry including phono preamp; metal-film resistors; polypropylene capacitors. S/N 104 dB. 17½ x 4½ x 4½ in $399

- Model 312 25-W/ch Integrated Amplifier
  - 2 channels. 25 W x 2 into 8 ohms from 20 Hz -20 kHz $300
AMPLIFIERS

Hz-20 kHz at 0.03% THD. 6 line-level inputs; 2 tape loops; pre-out/main-in loops. Discrete circuitry including phono preamp; transformer output. Class AA circuitry; transformer coil wound on R-shape core to reduce flux leakage; vibration-damping base. System remote control.

Model 310 20-W/ch Integrated Amplifier
2 channels. 20 W x 2 into 8 ohms from 20 Hz-20 kHz with 0.05% THD. Front-panel mini-jack input/output for personal stereo and computers. Features discrete circuitry. 17 3/4 x 2 1/2 x 9 in; 9 lb...$199

NAIM

NAIT-8R 30-W/ch Integrated Amplifier
2 channels. 30 W x 2 into 8 ohms. 5 line-level inputs. Features electronic switching. Remote control. MM/MC phono input optional. 17 7/8 x 2 1/2 x 12 in..........................$1,400

ONKYO

Integra A-SV810PRO 325-W A/V Integrated Amplifier
5 channels. Dolby Pro Logic; DSP. 85 W x 3 (front) + 35 x 2 (rear) into 8 ohms or 180 x 2 max into 3 ohms. 6 video inputs including 5 S-video inputs; 5 audio inputs; 3 S-video outputs; 5 audio outputs; pre-out for subwoofer. Features dual power transformers; motor-driven volume control. 8-channel digital sound-field processor: 10 sound-field presets; adjustable digital delay; record-out selector; mute switch; on-screen displays; programmable cursor key; fluorescent display; Onkyo RI-system remote-control compatibility; remote control. FR 20 Hz-20 kHz ±0.06 dB; THD 0.06%; S/N 95 dB; damping factor 100. 18 x 6 3/4 x 16 in; 39 lb...$1,100

Integra A-SV620 250-W A/V Integrated Amp
5 channels. Dolby Pro Logic; DSP. 70 W x 3 (front) + 20 x 2 (rear) into 8 ohms. 25 x 2 into 8 ohms or 240 x 2 into 4 ohms. 8 audio and 3 video inputs. Motorola 24-bit DSP. Video dubbing capability; record-out selector. Tone control; fluorescent display: Onkyo RI-system compatibility; remote control. FR 20 Hz-30 kHz; THD 0.08%; S/N 100 dB; damping factor 60. 18 x 6 3/4 x 15 3/4 in; 30 lb...$650

A-9310 50-W/ch Integrated Amplifier
2 channels. 50 W x 2 into 8 ohms or 110 x 2 max into 2 ohms. 6 audio inputs; 5-way binding posts. Discrete output stage; source-direct mode; subwoofer pre-out. Onkyo RI-system compatibility; remote control. FR 20 Hz-20 kHz; THD 0.06%; S/N 102 dB; damping factor 150 at 8 ohms. 18 x 4 3/4 x 13 in...$365

QUAD

Quad 77 84-W/ch Integrated Amplifier
2 channels. 84 W x 2, 3 line-level inputs; unlimited number of 77 Series component inputs via QuadLink 77 control bus. Features high-current design. Operable via Quad Remote System console intelligent remote. Remote console optional. FR 10 Hz-20 kHz ±0.3 dB. 2 1/2 x 13 x 12 in...$1,530

ROTEL

RA-958H 106-W/ch Integrated Amplifier
2 channels. 100 W x 2 into 8 ohms. Features toroidal transformer; slit-foil capacitors. Dual-zone capability; remote control. FR 4 Hz-100 kHz ±1, -4 dB; S/N 97 dB; damping factor 400. 17 3/4 x 4 3/4 x 13 in....$800

RA-970HX 60-W/ch Integrated Amplifier
2 channels. 60 W x 2 into 8 ohms. 6 inputs, including 2 tape loops; headphone jack. Listen/record selector; tone defeat. FR 10 Hz-100 kHz ±1, -4 dB; S/N 95 dB; damping factor 150. 17 3/4 x 3 5/8 x 12 in...$299

SONY

TA-F770ES 90-W/ch Integrated Amplifier
2 channels. 90 W x 2 into 8 ohms or 120 x 2 into 4 ohms. 6 line-level inputs; phono input; line-level output; signal-processor loop. Features Class A MOSFET voltage stage; parallel push-pull complementary output stage with 4 MOSFET's per channel; discrete output transistors; motor-driven input selector; MC phono head amp; infrasonic filter; die-cast aluminum heat sinks; aluminum front panel. Recording monitor; source-direct, mono/stereo, and mute switches; remote control with controls for Sony sources. FR 2 Hz-200 kHz ±4 dB line; S/N 95 dB; THD 0.06%; S/N 94 dB MM; 77 dB MM (0.5 in); damping factor 100 into 8 ohms at 1 kHz. 3-yr limited warranty. 17 3/4 x 6 1/2 x 17 7/8 in; 47 lb...$1,200

TA-F608ES 88-W/ch Integrated Amplifier
2 channels. 80 W x 2 into 8 ohms or 100 W x 2 into 4 ohms. 5 line-level inputs; phono input; signal-processor loop. Features power MOSFET output stage; parallel push-pull complementary output stage; discrete output transistors; motor-driven input selector; MC phono head amp; infrasonic filter; aluminum front panel. Recording monitor; source-direct, mono/stereo. 20-DB mute, and A/B speaker switches, remote control with controls for Sony sources. FR 2 Hz-200 kHz ±4 dB line; S/N 94 dB MM; 76 dB NC; 105 dB line; damping factor 80 into 8 ohms at 1 kHz. 3-yr limited warranty. 17 3/4 x 5 3/4 x 14 in; 31 lb...$700

TEAC

A-BX100 100-W/ch Integrated Amplifier
2 channels. 100 W x 2 into 8 ohms with 0.04% THD or 55 x 2 rms into 4 ohms with 0.06% THD, both from 20 Hz-20 kHz. 4 line-level inputs; balanced-XLR input; binding-post outputs. Features balanced circuit configuration to cancel out power-supply noise and hum fields; power supplies with shielded toroidal power transformers and parallel-connected output-stage power transistors. FR 20 Hz-40 kHz ±1 dB line; S/N 106 dB; 17 3/4 x 4 3/4 x 15 1/4 in...$2,700

TECHNICS

SU-A700 MK2 40-W/ch Integrated Amp
2 channels. 40 W x 2 into 8 ohms with 0.03% THD or 55 x 2 into 4 ohms with 0.04% THD, both from 20 Hz-20 kHz. 5 line-level source inputs; phono input. Features MOS Class AA circuitry; transformer coil wound on K-shaped core to reduce flux leakage; vibration damping base. Tape-monitor switch; defeatable tone controls; balance control; A/B speaker switch; remote control. Damping factor 60. 17 x 5 1/2 x 12%; 15 lb...$530

YAMAHA

DSP-AX3000-450-W Dolby Digital Integrated Amplifier
7 channels. Dolby Digital (AC-3). Dolby Pro Logic, 16 Cinema DSP settings including Tri-Field, and 12 HiFi DSP settings. 80 W x 5 with 0.015% THD (front and rear) + 25 x 2 with 0.08% THD (front effects). All from 20 Hz-20 kHz into 8 ohms. Audio inputs: 11 line-level, 1 AC-3 RF, 5 optical, and 1 coaxial; 6 video and 6 S-video inputs; split subwoofer output; dual center-speaker outputs. Features A/V rec-out selector; pre-main coupler; pre-out terminals for center, rear-effects and front-effects channels; 3 center modes. Remote controllable motor-driven master volume control/input selector with LED indicator; learning-capable remote control; on-screen display. FR 20 Hz-20 kHz ±0.5 dB. THD 0.005%; S/N 96 dB CD; 86 dB phono MM. 17 3/4 x 6 3/4 x 18 1/4 in; 46 lb...$2,499

DSP-A788 245-W A/V Integrated Amplifier
5 channels. Dolby Logic with one 35-mm and two 70-mm enhancement modes: 12 movie, two game, and 4 music modes. 65 W x 3 (front) from 20 Hz-20 kHz with 0.015% THD + 25 x 2 at 1 kHz with 0.03% THD, both into 8 ohms. 5 audio and 3 A/V inputs including S-video inputs and front-panel S-video A/V input: center-channel outputs for 2 speakers; subwoofer output: 2-way binding posts for front and center speakers. Motor-driven volume control; surround-paramater controls; center- and rear-channel level controls; normal, wide, and phantom center-channel modes; A/V record-out selector; mute; on-screen menus and displays; gold-plated CD-in terminal. Features antivibration, antiresonance chassis and base; linear damping circuit; motor-driven input selector and volume control. Variable loudness control; record-out selector; switchable infrasonic filter; system remote control. S/N 110 dB, damping factor 320 17 3/4 x 5 3/4 x 15 3/4 in; 24 lb...$499

KPA-501 65-W karaoke Integrated Amp
2 channels. 65 W x 2 into 8 ohms from 20 Hz-20 kHz with 0.05% THD. 6 line-level inputs; 2 tape loops; MM/MC phono input; pre-out/main-in loops; 3-way binding posts; 3 switchable AC outlets; gold-plated CD-in terminal. Features antivibration, antiresonance chassis and base; linear damping circuit; motor-driven input selector and volume control. Vari-able loudness control; record-out selector; switchable infrasonic filter; system remote control. S/N 100 dB, damping factor 230 17 3/4 x 5 3/4 x 15 3/4 in; 24 lb...$429

AX-490 85-W/ch Integrated Amplifier
2 channels. 85 W x 2 into 8 ohms from 20 Hz-20 kHz with 0.019% THD. 6 line-level inputs; 2 tape loops; MM/MC phono input; pre-out/main-in loops; 3-way binding posts; 3 switchable AC outlets; gold-plated CD-in terminal. Features antivibration, antiresonance chassis and base; linear damping circuit; motor-driven input selector and volume control. Variable loudness control; record-out selector; switchable infrasonic filter; system remote control. S/N 110 dB, damping factor 320 17 3/4 x 5 3/4 x 15 3/4 in; 24 lb...$399

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SURROUND - SOUND PROCESSORS

ADO COM
GDD-1 Dolby Digital Processor
Dolby Digital (AC-3) processor/adaptor. 4 inputs (2 coaxial, 1 RF, 1 optical). Connects via DB-25 port to GSA-700 (below) or via RCA connectors to Adcom GTX-600 or GTX-550 preamplifier/tuner. Will work with any preamp/amplifier surround system. Features selectable center and rear delays. Adjustable dynamic range settings of 25, 50, 75, or 100%. Digital enhancing circuit, selectable crossover for each channel. Remote control $800

GSA-700 Surround Processor/Amp
Dolby Pro Logic. 2 audio, 2 video inputs. Features amp rated at 30 W x 2 (center, rear). Variable subwoofer output via remote control. Dolby Digital-ready via DB-25 port on rear (for connection to GDD-1). Video switching and on-screen display. Bass EQ $800

AMC
PRO7 HUE/C Surround Processor/Amp
Dolby Pro Logic. Stereo and Concert Hall modes. 5 audio inputs; 6 preamp-amp outputs. Features switchable subwoofer crossover; 50 W x 1 (center); 55 W x 2 (rear). Variable subwoofer output via remote control. Dolby Digital-ready via DB-25 port on rear (for connection to GDD-1). Video switching and on-screen display. Bass EQ $399

ARCAM
Xenta One Surround Processor/Amp
Dolby Pro Logic. 4 composite- and 2 S-video inputs and outputs; 8 audio inputs; MM phono input. Features amp rated at 66 W x 1 (front, center) + 20 x 2 (rear). On-screen display, remote control. 22 lb $1,900

Xenta Two Surround Processor/Amp
Dolby Pro Logic. 4 composite-video inputs; 4 line-level audio inputs. Amp rated 50 x 2 (center, rear). On-screen display; remote. 13 lb $1,200

AUDIO DESIGN ASSOCIATES
SSD-66THX THX Surround Processor
6 channels. THX Home Cinema. Dolby Pro Logic, and music modes. Serial data-communication port for integration with System 3000 mutirmount setup. Auto input balance; auto mono enhancement; digital volume control; 4-quadrant vector-scope volume-level indicator. 19 x 1/4 x 16 1/2 in. $2,990 SSD-66. As above, without THX $1,799

AUDI O FILE HOME THEATER
MTVS-1 Surround Processor/Amp
Dolby Pro logic. Hall, and Matrix surround modes; amp rated at 30 W x 2 (center, rear). Line-level inputs: line, center-channel, and rear-channel outputs; tape loop; subwoofer output. Phantom center-channel mode; switchable 30/50 ms digital time delay. Remote control $230

AUDIO RESEARCH
SDP1 Surround Processor
3-channels. Achieves 5-channel matrix from 2-channel stereo. Unbalanced and balanced inputs and outputs; full-range center and rear outputs. Selectable rear-channel delay; mute switch for center and rear channels; level controls for center, rear L/R. 19 x 3 1/2 x 11 1/4 in; 11 lb. $2,495

AUDIOSOURCE
SS Six Surround Processor/Amplifier
Dolby Pro Logic, Hall, Matrix, and Monitor modes; amp rated at 24 x 1 (center) + 24 x 1 (rear) or 24 x 2 (rear). Subwoofer output with crossover; line-level outputs for each channel; line-level input; tape input; unprocessed line-level output; tape-record output; 30-ms digital delay; LED level meters for front, center, and rear channels; remote control. S/N 90 dB. 2 yr warranty. 16 1/2 x 2 3/4 x 9 9/16 in. 9 lb. $350

SS Five Surround Processor/Amplifier
Dolby Pro Logic, Hall, Matrix, and Hall modes; amp rated at 24 x 1 (center) + 24 x 1 (rear) or 24 x 2 (rear). Selectable normal/phantom center-channel modes; selectable 30/50-ms delay time; tape-monitor switch; test-tone generator; auto turn-on/off; remote control with master, center, and rear level controls. SS 5001. As above, with one VS One center-channel speaker, two LS Ten surround speakers, interconnect cable, and 100-ft 18-gauge speaker cable. $430

BANG & OLUFSEN
AV7000 Surround Processor/Amp
Dolby Pro Logic mode. Front, center, surround and subwoofer outputs. Features 45-W center channel amp; code-conversion processor for video sources or other brands: integration capability with most B&O audio systems. Reellink remote control optional. 16 1/2 x 3 x 12 1/4 in. $2,000

COUNTERPOINT
HC-886a Surround Processor

DYNACO
QP-2/Series-II-1. Surround Processor
Theater, surround, and normal stereo modes. 5-channel output for front, center, and rear speakers, 5-way binding posts. Features patented passive-matrix design. Chrome faceplate and knobs. Center-channel defeat mode; contour control for movies; gain control. 8½ x 2 1/2 x 8 in. $1,495

QP-1. As above, without 5-way binding posts or chrome faceplate and knobs. $750

HA RM AN KARD ON
ADP303 Dolby Digital Processor
Dolby Digital (AC-3) processor. 1 coaxial RF digital input; 1 datastream input; 6 RCA audio outputs (2 pairs 1-R/L). Individual-level output trims for each channel; variable delay settings; master volume control. $749

JBL
SDP-2 THX Dolby Digital Processor
THX-certified. Dolby Digital (AC-3). Dolby Pro Logic modes. 15 user-programmable music and cinema surround modes including 7-axis decoding. 8 analog audio inputs, 4 digital audio inputs (2 coaxial, 2 optical). 5 video (3 S-video inputs); 7 main outputs. Bass, treble, and loudness controls; on-screen and front-panel displays. Supplied with remote control and rack-mount kit. STC-1 touch-screen controller optional. $4,500

KINERGETICS
KSP-2 THX Digital Processor
Analog Dolby Pro Logic, THX Home Cinema, digital surround with 16-bit A/D and D/A conversion. Calibration display, remote control. Includes calibration microphone. 17 1/4 x 2 x 13 5/16 in; 20 lb. $2,950

LEGACY AUDIO
AVS 103 Digital Surround Processor
Analog and digital A/V processor. 5 digital-audio inputs; 10 analog-audio inputs; 8 composite-video inputs; 2 S-video inputs; 4 composite-video outputs; 2 S-video outputs; Dolby Digital (AC-3) video input. Features D/A and A/D conversion; PAL and NTSC video standards. On-screen display; switch-mode power supply. Includes learning remote control. $8,495

MARANTZ
DP-870 Dolby Digital Processor
RF input for laserdisc players with Dolby Digital (AC-3). Remote control for all digital inputs (including Dolby Digital RF input); 6 video inputs; 3 front, 2 back, 2 side; 2 rear outputs, 2 tape monitor loops. Preamp functions include volume and input selection. Remote control. THD 0.03%; S/N 90 dB. $2,950

MERIDIAN
Model 565 Dolby Digital Processor
Dolby Digital (AC-3) decoding. Analog, coaxial and fiber-optic digital inputs; 8 analog, coaxial digital outputs; composite-video input and output; interleaved 1 kHz digital output; RS-232 control interface. Features two Motorola DSP-6002 processors, upgradeable to four, 16-bit Delta-Sigma converters; four 18-bit Delta-Sigma converters. Variable analog-input sens.; on-screen displays: 16-character alphanumeric display; source, store, display, menu and off controls. 12 1/4 x 3 1/4 x 13 in. $4,495

NAD
Model 9100 Surround Processor
6 channels. Dolby Pro Logic, Club, Hall, and Stadium surround modes. 3 A/V inputs; left, right, center, 2 rear, and subwoofer line-level outputs. Baffle filter to reduce hiss and improve tonal balance. CDX-700 automatically raises volume of low-level passages. Super Stereo mode adds center-channel fill. Model 9100 Surround Processor $599
## Surround Processors

### NuReality

The following are patented Sound Retrieval System (SRS) circuit to deliver three-dimensional surround sound from two loudspeakers.

**Vivid 3D Theater Signal Processor**

- Space and center ambience-level controls; bypass mode; volume control; LED display; remote.
- S/N 90 dB; THD 0.003%; sound pressure level 103 dB.

**Vivid 3D Studio Signal Processor/Amp**

- Line- and speaker-level outputs. Features amp rated at 61/2 W x 2 rms. Space and center ambience-level controls: bypass mode; volume control; LED display.
- 5 x 8 x 5 in; 3 lb...

### Onkyo

**ED-901 Dolby Digital Processor**

- Dolby Digital (AC-3) decoder compatible with Onkyo TX-SV919 THX and TX-SVR28 THX receivers; DB-25 connector; 2 A/V inputs (S-VHS capable); optical/coaxial digital inputs.
- RF input; 20 bit D/A converter; THX Home Cinema re-EQ circuitry. Subwoofer level attenuator (0 db or 10 db); midrange position for low-volume listening; 18 x 33/8 x 12 III in...

### Pioneer

**Elite SP-99D Dolby Digital Processor**

- Dolby Digital (AC-3), Dolby Pro Logic, Theater 1, Theater 2, Hall DSP modes. Coaxial and fiber-optic digital inputs; RF input for Dolby Digital.
- 2 front, 2 center, 2 rear, 2 subwoofer outputs. DSD: 6-channel 18-bit D/A converter. Speaker-setting function; adjustable center/rear-channel delay; bass enhancement.

### Proceed

**Digital Surround Processor**

- Dolby Digital (AC-3), DTS, MPEG-2 compatible.
- Provides digital surround decoding for PAV A/V preamplifier...

### Rotel

**RSP 980 THX Surround Processor**

- THX-certified. Dolby Pro Logic. THX Home Cinema. 2 audio-only inputs; 5 A/V inputs with composite video or S-video inputs: front, center, rear, and subwoofer outputs via RCA jacks or DB-25 connector. Second zone audio-only output with independent volume and input switching for multiroom applications.

### Theta Digital

- Casablanca Dolby Digital Processor.
- Multi-purpose, open architecture component. Dolby Digital (AC-3), Dolby Pro Logic, DTS Coherent Acoustics surround processing.
- Features high performance digital and analog preamps; video switcher; electronic crossover; high performance D/A converter. Two levels of D/A conversion and signal path; fully balanced, differential operation. Circuitry can be changed, expanded, and upgraded...

### ULTech Audio

**Theater Center Dolby Digital Processor**

- Dolby Digital (AC-3) mode. Dolby Digital RF input; ST-type optical coaxial input; Toslink optical digital input; 3 RCA inputs.

### Yamaha

**DSP-E580 Digital Surround Processor/Amp**

- Dolby Pro Logic mode with 35-mm Theater Surround enhancement. 70-mm Movie Theater.

### Technics

- 16 movie and music surround modes, and 6 entertainment modes.
- Video inputs and outputs; S-video connectors; line-level outputs for L/R front, center, and L/R rear channels; subwoofer output; outputs for 2 center-channel speakers.

### Surround Review Subscriptions

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**RENEWING?** Check box below and attach label with corrections marked, if any.

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STEREO REVIEW  P.O. Box 55627, Boulder CO 80322
**SPEAKERS**

**A COUSTIC RESEARCH**

**Model 312 HO 3-Way Speaker**
Ported design with 12-in woofer, two 5¼-in cone midranges, 1-in dome tweeter. Magnetic shielding. Power handling 25 W/chi, crossover points 180 Hz and 2.5 kHz. FR 30 Hz-20 kHz ±2 dB; sens 97 dB SPL/WM, imp 8 ohms. Black knit grille; black, maple, or cherry finish. 44 x 11 x 19 in; 148 lb. $519/pr

Model 310 HO. As above, but with 10-in woofer. FR 35 Hz-20 kHz ±2 dB; sens 95 dB SPL/W/M, 37 x 10 x 17 in; 114 lb. $589/pr

**S600 2-Way Bookshelf Speaker**
A/D/S 1-in polyconic woofer, 1-in poly-midrange, 1-in dome tweeter. Features wood cabinet; magnetic shielding. Wall-mount bracket optional. Power handling 100 W/sat. FR 60 Hz-20 kHz ±3 dB; sens 90 dB SPL/W/M, imp 4 ohms. Black or white finish. $600

**Avant 2-Way Center-Channel Speaker**
4-in polyconic woofers, 1-in poly-midrange, 1-in dome tweeter. Bracket for wall mounting and stand for TV top included; magnetic shielding. Power handling 100 W. FR 70 Hz-23 kHz ±3 dB; sens 89 dB SPL/W/M, imp 8 ohms. $449

**Audio Cinema 2-Way Center Speaker**
Two 5¼-in woofers and a tweeter. Power handling 125 W RMS; FR 60 Hz-20 kHz ±3 dB; imp 8 ohms. Black ash vinyl over dense fiberboard. 18 x 6 x 6½ in; 10 lb. $199

**HT204 Surround Speaker**
Two 2½-in drivers. Pivoting design; magnetically shielded. Power handling 100 W RMS, imp 8 ohms. Black molded-plastic enclosure. 10 x 13¾ x 5¾ in; 6 lb. $169/pr

**ALLISON ACOUSTICS**

**MS-P10 Powered Subwoofer**
Vented design with 10-in driver. 160-W amp. Features high-pass crossover 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 2-Way Speaker**
Acoustic-suspension design with two 8-in woofers, ferrofluid-cooled 3-in hand-assembled convex-diffraction midrange, and 1-in silicone-coated convex-diffraction tweeter. Features pull-push woofer configuration. Power handling 200 W; crossover points 450 and 4,000 Hz; sens 90 dB; imp 6 ohms. Black vinyl finish. 12½ x 37½ x 14½ in; 57 lb. $600

**AL-110 2-Way Bookshelf Speaker**
Acoustic-suspension design with 6-in woofers and ferrofluid-cooled 1-in hand-assembled convex-diffraction tweeter. 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. Black vinyl finish. 15⅞ x 9⅞ x 9 in; 16 lb. $480

**AL-105S 2-Bookshelf Speaker**
Acoustic-suspension design with 6-in woofer and ferrofluid-cooled 1-in dome tweeter. Features woofer hand-treated with proprietary energy-absorbing compound. All components are shielded for home theater use. Power handling 150 W; crossover point 2,500 Hz; sens 90 dB SPL/W/M, imp 6 ohms. Black vinyl finish. 14½ x 9⅞ x 8½ in; 13 lb. $530/pr

**ALTEC LANSING**

**Model 660 3-Way Speaker**
8-in subwoofer, 3¼-in midbass, and 1-in soft-dome tweeter. Power handling 200 W max; crossovers 140 Hz and 1.7 kHz. FR 35 Hz-20 kHz ±3 dB; sens 89 dB SPL/W/M; imp 8 ohms. Ebony ash vinyl. 35 x 7¾ x 16 in. $550/pr

**PHT-5 Personal Home Theater System**
3-piece system. Designed for small spaces. 40-W powered bass module with 6½-in driver; powered satellites each with a forward-firing 3-in driver and ½-in dome tweeter, outward-angled 3-in surround driver, inward-angled 1½ x 2½-in center driver; Dolby Pro Logic decoder built into right satellite. FR 45 Hz-20 kHz ±3 dB; sens 89 dB SPL/W/M. Bass module 6½ x 12½ x 10 in. Satellite 15⅞ x 4 x 6½ in. $500

**PSW-21 Powered Subwoofer**
12-in dual-voice-coil driver, amp rated at 100 W/chi, crossover 140 Hz and 1 kHz. FR 35 Hz-20 kHz ±3 dB; sens 89 dB SPL/W/M, imp 8 ohms. Black textured vinyl over dense fiberboard. 9 x 15 x 8¾ in; 12 lb. $299/pr

**PRO ACoustics**

**SL 10 HO. As above but with 10-in woofer; black finish. 17 lb.**

**Model 90 HO. As above but with 10-in woofer; black, maple, or cherry finish.**

**Model 80 HO. As above but with 10-in woofer; black, maple, or cherry finish.**

**Model 70 HO. As above but with 10-in woofer; black, maple, or cherry finish.**

**Model 60 HO. As above but with 10-in woofer; black, maple, or cherry finish.**

**Model 50 HO. As above but with 10-in woofer; black, maple, or cherry finish.**

**Model 40 HO. As above but with 10-in woofer; black, maple, or cherry finish.**

**Model 30 HO. As above but with 10-in woofer; black, maple, or cherry finish.**

**AVF144 2-Way Center-Channel Speaker**
4-in polyconic woofers, 1-in poly-midrange, 1-in dome tweeter. Bracket for wall mounting and stand for TV top included; magnetic shielding. Power handling 100 W. FR 70 Hz-23 kHz ±3 dB; sens 89 dB SPL/W/M, imp 8 ohms. $449.
**SPEAKERS**

**ATLANTIC TECHNOLOGY**

System 350 THX Series

Model 352PBM-THX Powered Subwoofer
12-in woofer, amp rated at 200 W. Features variable 24-dB/oct low-pass filter; optical anti-chipping and DC-offset protection circuitry. THX input: line-level input; 2 passive line-level outputs. Magnetic shielding; auto turn-on/off, phase-reverse switch...

Model 351.R-THX 3-Way Speaker
Two 5½-in woofers: two 3-in midranges; 1-in fabric-dome tweeter in subenclosure: 24-dB/oct crossover. Wall mountable. White...

Model 353.C-THX 3-Way Center Speaker
Two 5½-in woofers; two 3-in midranges; 1-in fabric-dome tweeter in subenclosure; horizontally oriented MDF cabinet with tilting base; twin-polar design. Power handling 150 W; FR 80 Hz-20 kHz ±3 dB; sensitivity 90 dB SPL/W/m; input level and crossover-point controls. MDF cabinet; magnetic shielding; auto turn-on/off; phase switch. FR 35-180 Hz ±3 dB. Black...$999/pr

**THX-Certified Speakers**

AHT-2300 Powered THX Subwoofer
Two 10-in woven-carbon-fiber drivers; amp rated at 100 W with 0.1% THD. Selectable 18- or 24-dB/oct crossover slopes at 50, 80, 100 Hz. FR 26-180 Hz ±3 dB. Black. 17½ x 17½ x 17½ in...

AHT-2100 2-Way THX Surround Speaker
Two 4-in woofers, three ¾-in side-angle midranges, two ¾-in side-angle tweeters in wall-mountable enclosure. Power handling 150 W max; crossover point 180 Hz and 3 kHz high-pass. 3.5 kHz low-pass; FR 80 Hz-22 kHz. Sensitivity 89 dB SPL/W/m. Black or white. 11 x 15½ x 6¾ in...

AHT-2200 2-Way THX Speaker
Acoustic-suspension design with two 5½-in carbon-filled-polypropylene woofers. ½-in dome tweeter. Fiberglass-filled ABS enclosure. Magnetic shielding. Power handling 150 W max; crossover point 2.5 kHz. FR 70 Hz-20 kHz. Sensitivity 89 dB SPL/W/m. Black or white. 7½ x 15½ x 7 in...

**APOGEE**

Ribbon-Wall 2-Way In-Wall Speaker
6½-in cone woofer. 26-in dipole midrange/tweeter ribbon. Power handling 200 W. Crossover point 1.2 kHz. FR 40 Hz-20 kHz; ideal 6 ohms. Paintable grille. Cutout 12½ x 48 in. 52 x 12 x 3½ in; 80 lb...

Surround Sound and Home Theater Powered Subwoofer
4 custom 6½-in drivers; 200 W. Features high- and low-pass filters: Balanced and single-ended connectors. Damping and gain controls. FR 28-80 Hz. 21 x 23 x 9½ in...

**L C R 2-WAY RIBBON SPEAKER**

Two 6½-in woofers, 4-in monopole midrange/tweeter ribbon. Magnetically shielded. Power handling 200 W; FR 45 Hz-25 kHz; ideal 8 ohms. Textured black ash finish. 9 x 24 x 11½ in; 44 lb...

Custom KM-1 2-WAY In-Wall Speaker
6½-in cone woofer, 4-in shielded monopole midrange/tweeter ribbon. Power handling 200 W; FR 45 Hz-25 kHz; 11 x 16 x 3 in; 10 lb...

**AUDIO SOURCE**

SW-Four Powered Subwoofer
12-in dual-voice-coil driver; amp rated at 150 W. Line- and speaker-level inputs and outputs. Phase-reverse switch; auto turn-on/off, input-level control. Crossover point variable from 40-180 Hz; FR 20-250 Hz. 12½ x 19½ x 15¼ in; 35 lb...

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<th>Product</th>
<th>Description</th>
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<tr>
<td>IW-Three 2-Way In-Wall Speaker</td>
<td>8-in woofer, 1-in soft-dome tweeter. Power handling 100 W; max crossover</td>
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<tr>
<td>VS-Four 2-Way Center-Channel Speaker</td>
<td>Two 4-in polypropylene/carbon-fiber woofers, 4-in coaxial driver with 3/4-in</td>
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<td>AXIOM</td>
<td>AX 500 Subwoofer. Tuned-port design with 10-in woofer. crossover point</td>
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<td>Sterling Series 102 2-Way Speaker</td>
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<td>AVID DYNAMICS</td>
<td>AX 1 2-Way Speaker. Tuned-port design with 5-in woofer and 1-in dome</td>
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<td>AVID DYNAMICS</td>
<td>Infrasub-18 Powered Subwoofer</td>
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<td>AVID DYNAMICS</td>
<td>AX 6 Powered Subwoofer. Vented design with 12-in forward firing driver.</td>
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<tr>
<td>AVID DYNAMICS</td>
<td>CC 6 2-Way Center-Channel Speaker. Vented design with 2-in Kevlar woofers</td>
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<tr>
<td>AVID DYNAMICS</td>
<td>DM 604 3-Way Speaker. Vented design with 7-in Kevlar woofers, 7-in</td>
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<td>AVID DYNAMICS</td>
<td>DM 602 2-Way Speaker. Vented design with 5-in Kevlar woofer, 7-in passiv</td>
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**Note:** The above table includes various speaker models, their specifications, and prices as listed in the text. The prices are marked as $XX/pr or $XX. Prices may vary depending on the market and location.
Introducing MovieWorks™
No-Compromise Home Theater Surround Sound Made Simple.

The Surround Speakers.
For the rear channel, we chose an acoustically matched dipole radiator speaker. Each speaker has two high-frequency drivers — one facing forward, one to the rear. They send out-of-phase signals to the front and rear of the room, where they reflect off walls, "surrounding" the listener. We feel dipole speakers are ideal for home theater — including Dolby Pro Logic and Dolby Digital (AC3) systems.

"The Cambridge SoundWorks dipole surround speaker sounded absolutely great. These will stay on my surround speaker shelves for a long time."
— Home Theater magazine 3/96

The Powered Subwoofer.
For bass reproduction, we chose an amazing powered subwoofer. It uses a 12" woofer with a 140-watt amplifier for outstanding bass in music and soundtracks. Sound & Image says it's, "a winner, pounding out first-rate 108 SPL…a knockout."

Satisfaction Guaranteed.
At $1,299, we think MovieWorks is the ideal home theater sound system for people who aren’t willing to compromise on performance.

Try MovieWorks in your own home, with your favorite music and movies. If within 30 days you decide you don’t love it, send it back for a full refund.

"Cambridge SoundWorks' Powered Subwoofer was clearly the best subwoofer of the pack...it blew them away on dynamics."
— Stereo Review 9/96

For many, many people, MovieWorks is the perfect home theater speaker system. It delivers incredible no-compromise performance that doesn’t require disclaimers or apologies. We don’t know of any other system in its price range that approaches its performance.

What Is MovieWorks?
MovieWorks is a set of carefully matched speakers — including a powered subwoofer — for Dolby Pro Logic® or Dolby Digital® (AC3) surround sound systems. Each speaker is designed to accurately reproduce music and movie soundtracks with outstanding realism.

Main Speakers.
The left and right speakers in MovieWorks use a two-way, shielded design. They are acoustically similar to the satellite speakers in our acclaimed Ensemble® speaker system, which Audio magazine called "the best value in the world."

The Center Speaker.
The center speaker is a dispersion, high-output shielded design with two 3 1/2" midrange drivers and a tweeter identical to that in the main speakers. Its low profile makes it ideal for use above or below a TV monitor.

How Does MovieWorks Compare to the Competition?

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<td>Boston Acoustics (Micro90, 90X, 90C)</td>
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<td>Klipsch (KSS3, KSS2, KSS1)</td>
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<td>50 WATTS</td>
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CIRCLE NO. 6 ON READER SERVICE CARD
drivers; 5 satellites, each with two 2½-in drivers in attached rotating cubes. Direct/Reflecting design; system protection circuitry; magnetic satellite shielding; power handling 200 W. Subwoofer 15 ¾ x 14½ x 8 ¾ in; 2 lb each. $1,299

Acoustimass 7 Home Theater System 4-speaker system. Features subwoofer with two 5¼-in drivers, 3 satellites, each with two 2½-inch drivers in attached rotating cubes. Direct/Reflecting design; system protection circuitry; magnetic satellite shielding. Power handling 200 W. Black-satin subwoofer finish; black or white polymer satellite finish. Subwoofer 19 x 14 x 7 ½ in; 21 lb. Satellite 3½ x 6½ x 4¼ in; 2 lb each. $1,499

Acoustimass 5 Subwoofer/Satellite System Three-chamber subwoofer with two 5¼-in drivers; 2 satellites, each with two 2½-inch drivers in attached rotating cubes. Features Direct/Reflecting design; magnetic satellite shielding. Mounting accessories optional. Power handling 200 W each. Black- or white-satin subwoofer finish; black or white polymer satellite finish. Subwoofer 14 x 7½ x 19¾; 21 lb. Satellite 3½ x 6½ x 4¼ in; 2 lb each. $1,800


BOSTON ACOUSTICS

VR30 2-Way Speaker Vented design with two 7-inch woofers and 1-inch aluminum tweeter. Features Amplitude Modification Device for tweeter; braced cabinet; point-source driver configuration. Magnetic shielding. Power handling 250 W, FR 42-20 kHz ±3 dB; sens 91 dB SPL/W/m; 8 ohms. Black- or ash vinyl finish. $800

VR35 THX 3-Way Speaker Two 6½-inch woofers, two sealed 2½-inch midranges, and 1-inch aluminum-dome tweeter with Amplitude Modification Device. Features braced cabinet; point-source mounting configuration. Magnetic shielding. Power handling 250 W; FR 65-20 kHz ±3 dB; sens 91 dB SPL/W/m; 8 ohms. Black- or ash woodgrain vinyl finish. $850

VR14. As above. 25 x 8½ x 10¼ in. $600

VR30 Powered Subwoofer Vented design with 10-inch driver; amp rated at 100 W. Features overload protection; 24-dB/oct low-pass filter. Line- and speaker-level inputs. Auto turn-on/off, polarity switch. Crossover point variable from 50-100 Hz. Black-ash vinyl finish. 15¾ x 15½ x 18½ in; 40 lb. $600

Model 301 2-Way In-Wall Speaker 8-inch copolymer woofer, ferrofluid-cooled 1-inch dome tweeter. Features point-source driver configuration; moisture-resistant design. Includes stereo and stereo mini-plug adapters. Power handling 200 W; FR 48-20 kHz ±3 dB; sens 90 dB SPL/W/m; 8 ohms. 12¾ x 9 x 3¼ in. $550

Voyager 2-Way Outdoor Speaker 5¼-inch copolymer woofer, ferrofluid-cooled 1-inch soft-dome tweeter. Features Lexan cone and stainless-steel mounting brackets. Power handling 125 W; crossover point 3 kHz, FR 65 Hz-20 kHz ±3 dB; sens 89 dB SPL/W/m; 8 ohms. Black-ash vinyl finish. 10½ x 6½ x 6¼ in; 6 lb. $400

VR10 3-Way Center-Channel Speaker 5½-inch woofer, 5½-inch passive radiator, 3½-inch midrange, and 1-inch aluminum tweeter with Amplitude Modification Device. Features point-source driver configuration. Magnetic shielding. Power handling 150 W; FR 65-20 kHz ±3 dB; sens 88 dB imp 8 ohms. Black ash or woodgrain vinyl finish. 12¼ x 7½ x 9¼ in; 11 lb. $260

CR7 2-Way Bookshelf Speaker Vented, braced design with 6½-inch copolymer woofer and ferrofluid-cooled 1-inch tweeter. Wall mountable. Features point-source driver configuration. Magnetic shielding. Power handling 100 W; FR 52-20 kHz ±3 dB; sens 88 dB; imp 8 ohms. Black-ash vinyl or woodgrain vinyl finish. 12¼ x 7½ x 9¼ in; 11 lb. $260

Micro Reference Series Model 909t Home Theater System 4-speaker system. Features powered subwoofer with 8-inch woofer and 75-W amp; 2 satellites, each with 3½-inch midrange and 1-inch aluminium-dome tweeter with Amplitude Modification Device; die-cast aluminium satellite and center cabinets. Magnetic shielding; satellite wall-mount brackets. FR 35 Hz-20 kHz ±3 dB. Black or white. Sub 14¼ x 14½ x 1½ in. Sat 6½ x 4½ x 5¼ in. Center 4¾ x 12 x 5¼ in. $1,100

Micro 90t, As above, without a center-channel speaker. $800

Micro80 Subwoofer/Satellite System Subwoofer with 7-inch dual-voice-coil driver in two-chamber bandpass enclosure; satellites each have 3½-inch midrange and 1-inch aluminium-dome tweeter. All are magnetically shielded. Includes satellite wall-mount brackets. Power handling 100 W; FR 120 Hz-20 kHz ±3 dB; sens 85 dB SPL/W/m; 8 ohms. Black or white. Sub 18¼ x 10 x 10 in. Sat 6½ x 4½ x 5¼ in. $400

VRS Micro Surround Speaker 3½-inch full-range driver, 2-inch high-frequency driver. Includes wall-mount brackets. Power handling 100 W; FR 120 Hz-20 kHz ±3 dB; sens 85 dB SPL/W/m; 8 ohms. Black or white. 7¼ x 3 x 5¼ in. $100

BOZAK

Home Theater Series The following are available in a high-gloss black or white finish and carry a 7-year warranty.

HT95-RC2A 2-Way Surround Speaker 4-inch front-firing woofer. 4-inch side-firing tweeter. Crossover point 4 kHz; FR 70 Hz-12 kHz ±2 dB; sens 90 dB SPL/W/m; 6 ohms. 6 x 9½ x 6 in. $499

HT95-SW1 Subwoofer Two 6½-inch poly woofers. Crossover point 100 Hz; FR 30 Hz-110 Hz ±2 dB; sens 90 dB SPL/W/m; 6 ohms. 8 x 20 x 12 in. $399

HT95-F1 2-Way Bookshelf Speaker 4-inch poly woofer and ½-inch poly carbonate tweeter. Crossover point 3.5 kHz; FR 70 Hz-18 kHz ±2 dB; sens 90 dB SPL/W/m; 5 x 9 x 5 in. $249

HT95-CC 7.2-Way Center-Channel Speaker 4-inch poly woofer and ½-inch poly carbonate tweeter. Magnetic shielding. Crossover point 3.5 kHz; FR 70 Hz-18 kHz ±2 dB; sens 90 dB SPL/W/m; 8 ohms. 5 x 10½ x 5 in. $249

CAMBER

Model 4.5t 2-Way Speaker Bass-reflex design with two 6½-inch woofers and ¾-inch dome tweeter. Biwire/biamp terminals. Power handling 175 W max; sens 91 dB SPL/W/m; 8 ohms. 11 x 25 x 12 in; 44 lb. $1,149

Model 3.5t 2-Way Speaker Bass-reflex design with 6½-inch woofer and ¾-inch dome tweeter. Biwire/biamp terminals. Power handling 150 W max; sens 91 dB SPL/W/m; 8 ohms. 11 x 24 x 12 in; 40 lb. $599

CAMBRIDGE PHYSICS

G-33/2 2-Way Speaker 10-inch poly cone woofer, 8-inch poly cone woofer, and ferrofluid-cooled 1-inch dome tweeter. 18 db/oct; crossover point 2.5 kHz; sens 90 dB SPL/W/m; FR 80 Hz-22.5 kHz; sens 91 dB SPL/W/m; 6 ohms. Faced front panel. 5-year warranty. 16 x 29½ x 9 in. 34 lb. $525

G-7/2 2-Way Bookshelf Speaker 6½-inch poly cone woofer, ferrofluid-cooled ¾-inch metal-dome tweeter. Features 12-dB/oct crossover, oak vinyl enclosure. Power handling 60 W, FR 65 Hz-18 kHz; sens 90 dB SPL/W/m; 6 ohms. Faced front panel. 5-year warranty. 12 x 16 x 6 in. 15 lb. $300

CAMBRIDGE SOUNDWORKS

MovieWorks Home Theater System Six-speaker system. Features powered subwoofer with 12-inch driver and 140-W amplifier: two main speakers; center speaker; two dipole surround speakers. Charcoal-grey Nextel finish (main; surround); black vinyl finish (subwoofer, center). Subwoofer 15½ x 26½ x 10¾ in; main 8½ x 5½ x 4 in; center 4 x 14 x 7½ in; surround 7 x 5 x 5 in. $1,299

Tower Bipolar 3-Way Speaker Vented system with two polypropylene 8-inch woofers, front- and rear-firing driver components, each comprised of 3½-inch polypropylene midrange and 1-inch soft-dome tweeter. Biwire/biamp ready. All drivers magnetically shielded. Lacquered walnut or black ash wood veneer finish with black knit grille. 39 x 10 x 14 in. $749

Tower II. Nonbipolar version of above, with 5¾-inch midrange, 1-inch tweeter. Walnut or black ash vinyl finish. 36 x 10 x 14 in. $499

Powered Subwoofer Acoustic-suspension design with 12-inch driver: 140-W amplifier with active EQ for sub-30 Hz response and 18-dB/oct crossover with 5580/100-140 Hz low-pass selector. Stereo/mono line- and speaker-level inputs. Black vinyl finish. 15½ x 26½ x 10¾ in. $699
SPEAKERS

Ensemble Subwoofer/Satellite System
4-piece system featuring 2 slim-cabinet subwoofers, each with 8-inch driver, and 2 satellites, each with 4-inch midrange and 1-inch tweeter with integral 3-inch cone. Gold-plated 5-way binding posts. Power handling 200 W, imp 6 ohms. Subwoofers: black laminate finish; 12 x 21 x 4½ in. Satellites: MDF cabinets finished in Nexcel gray; 8½ x 5½ x 4 in. $649

The Surround 2-Way Surround Speaker
Dipolar design with 4-inch woofer and two 3½-inch mid/high drivers. Keyhole socket for wall hanging. Power handling 100 W, imp 8 ohms. White or Nexcel gray finish. 8 x 5 x 6 in. $399/pr

CenterStage 2-Way Center Speaker
Front-vented design with two 5¼-inch polypropylene woofers, 1-inch dome tweeter. Magnetic shielding. Horizontal-oriented cabinet finished in black. 7 x 2 x 5½ in. $349

Ensemble III Subwoofer/Satellite System
Acoustic-bandpass subwoofer with 6½-inch dual-voice coil driver and 2 magnetically shielded satellites, each with 3¼-inch midrange and ¾-inch tweeter. Features flared subwoofer vent. Subwoofer: black vinyl finish; 15 x 8 x 8 in. Satellite: ABS-plastic enclosure finished in Nexcel gray; 6½ x 4½ x 3 in. $349

Tower III 2-Way Speaker
Vented design with propylene 8-inch woofer and 1-inch dome tweeter. Features magnetic shielding. Black ash with black knit grille. 33 x 10 x 11 in. $299

CANON
The following feature a unique wide-dispersion design in which drivers fire down onto a curved "acoustic mirror" that disperses sound to create a wide image.

S-35 2-Way Speaker
Downward-firing ¾-inch woofer; ¾-inch tweeter in domed enclosure; overload protection; magnetic shielding 75 W, FR 65 Hz-22 kHz ±3 dB; sens 90 dB SPL/W/m; imp 6 ohms. Black, 9 x 11 x 9½ in; 10 lb. $399/pr

S-25 2-Way Speaker
Downward-firing ¾-inch woofer; ¾-inch tweeter; rounded mini-tower-style enclosure; magnetic shielding. Power handling 100 W; FR 55 Hz-22 kHz ±3 dB; sens 89 dB SPL/W/m; imp 6 ohms. Black, 8½ x 13 x 9 in; 7 lb. $299/pr

CANTON
Karal M 40 3-Way Speaker
Bass-reflex design with two 4-inch woofers, 4-inch midrange, and 1-inch tweeter. Magnetic shielding, biwire capable. Includes stand. Power handling 120 W rms; crossover points 300 Hz and 3½ kHz; FR 40 Hz-20 kHz ±2 dB; sens 85 dB SPL/W/m. Black, white, or cherry finish. 5¼ x 4½ x 9½ in. $1,498

Karal R 4 3-Way Speaker
Downward design with two 4-inch woofers and two 1-inch tweeters. Wall mountable. Speaker stand optional. Power handling 60 W rms; crossover point 3.3 kHz; FR 45 Hz-30 kHz; sens 86 dB SPL/W/m. Black, white, or cherry finish. 7½ x 7½ x 5½ in. $995/pr

Karal CM 4 3-Way Speaker
Bass-reflex design with two 4-inch woofers, 4-inch midrange, and 1-inch tweeter. Magnetic shielding. Speaker stand optional. Power handling 80 W rms; crossover points at 300 Hz and 3.5 kHz; FR 35 Hz-30 kHz; sens 87.5 dB SPL/W/m. Black, white, or cherry finish. 15½ x 5½ x 12½ in. $698

Plus C Subwoofer
12-inch driver. Power handling 100 W max; crossover point 120 Hz; FR 22-120 Hz; sens 88 dB SPL/W/m. Black or white. 13½ x 14½ x 13¾ in; 26 lb. $595/pr

Plus D 2-Way Bookshelf Speaker
Bass-reflex design with 6-inch woofer and 1-inch tweeter. Power handling 80 W max; crossover point 2.5 kHz; FR 41 Hz-30 kHz; sens 88 dB SPL/W/m. Black or white. 7½ x 10½ x 7¼ in; 9 lb. $498/pr

AV-500 2-Way Center-Channel Speaker
Two 4-inch woofers, 1-inch tweeter. Magnetic shielding. Power handling 70 W max; crossover point 3 kHz; FR 40 Hz-30 kHz; sens 88 dB SPL/W/m. Black or white. 17 x 5½ x 6½ in; 10 lb. $395/pr

Plus S 2-Way Bookshelf Speaker
4-inch woofer, 1-inch tweeter. Power handling 70 W max; crossover point 2.2 kHz; FR 45 Hz-30 kHz; sens 87 dB SPL/W/m. Black or white finish. 4½ x 8 x 4½ in; 5 lb. $349/pr

CARVER
AL-III Plus 2-Way Ribbon Speaker
10-inch downward-firing ported woofer, 48-inch full-range ribbon. Quasi-Butterworth 18-dB/oct crossover. Bass, midrange, and treble frequency controls. Power handling 575 W; crossover point 150 Hz; FR 34 Hz-20 kHz ±3 dB; sens 86 dB SPL/W/m; imp 4 ohms. Natural or black oak. 14½ x 7½ x 16½ in; 80 lb. $1,990/pr

CELESTION
Legend 3-Way Speaker
Acoustic-suspension design with 12-inch woofer, 3-inch dome midrange, and 1-inch dome tweeter. Features Dynaudio drivers. Crossover points 700 Hz and 5 kHz. Burlwood or piano black finish. 14 x 26½ x 12 in; 80 lb. $8,000/pr Walnut or mahogany finish. $7,000/pr

CHASEREGULARITY
The following feature a 3-year limited warranty.

Re-38 3-Way Speaker
Bass-reflex design with 15-inch woofer, 6½-inch midrange, and 1-inch dome tweeter. Features fuse protection. Power handling 400 W cont; crossover points 400 Hz and 4.5 kHz; FR 27 Hz-20 kHz ±3 dB; sens 102 dB; imp 4 ohms. Walnut vinyl finish. 18 x 35¼ x 17¼ in; 90 lb. $540

Re-36 3-Way Speaker
Bass-reflex design with 12-inch woofer, 4-inch cone midrange, and 1-inch dome tweeter. Features fuse protection. Power handling 250 W cont; crossover points 500 Hz and 4.5 kHz; FR 28 Hz-20 kHz ±3 dB; sens 97 dB; imp 4 ohms. Walnut vinyl finish. 16½ x 23 x 15½ in; 57 lb. $345

Re-25 3-Way Speaker
Bass-reflex design with 10-inch woofer, 4-inch cone midrange, and 1-inch poly-carbonate-dome tweeter. Power handling 150 W cont; crossover points 700 Hz and 6 kHz; FR 38 Hz-20 kHz ±3 dB; sens 95 dB SPL/W/m; imp 6 ohms. Walnut vinyl finish. 13 x 27¼ x 10½ in; 40 lb. $310

Re-20 2-Way Speaker
Bass-reflex design with 8-inch woofer, 1-inch poly-carbonate-dome tweeter. Power handling 100 W cont; crossover point 4 kHz; FR 40 Hz-20 kHz ±3 dB; sens 93 dB; imp 8 ohms. Walnut vinyl finish. 11 x 20 x 10¼ in; 26 lb. $205

CHASE TECHNOLOGIES
Trio Powered Subwoofer/Satellite System
Powered subwoofer with 30-W amp, two magnetically shielded satellites with 15-W/ch amp. Spatiaiizer 3-D enhancement circuitry, speaker- and 4-line-level inputs; volume, bass, and treble controls. FR 30 Hz-20 kHz ±3 dB. $299/pr

WS-5500 Wireless/Powered Speaker
Vented design with 4-inch full-range driver. 900-MHz signal-transmission system. AC or battery powered. FR 80 Hz-18 kHz ±3 dB. $299/pr

CITATION
Model 7.2 2-Way THX Speaker
Two 6½-inch woofers, two 1-inch soft-dome tweeters. Features THX certification; diffraction con-
INTEGRATED SYSTEMS

By an integrated system we refer to one in which the electronics and the speakers are engineered together and sold as a unit. If such a system is properly designed it can always outperform a system built from separate components.

The reason is fundamental. In a complete system, the design of the electronics is specific for the characteristics of the speakers and vice versa.

Thus, if you are looking for the best performance, the Lifestyle® 12 home theater system is the best we offer and we believe the best performance available. We suggest you compare its sound to that of any other home theater system, regardless of size or price, to appreciate the difference Acoustimass® system technology makes.

After one minute of listening to the Lifestyle® 12 system you will appreciate why Home Theater Technology said, "...everything is included and carefully thought out..... The performance is awesome..."

SEPARATE COMPONENTS

If you already own a home theater system with separate components and are looking to improve the sound without replacing all your equipment, we now offer the new Acoustimass 10 home theater speaker system specifically engineered for this purpose.

The key to the performance is Acoustimass speaker technology. Recently there are visual copies of the Acoustimass module called 'subwoofers.' None of them are similar to Acoustimass modules on the inside and none have the performance. Be sure to look for the Acoustimass label on the speakers you purchase.

Call for names of selected Bose® dealers where you can hear the Lifestyle® 12 home theater system or Acoustimass 10 speakers. Experience the difference Bose technology makes.
The Lifestyle® 12 home theater system. A fully integrated system, engineered to be the best sounding, easiest to use home theater system ever.

[Acoustimass® module not shown.]

The new Acoustimass 10 home theater speaker system. Engineered to maximize the sound quality of your other home theater components.

[Acoustimass® module not shown.]
trol system; FR 80 Hz-23 kHz ±2.5 dB; sens 91 dB SPL/W/m; impedance 4 ohms. Black lacquer oak finish. 22 x 10 x 11 in; 44 lb $1,350

Model 5.3 2-Way THX Surround Speaker
Dipolar design with two 5-in woofers and two 1-in soft-dome tweeters. THX certification, power source or diffuse soundfield when used with Citation surround controllers. FR 125 Hz-18 kHz; sens 90 dB SPL/W/m; imp 4 or 8 ohms. Black lacquer or eggshell finish. 12 x 14 x 6 1/2 in; 22 lb $990/pr

Model 5.4 THX Subwoofer
Front-firing 12-in driver. FR 30-100 Hz ±3 dB; sens 90 dB SPL/W/m; imp 6 ohms. Black lacquer oak finish. 19 x 22 x 17 1/2 in; 70 lb $795

COUNTERPOINT
Carlsbad Subwoofer
Ported design with 12-in polypropylene driver. Power handling 200 W max; FR 20-125 Hz, sens 89 dB SPL/W/m; imp 8 ohms. Black. 14 x 18 x 26 in; 55 lb $1,395/pr

Mystic 2-Way Dipole Speaker
Dipolar design with two 5 1/4-in woofers and 1-in aluminum-dome tweeters. Bipole/dipole switchable operation. Power handling 100 W max; FR 60 Hz-20 kHz, sens 87 dB SPL/W/m; imp 8 ohms. Black. 7 x 10 x 8 in; 22 lb $995/pr

Bijou 2-Way Center-Channel Speaker
Two 5 1/4-in glass-fiber woofers, 1-in aluminum-dome tweeters. Bipole/dipole switchable operation. Power handling 100 W max; FR 60 Hz-20 kHz, sens 87 dB SPL/W/m; imp 8 ohms. Black. 18 x 7 1/2 x 8 3/4 in; 22 lb $545

DAHLQUIST
PDQ-637 2-Way Speaker
Two 6 1/2-in woofers and ferrofluid-cooled 1-in silk tweeter in D’Appolito layout. Features polypropylene crossover housing; dispersion control; MDF construction. Power handling 140 W rms; FR 30 Hz-20 kHz; sens 90 dB SPL/W/m; imp 6 ohms. 8 x 10 x 11 1/2 in; 100 lb $700/pr

PDQ-150sb Powered Subwoofer
110-in carbon-fiber injection-molded driver. 100-W amp. High-pass outputs. Auto on/off; EQ; soft turn-on; phase switch. FR 30-120 kHz $550

PDQ-627 2-Way Bookshelf Speaker
6 1/2-in woofer and ferrofluid-cooled 1-in silk tweeter. Features MDF construction, dispersion control. Power handling 70 W rms; FR 40 Hz-20 kHz; sens 89 dB SPL/W/m; imp 6 ohms. 8 x 24 x 11 1/2 in; 70 lb $400/pr

DQ-66.2cr 2-Way Center-Channel Speaker
Two 6 1/2-in woofers and ferrofluid-cooled 1-in silk tweeter. Neoprene lens for dispersion control. Power handling 140 W rms; FR 55 Hz-20 kHz; sens 89 dB SPL/W/m; imp 8 ohms. 24 x 11 1/4 x 11 1/2 in; 100 lb $300

DCM
TimeWindow 7 3-Way Speaker
Rear-ported hybrid transmission-line design with two 9-in polymer-impregnated woofers, two 6 1/2-in polypropylene-cone midranges, two 3 1/2-in coaxially mounted hard-dome tweeters, and 3 1/4-in rear-firing hard-dome tweeter. Spectral balance controls. Power handling 700 W; FR 26 Hz-25 kHz; sens 92 dB SPL/W/m; imp 4 ohms. Black, high-gloss black. 18 1/2 x 8 1/4 x 14 in; 70 lb $1,500

PowerWindow Surroundscape
Powered 3-Way Speaker
Powered subwoofer configuration with two vented 6 1/2-in woofers and 100-W amp; sealed section housing two direct-field 6 1/2-in polypropylene midbass drivers with coaxially mounted 1-in hard-dome tweeters, and two ambient-field 9-in hard-dome tweeters; amp rated at 150 W front, 100 W rear (ambient field). Magnetic shielding; midbass control. Sens 92 dB; imp 6 ohms. Seven-sided enclosure with black wrap-around grille and gloss-black base and top plate. 16 1/2 x 13 1/2 x 12 in; 60 lb $1,499

TimeWindow SurroundScape
Nonpowered version of above without subwoofer section. 15 1/4 x 40 1/2 x 12 1/2 in; 43 lb $649

CineMagic Six Home Theater System
6-speaker system. Powered subwoofer with two 6 1/2-in polypropylene drivers; 4 magnetically shielded satellite speakers; center-channel speaker. Power handling 80 W; FR 32 Hz-20 kHz, sens 89 dB SPL/W/m; imp 8 ohms $749

TimeFrame v. 10.0 3-Way Speaker
Rear-ported transmission-line design with 10-in woofers, 6 1/2-in polypropylene midbass driver, 3 1/2-in dome tweeter in an antifidiffraction acoustic lens, and two 90°-in-ambient-field tweeters. Self-resetting electronic protection circuitry. Magnetic shielding. Power handling 250 W; FR 25 Hz-20 kHz, sens 95 dB; 11 1/2 x 48 x 16 1/2 in; 55 lb $549

Sub-710ii Powered Subwoofer
Hybrid transmission-line design with two 6 1/2-in woofers, 6-in mid/bass driver, 3 1/2-in dome tweeter; center drivers for woofer and midbass driver; self-resetting electronic protection circuitry. Magnetic shielding. Power handling 150 W; FR 35 Hz-20 kHz; sens 93 dB. Black cabinet; black fabric grille. 9 1/2 x 14 x 19 in; 25 lb $399

CX-31 3-Way Speaker
Ported transmission-line design with 6-in polypropylene woofer, 6-in polypropylene midbass driver, and 3 1/4-in dome tweeter in an antifidiffraction acoustic lens. Features butyl rubber surround; amp rated at 125 W rms. Features nonresonant midrange phase image pair design. Speaker-level inputs and outputs. 24-dB/oct low-pass filter variable from 40-150 Hz. Black ash woodgrain finish. 14 x 17 x 14 in $649

DEFINITIVE TECHNOLOGY
BP2000 Bipolar 3-Way Speaker/Powered Subwoofer
Combines powered subwoofer section housing 15-in side-firing driver and 300-W amp with bipolar section housing front and rear driver complements, each comprised of two 6 1/2-in polymer-cone woofers and transmission-line-loaded 1-in aluminum-dome tweeter. Features Linkwitz-Riley crossover; minimum-diffraction grille; 1-in-thick Medite baffles. Power handling 200 W rms; FR 25 Hz-25 kHz. Matte black ash end caps. 35 x 7 x 11 in $999

BP/6B Bipolar 2-Way Speaker
Bipolar design with two 5 1/2-in polymer-cone woofers and two 1-in aluminum-dome tweeters. Computer-optimized transmission-line tuning; Linkwitz-Riley crossover; minimum-diffraction grille; 1-in-thick Medite baffles. Power handling 200 W rms; FR 25 Hz-25 kHz. Matte black ash end caps. 35 x 7 x 11 in $299

DIENNES
Serenus 3-Way Electrostatic Speaker
8-in down-firing slot-loaded woofer. 6 1/2-in midrange, and four electrostatic elements. Designed for minimal edge reflections and reflections. Features nonresonant midrange phase plug, phase alignment: FR 30 Hz-35 kHz. 12 x 54 x 14 in $2,400/pr Ample I. As above, 5-in woofer. FR 70 Hz-35 kHz. 7 x 22 x 10 in $1,250/pr

D G X
DDE-1 3-Way Speaker
Bass-reflex system designed for use with DDA-1 integrated amplifier/digital signal processor. Power handling 150 W; imp 6 ohms. 15 x 39 1/2 x 11 in; 68 lb $1,500/pr With DDA-1 amp or processor $2,195

DIAMOND AUDIO
HFM-4100 Computer Speaker System
4-piece system featuring bass module with 8-in
S-125

"The home-theater speaker system to beat for under $4,000"—Home Theater

“it utterly blows away most of what passes for “high-end” loudspeakers on the market at any price.” —Corey Greenberg, Home Theater magazine

Designed for Dolby Digital and DTS multichannel formats, the S-125, 5.1 multichannel Digital Monitor speaker system is one of the best buys in high-end home theater—bringing dynamic impact and excitement to film soundtracks and a warm natural quality to music sources.

Along with complete systems, M&K lets you choose from the industry’s largest selection of powered subwoofers, plus several center-channel and surround speakers—including M&K’s exclusive SS-150mx “Tripole.”

The final word from Home Theater:

“We guarantee you, there is no movie theater on the face of this earth that sounds as good as the M&K S-125 system driven by a good front end...”

Docking Module stands shown in the photo are optional.
**DYNAKO**

A-25 2-Way Speaker

10-in woofer and ferrofluid-cooled 1-in aluminum-dome tweeter. Features 6-dB/oct crossover. Power handling 125 W; crossover point 2.5 kHz. FR 45 Hz -25 kHz; sensitivity 89 dB SPL/m; imp 8 ohms. Walnut finish. 3-yr warranty. 11 x 1 x 9 in. $1,395

**Energie**

Antilase EA-3.2 Bipolar 2-Way Speaker

Two front-mounted and one rear-mounted 5 1/2-in woofers, two 1-in aluminum-dome tweeters mounted front and rear in a bipolar array. Features proprietary bipolar radiation pattern with 60% of output from front drivers, 40% from rear; braced MDF cabinet; spike feet; biamp/biwire capability. Power handling 225 W. FR 30 Hz -25 kHz; sensitivity 91 dB; crossover point 1.8 kHz; power handling 1 x 40/2 x 13 in. $1,200/pr

**RSP**

RSP100 4-Way Speaker

Bass-reflex design with 10-in woofer, rating at 70 W. Speaker- and line-level outputs. Adjustable low-pass filter. Auto on/off feature. Crossover adjustable from 80-160 Hz; FR 32-200 Hz. Black finish. 17 x 13 x 15 1/2 in. 40 lb $550

**RSR350**

2-Way Surround Speaker

Acoustic-suspension design with 6 1/2-in woofer and two dipole-configured 3 1/4-in titanium-dome tweeters. Includes mounting bracket. Power handling 125 W mm; FR 70 Hz -22 kHz; sensitivity 88 dB SPL/m; imp 8 ohms. Black or white finish. 15 x 12 x 5 1/2 in. 34 lb $430/pr

**Fried Products**

Studio V-3-Way Speaker

Dual-transmission-line design with dual-voice-coil 8-in and 6 1/2-in drivers and 3-in soft-dome tweeter. Features true series, networks; extended pole drivers; free-flow filter; damped lines; McShane Ambience Recovery circuitry. Gold-
“You’ll be blown away by the Definitive BP2002 and we demand you go hear ’em!”

–Brent Butterworth, Home Theater

At $999 ea., the bipolar BP2002 with dual built-in 125-watt powered 12" subwoofers closely rivals the ultimate performance of Definitive’s reference flagship BP2000.

“IT was literally staggering!”
–Brent Butterworth

When Home Theater’s Brent Butterworth raved about the BP2000, “This slammin’ system will probably kill any other you’ve heard,” we were thrilled and honored. In fact, since its introduction last year, Definitive’s top-of-the-line BP2000 has clearly established itself as the most highly reviewed speaker of all time.

Now, Brent agrees that our newest breakthrough, the BP2002, incorporates similar cutting-edge technology and achieves mind-boggling sonic performance which closely rivals that of our flagship BP2000. And most importantly, the BP2002’s significantly lower price and more compact size will now allow many more lucky listeners like yourself to own super speakers of this definitively ultimate quality level.

Music & Movie Perfection

The extraordinary BP2002s incorporate bipolar technology, which turns your whole room into a sweet spot with three-dimensional depth and a huge sonic image ideal for music and movie perfection. Truly a unique combination of delicately detailed musicality and totally controlled brute force for your ultimate listening pleasure!

Whether incorporated in a super audiophile stereo music system or combined with matching CLR2002 center channel ($499 ea.) and our bipolar rears for a truly remarkable AC-3® ready home theater system, Definitive’s magnificent BP2002 will definitely blow you away, too!

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You must hear the BP2002 and experience for yourself the mind-boggling sonic performance which drove Brent Butterworth absolutely wild!

CIRCLE NO. 15 ON READER SERVICE CARD
See our dealer list on page 108
HSU RESEARCH

HRSW12Va Powered Subwoofer
Vented cylindrical design with throw 12-in; driver rated at 250 W rms. Features 24-
dB/oct Linkwitz-Riley crossover; spiked feet. New technology allows use of large ports for
high output in the 20-Hz range. Includes gold-plated level input and output; speaker-level
input. Magnetic shielding: polarity; soft clipping, and crossover switches: level control.
Crossover variable from 28-155 Hz; FR 20 Hz -100 Hz ±1 dB; imp 6 ohms. Various finishes.
22-in high x 12-in diameter; 75 lb. $1,100/pr. As above, unpowere.$550

HRSW10VW Powered Subwoofer
Vented cylindrical design with 10-in driver; at 150 W rms. 24-dB/oct Linkwitz-Riley crosso-
over, spiked feet. Gold-plated binding posts. Magnetic shielding; polarity, softclip-
ing, and crossover switches: level control. Crossover variable from 28-155 Hz; FR 20 Hz -
100 Hz ±1 dB; imp 6 ohms. Various finishes. 22-in high x 12-in diameter; 75 lb. $1,100/pr.

Overture 2 3-Way Speaker/Powered Woofer
Two 6½-in woofers, two 5½-in cone midranges, and one 1-in silk dome tweeter. Features
gold-plated bass section; woofer level control. Crossover points 350 Hz and 3 kHz, FR 35 Hz-
20 kHz; sens 93 dB SPL/W/m; imp 8 ohms. Black cloth grille. 7 x 39 x 16 in; 47 lb. $3,999

Reference 2000 Series

Reference 2000.4 2-Way Speaker
Ported design with 6½-in woofer and 1-in silk dome tweeter. Crossover point 3 kHz; FR 35-20
kHz; sens 92 dB SPL/W/m; imp 8 ohms. Black cloth grille. 8 x 33 x 10 in; 28 lb. $4,499/pr

Reference 2000.6 2-Way Speaker
Ported design with 6½-in woofers and 1-in silk dome tweeter. Crossover at 3 kHz; FR 35 Hz-
20 kHz; sens 92 dB SPL/W/m; imp 8 ohms. Black cloth grille. 8 x 40 x 14 in; 40 lb. $4,995

Reference 2001.2 2-Way Speaker
Ported design with 5½-in woofer and 1½-in dome tweeter. Crossover point 3.5 kHz; FR 55 Hz-
20 kHz; sens 87 dB SPL/W/m; imp 8 ohms. Black cloth grille. 7 x 11 x 8½ in; 8 lb. $2,295/pr

JAMO

Jamo Home THX Speaker System
Seven-piece system with two 5½-in One bass-reflex subwoofers, each containing 12-in driver;
two LCR One front/center speakers, each containing two 5-in woofers, two 3-in midranges,
and 1-in tweeter; and two Surround One dipole surround speakers, each containing four 4-
in woofers and two 1-in tweeters. Features THX certification; front-firing reflex subwoofer port.
Gold-plated binding posts for all inputs. Magnetic shielding. Includes brackets for wall
mounting. Power handling 250 W stereo or 200 W surround. FR 30 Hz-200 Hz -4 dB sub, 80
Hz-20 kHz ±2 dB front/center, 100 Hz-20 kHz surround; sens 88 dB SPL/W/m subwoofer,
8 ohms subwoofer. Black ash front/center and subwoofer finishes. Black-ash front/center
and subwoofer finishes: black- or white-ash surround finish. Each subwoofer 17½ x 30 x 16½ in.
Each front/center 17½ x 21½ x 5½ in. Each surround 16½ x 10¼ x 7½ in. $3,995

Concert 8 2-way Speaker
Power handling 120 W long-term; crossover point 2.5 kHz; FR 38 Hz-22 kHz; sens 90 dB
SPL/W/m; imp 4 ohms. Mahogany or cherry veneer finish. 15½ x 9½ x 12 in. $1,290

Model 707i 3-Way Speaker
Bass-reflex design with two 8-in woofers, two 5-in midranges, and 1-in tweeter. Power han-
dling 280 W max, crossover points 150 Hz and 3 kHz; FR 35 Hz-20 kHz; sens 90 dB SPL/W/
m; imp 4 ohms. 10½ x 11½ x 15½ in. $799

Center 200 2-Way Center-Channel Speaker
Bass-reflex design with two 5-in woofers and 1-in dome tweeter. Magnetic shielding; +3-, 0-, -3-
dB treble switch. Power handling 80 W; crossover point 2 kHz; FR 70 Hz-20 kHz; sens 90 dB
SPL/W/m; imp 4 ohms. 22½ x 8½ x 6½ in.$399

Classic 6 2-Way Speaker
Bass-reflex design with two 5½-in woofers and 1-in dome tweeter. Features computer-designed
internal bracing. Power handling 100 W; crossover point 2.5 kHz; FR 40 Hz-20 kHz; sens 90
dB SPL/W/m; imp 4 ohms. 8 x 33 x 11½ in. $350

SPEAKERS
"All Definitive’s New Bipolar Towers Deliver Astounding Sound for Music & Movie Perfection"

The extraordinary new BP30, 10B, 8B and 6B (from $299) now have BP2000 Series technology for dramatically superior sonic performance!

"Truly Outstanding" — Stereo Review

Absolute sonic superiority and unexcelled value have made Definitive the leader in high-performance loudspeakers. We are now pleased to introduce a new series of incredible-sounding bipolar towers which incorporate drivers, pure aluminum dome tweeters, crossovers and cabinet technology developed for our flagship BP2000 Series.

These exquisitely styled, American-made, bipolar (front and rear radiating) systems totally envelop you in a symphony of sonic perfection. They combine lush, spacious sound-staging, lifelike depth-of-field, razor-sharp resolution, pinpoint 3-D imaging, powerful subwoofer-quality bass (to below 20 Hz), high efficiency and ultra-wide dynamic range for unsurpassed reproduction of music and movies in your home.

"Music and Movie Sound was Stunning" — Video Magazine

Combine the BP6B, 8B, 10B or 30 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 Digital AC-3* ready.

Award after Award Confirms Definitive’s Sonic Superiority

- Stereo Review “Dream System”
- Video Magazine Product-of-the-Year
- AudioVideo Speaker-of-the-Year
- CES Design & Engineering Awards
- Sound & Vision Critic’s Choice
- Inner Ear Report Editor’s Choice

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CIRCLE NO. 15 ON READER SERVICE CARD
See our dealer list on page 108
SPKERS

Cornet 70 3-Way Speaker
Bass-reflex design with 2 6½-in woofers, 5½-in midrange, and 1-in dome tweeter. $169

Pro-EX Series
Pro Sub 1000EX Subwoofer
Bass-reflex design with two 15-in woofers. Power handling 300 W; crossover at 150 Hz: FR 35 Hz-150 Hz, sens 96 dB SPL/Weq; imp 8 ohms, 24½ x 34½ x 18½ in; 104 lb. $1,299

Pro 400EX 3-Way Speaker
Bass-reflex design with 12-in woofer, 1-in midrange driver, and 3-in horn tweeter. Power handling 400 W; crossover points 2 and 5 kHz; FR 40 Hz-20 kHz; sens 95 dB SPL/Weq; imp 8 ohms. 19 x 33½ x 13 in; 48 lb. $899

Pro 300EX 3-Way Speaker
Bass-reflex design with 12-in woofer, 1-in midrange driver, and 1-in horn tweeter. Power handling 300 W; crossover points 2 and 5 kHz; FR 42 Hz-20 kHz; sens 94 dB SPL/Weq; imp 8 ohms. 19 x 30 x 13 in; 40 lb. $699

Pro 200EX 2-Way Speaker
Bass-reflex design with 10-in woofer; two 1-in horn tweeters. Power handling 200 W; crossover at 3 kHz; FR 45 Hz-20 kHz; sens 92 dB SPL/Weq; imp 8 ohms. 19 x 13½ x 13 in; 22 lb. $499

JANIS
W1 15-in Driver
15-in driver. Features slot-loaded design with electromagnetically controlled Helmholtz resonator; 18-db/oct crossover. Interphase power amp. Crossover point variable from 90-150 Hz, FR 23-150 Hz. Black vinyl finish. 21½ x 13½ x 16 in; 45 lb. $1,900

JBL
HT Series THX Speaker System
200 W dual-12-in powered subwoofer; 3 satellite speakers; 2 dipole surround speakers. Features THX certification; pure-titanium tweeters; poly-laminate midbass drivers and woofers. Magnetic shielding; Power handling 100 W. Sens 91 dB subwoofer. 87 dB satellites or surrounds. 6 ohms. 15 in; 3 lb. $1,900

SVA2100 2-Way Speaker
Dual 10-in cast frame woofers; proprietary JBL biradial horn tweeter design. Adjustable front spines. Bivisible capable; video-shielded. Power handling 300 W; FR 40 Hz-20 kHz; ±2 dB; sens 92 dB; imp 8 ohms. 22½ x 22 x 18 in; 96 lb. $1,900

SVA1800 2-Way Speaker
Dual 8-in cast frame woofers; proprietary JBL biradial horn tweeter design. Adjustable front spines. Bivisible capable; video-shielded. Power handling 250 W; FR 50 Hz-20 kHz; ±2 dB; sens 92 dB; imp 8 ohms. 22½ x 22 x 18 in; 96 lb. $1,900

SCS120 Simply Cinema Speaker System
150 W dual 8-in bass reflex powered woofer; five 2-way video-shielded speakers with re-cessed wire channels, two 3½-in neodymium midranges, and 3½-in titanium composite dome-tweeter includes wall-mounting brackets for surrounds and center channel. Power handling 120 W; FR 40 Hz-20 kHz complete system. $299

SCS110 Simply Cinema Speaker System
Triple-chamber bandpass subwoofer with two 5½-in woofers; three 2-way video-shielded speakers with 3½-in neodymium midrange drivers, ¾-in titanium composite dome tweeters, and recessed wire channels; two surround speakers with 3½-in neodymium drivers and wall-mounting brackets; shelf stands included for front speakers. Higher-level subwoofer speaker inputs. Power handling 120 W; FR 40 Hz-20 kHz; sens 88 dB; imp 8 ohms. Gray or white finish (center channel available in gray only). Subwoofer 8½ x 14½ x 19 in. Satellite ¾ x 6½ x 4½ in. $1,399

PSW1200 Powered Subwoofer
12-in polymer-laminate driver; 120-W amplifier, line- and speaker-level inputs; outputs for satellites. Variable input gain; phase-reverse switch; auto turn-on/off. Crossover point variable from 90-150 Hz, FR 23-150 Hz. Black vinyl finish. 21¼ x 13½ x 16¼ in; 43 lb. $500

PSS1200. As above, with 10-in driver; Crossover point variable from 90-150 Hz, FR 45-150 Hz. 14 x 9½ x 12½ in; 23 lb. $299

AS-3 2-Way In-Wall Speaker
Flush-mount design with 8-in polypropylene woofer; 1-in titanium tweeter. 3-position high-frequency control switch. Includes mounting brackets. Power handling 60 W; FR 35 Hz-20 kHz; sens 87 dB; imp 8 ohms. Navajo white finish. 15½ x 11½ x 1½ in. $499/pc

CM62 2-Way Speaker
6½-in poly-laminated woofer and 1½-in titanium dome tweeter. Features magnetic shielding and integral wall-mount brackets. Crossover point 3 kHz; FR 45 Hz-20 kHz; sens 89 dB; imp 6 ohms. Black or white finish. 9½ x 15½ x 9½ in; 11 lb. $399/pc

AS-6 2-Way In-Wall Speaker
Flush-mount design with 6½-in polypropylene woofer, 1-in titanium tweeter. Includes versatile retrofit/new construction mounting brackets. Power handling 50 W; FR 40 Hz-20 kHz; sens 89 dB; imp 8 ohms. Navajo white finish. 13 x 7½ in. $399/pc

AS-SUB In-Wall Subwoofer
Dual-voice-coil; 8-in polypropylene woofer. Includes versatile retrofit/new construction mounting brackets. Power handling 120 W; FR 32 Hz-300 kHz; sens 87 dB; imp 8 ohms. Navajo white finish. 11¼ x 11¼ x 1½ in. $249

J M LAB
Daline 3.1 2-Way Speaker
Transmission-line woofer with 5-in Neofelton woofer with 1-in voice coil and 1-in inverted dome tweeter. Features 18-db/oct crossover. Rear port. Power handling 75 W; crossover 3 kHz; FR 40 Hz-23 kHz; sens 89 dB SPL/Weq; imp 8 ohms. Auburn finish; black ash vinyl optional. 6¼ x 3½ x 9¼ in; 37 lb. $1,545/pc

Megate Carat 2-Way Speaker
Bass-reflex design with 7½-in dual-voice-coil poly-Kevlar woofer and 1-in inverted-dome

108 STEREO REVIEW FEBRUARY 1997
Definitive's Subwoofers Guarantee Ultimate Bass In Your Home!

Our award-winning $699 PF 15 subwoofer has a 15" woofer, 200-watt RMS amp and earth-shaking 17 Hz response that will supercharge your system.

"Shook the Concrete Floor" — Stereo Review

When Definitive set out to build the world's finest sounding subwoofers, our goal was the perfect synergy of powerful, earth-shaking bass for home theater and a refined and expressive musicality.

First, we developed PowerField Technology for superior high-power coupling and unexcelled transient detail. Next, we engineered beautiful rock solid monocoque cabinets which house our high-power, high-current amplifiers, fully adjustable electronic crossovers and massive 12", 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.

Ultimate Bass for Your System

Discover the unmatched musical performance and explosive power of Definitive's PowerField subwoofers for yourself. Brent Butterworth of Home Theater called them "Godzilla-esque," and England's Home Cinema Choice raved, "...full and effortless with an astounding low extension; so tight, controlled and room-shaking was this bass!"

Super Subwoofers from $549

Four extraordinary Definitive AC-3® ready powered subs are now available: the PF 1800 (500 watts, 18" at $1599), PF 1500 (250 watts, 15" at $995), PF 15 (200 watts, 15" at $699) and PF 12 (125 watts RMS, 12" at $549). Hear them today!

Definitive Techn®
The Leader in High-Performance Loudspeakers

Visit us at http://www.soundide.com/definitive
tweeter. Features 24 dB-oct crossover; rear-port. Power handling 85 W max; crossover point 3.5 kHz; FR 55 Hz to 23 kHz ± 4 dB; sens 91 dB SPL/W/m; imp 6 ohms. Black ash or walnut veneer finish. 9/4 x 1/5 x 1/10 in; 19 lb. $1,095/pr

Micron Carat 2-Way Bookshelf Speaker Bass-reflex design with 5 1/4-in dual-voice-coil Neofoil woofer and 1-in inverted-dome tweeter. 18-db/oct crossover; rear-port. 4 gold-plated binding posts and banana jacks. Biwiring optional. Power handling 65 W max; crossover point: 3 kHz. FR 60 Hz to 23 kHz ± 4 dB; sens 88.5 dB SPL/W/m. Auburn or black lacquer finish; black ash vinyl optional. 7/4 x 12 x 8 in. $895/pr

JOSEPH AUDIO
RM11wi Reference Standard 2-Way Speaker 6 1/2-in aluminum woofer, 1-in silk-dome tweeter. Features patented infinite-slope crossover with 120-DB/oct slope at 2,000 Hz. Cardas internal wiring. Biwiring/biamp terminals. 8 1/8 x 36 x 10 1/2 in. $1,099/pr

RM7wi 2-Way Bookshelf Speaker 6 1/2-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, and Biwiring/biamp terminals. FR 45-20,000 Hz ± 1 db; sens 86 dB SPL/W/m; imp 8 ohms. 9 x 15 x 12 in; 25 lb. $1,299/pr

JRM ENGINEERING
Model 100 2-Way Center Channel Speaker Vented design with 6 1/2-in woofer with integral ferrofluid-cooled 1-in soft-dome tweeter in Uni-Q assembly. Features twin-port bass loading. Magnetic shielding. Power handling 175 W: FR 70 Hz to 20 kHz ± 3 dB; sens 90 dB SPL/W/m; max 60 W. Imp 6 ohms. Available in red lacquer or cherry finish. 11 1/2 x 9 3/16 x 5 1/2. $1,095/pr

Model 200C 3-Way Center Speaker Two 6 1/2-in bass drivers, 6 1/2-in midrange with integral 1-in coincident soft-dome tweeter in Uni-Q assembly. Includes magnetic shielding. Crossover points 400 Hz and 2.7 kHz. FR 55 Hz to 20 kHz; sens 90 dB SPL/W/m. Video gray finish. 7 x 30 x 6 1/4 in; 24 lb. $1,299/pr

RDM-1 2-Way Bookshelf Speaker Sealed-box design with 6 1/2-in woofer with integral ferrofluid-cooled 1-in soft-dome tweeter in Uni-Q assembly. Gold-plated biwire input terminals. Power handling 125 W. FR 85 Hz to 20 kHz ± 3 dB; sens 90 dB SPL/W/m; imp 6 ohms. Available in red lacquer or cherry finish. 11 7/8 x 9 x 3 5/16. $800/pr

Reference Model Three 4-Way Speaker Two 8-in woofers, 6 1/2-in midrange, 6 1/2-in midrange with integral 1-in silk-dome tweeter in Uni-Q assembly. Features twin coupled-cavity bass-loading with force-canceling rod connecting woofer magnets. Gold-plated biwire/biamp terminals. Crossover points 150, 400 Hz, 3 kHz. FR 40 Hz to 20 kHz ± 3 dB; sens 91 dB SPL/W/m; imp 4 ohms. Santos Rosewood finish. 11 x 45 x 16 in; 90 lb. $3,700/pr


Model 604 2-Way Speaker Vented design with 5 1/4-in midrange, 3 1/2-in midrange with integral fluid-cooled tweeter in Uni-Q assembly. Magnetic shielding. Power handling 100 Hz to 20 kHz; sens 89 dB SPL/W/m. Gray or white finish. 9 7/8 x 6 1/2 x 6 1/2 in; 4 lb. $2,200/pr

Model 85C 2-Way Center Speaker Vented design with 5 1/4-in midrange driver; 3 1/2-in midrange with integral fluid-cooled tweeter in Uni-Q assembly. Magnetic shielding. FR 80 Hz to 20 kHz; sens 89 dB SPL/W/m. Video gray finish. 6 x 17 1/4 x 6 1/2 in; 6 lb. $2,200/pr

KNS-500 Home Theater System Six-speaker system. Features SW-200 powered subwoofer with 8-in woofer, 50 W amp, and adjustable crossover in ported bass-reflex enclosure. LS-200 left/right front speakers, each with 5-in woofer and 1-in soft-dome tweeter; CS-200 center speaker with 5-in woofer, 5-in passive radiator. FR 25 Hz to 150 Hz. Each satellite 5 1/4 x 4 1/4 x 4 1/4 in; power 100 W; gray finish. Each satellite 4 1/4 x 4 1/4 x 4 1/4 in; subwoofer 16 1/4 x 14 1/16 x 14 1/16 in. $3,500

KLF Series 827 3-Way Speaker Vented tuned-port design with 2-in polypropylene woofers, 3-in soft-dome midrange, and 1-in dome tweeter. Gold-plated 5-way binding posts. Power handling 250 W max; crossover points 200 Hz, 400 Hz, and 3 kHz. FR 35 Hz to 20 kHz; sens 87.8 dB SPL/W/m; max 6 ohms. Simulated-oak or black-grain finish. 9 38 x 11/16 in; 47 lb. $550

HTA-7000 Home Theater Speaker System Six-speaker system. Four satellites, each with 3 1/2-in woofers and liquid-cooled 3 1/2-in dome tweeter. Center speaker with four 3 1/2-in woofers and liquid-cooled 3 1/2-in dome tweeter. Center speaker with four 3 1/2-in woofers and liquid-cooled 3 1/2-in dome tweeter. Satellite and center speakers magnetically shielded. Power subwoofer with 10-in woofer, 120 W rms amp, and adjustable crossover. Satellite and center speakers magnetically shielded. Overall system FR 25 Hz to 20 kHz; max 8 ohms; power 100 W; black finish. Each satellite 4 1/2 x 3 1/2 x 5 in; center 12 1/2 x 4 1/4 x 4 1/4 in; subwoofer 16 1/4 x 14 1/4 x 14 1/4 in. $600


SW-800 Subwoofer System Two towers, each containing five 10-in drivers. Features onboard active crossover; proprietary speaker-control circuit; variable crossover point and slopes. $3,995

SW-800 Mini System. As above, with three 10-in drivers in each tower. $2,995

KINERGETICS
PLATINUM HOME THEATER SYSTEM Six-speaker system. Four satellites, each with three 5-in woofers and liquid-cooled 3-in dome tweeter. Center speaker with four 3-in woofers and liquid-cooled 3-in dome tweeter. Center speaker with four 3-in woofers and liquid-cooled 3-in dome tweeter. Satellite and center speakers magnetically shielded. Power subwoofer with 10-in woofer, 120 W rms amp, and adjustable crossover. Satellite and center speakers magnetically shielded. Overall system FR 25 Hz to 20 kHz; max 8 ohms; power 100 W; gray finish. Each satellite 5 1/4 x 4 1/4 x 4 1/4 in; center 19 1/2 x 5 x 5 in; subwoofer 16 1/4 x 14 1/4 x 14 1/4 in. $700

HFA-9900 Home Theater Speaker System Six-speaker system. Four satellites, each with 3 1/2-in woofers and liquid-cooled 3 1/2-in dome tweeter. Center speaker with two 3 1/2-in woofers and liquid-cooled 3 1/2-in dome tweeter. Satellite and center speakers magnetically shielded. Power subwoofer with 10-in woofer. 120 W rms amp, and adjustable crossover. Overall system FR 25 Hz to 20 kHz; max 8 ohms; power 100 W; for front left/right and center, 60 W rear, black finish. Each satellite 4 1/2 x 3 1/2 x 5 in; center 12 1/2 x 4 1/4 x 4 1/4 in; subwoofer 16 1/4 x 14 1/4 x 14 1/4 in. $600

STEREO REVIEW FEBRUARY 1997
IT'S A 125 DECIBEL ALARM CLOCK AND IT'S RINGING OUT HIP HOP AND GRUNGE AND IT'S SHAKING YOU AND PLEADING WITH YOU THAT IT'S TIME TO GET UP AND DANCE Behold the Cerwin-Vega Woofer. It can wake up your spirit, wake up your passion and like clockwork, wake up the neighbors. High efficiency, high power handling and string-stretching, kickdrum-pounding low bass. You can hear Cerwin-Vega speakers right now at the best audio retailers. And always, at the best parties and concerts.

CERWIN-VEGA! Turn it up.
Bass-reflex design with 15-in woofer and liquid-cooled 5%-in dome tweeter. Center speaker with two 3%-in woofers and liquid-cooled 5%-in dome tweeter. Satellite and center speakers magnetically shielded. Power handling 75 W; FR 75 Hz -20 kHz ±3 dB, imp 8 ohms; 12 x 44 x 12 in; 110 lb $524,500/pr

**KLIPTSC**

Klipschorn 3-Way Speaker

Infinite-baffle design with two 6%-in woofers and 1-inch horn tweeter. Power handling 100 W; crossover point 2.4 kHz. FR 65 Hz -20 kHz ±3 dB, imp 95 dB SPL/W/m; imp 8 ohms. $500/pr

**LIMK**

Keltik 3-Way Speaker

Closed-back design with rear-firing 8-in bass woofer. 6-in midrange, and 1-room air dome tweeter. Features trapezoidal cabinet; contoured ports; tweeter subenclosure; internal cabinet bracing; magnetic shielding. Biwire/biamp terminals. Full-length grille optional. FR 20 Hz -20 kHz ±3 dB, sens 90 dB SPL/W/m. Black-ash, walnut, or cherry finish. $1,595/pr

**LINN**

Keltik 3-Way Speaker

Dual-port designed with rear-firing 8-in bass woofer. 6-in midrange, and 1-room air dome tweeter. Features trapezoidal cabinet; contoured ports; tweeter subenclosure; internal cabinet bracing; magnetic shielding. Biwire/biamp terminals. Full-length grille optional. FR 20 Hz -20 kHz ±3 dB, sens 90 dB SPL/W/m. Black-ash, walnut, or cherry finish. $1,595/pr

**MAGNEPAN**

The following models use planar-magnetic woofer and midrange drive units and are available.
STYLOS Electrostatic Speaker
6 1/2-in extended-throw cone woofer in sealed Stylos Electrostatic Speaker.

D1000 S Powered Subwoofer
Bass-reflex design with 10-in treated-fiber driver; 100-W amp. Features 24-bit/96kHz variable low-pass filter, overload protection, computer-tuned enclosure. Line- and speaker-level inputs. Crossover point variable from 50-150 Hz; FR 23-150 Hz. High-gloss black finish. $750

HT Series
The following are THX-certified.

HTF 2-Way In-Wall THX Surround Speaker
Dipolar design with two 5-in woofers and two 1-in dome tweeters. Features angled baffles. Designed to mount flush in a wall. Power handling 150 W; crossover point 1.5 kHz. FR 85 Hz-12 kHz; imp 4 ohms. Textured black with white paintable grille. 15 1/2 x 15 1/2 in; mounting depth 4 in. $2,000/pr

HT3W. On-wall version, depth 6 in. $2,000/pr

HT2 THX Subwoofer
Vented design with two 12-in downward-firing drivers. Power handling 600 W; FR 42 Hz-22 kHz; imp 4 ohms. Walnut or black-ash finish. 30 x 20 x 20 in; 91 lb. $1,750

HT1 2-Way THX Speaker
Two 8-in woofers and three 1-in aluminum-dome tweeters. Features rotating tweeter panel. Power handling 400 W; crossover points 500 Hz and 1.4 kHz; FR 55 Hz-22 kHz; imp 4 ohms. Walnut or black-ash finish. 15 1/2 x 22 1/2 x 10 1/2 in; 42 lb. $1,100

HT4 2-Way THX Center-Channel Speaker
Two 6 1/2-in woofers and three 1-in aluminum-dome tweeters. Power handling 200 W; crossover point 1.25 kHz. FR 60 Hz-22 kHz; imp 3 ohms. Black-ash finish. 21 x 8 x 10 1/2 in; 50 lb. $900/pr

DCS5000 3-Way Digital Powered Speaker
Bass-reflex design with 6 1/2-in woofer; 6 1/2-in midrange; 1 1/2-in horn-loaded tweeter, and built-in digital signal processor; 3 amps each rated at 75 W. Features digital crossover with Motorola DSP chips; 18-bit bitstream signal-delta D/A converter. 2 coaxial digital inputs. FR 35-20 kHz; sens 108 dB SPL/W/m; system status display; remote control with bass, tilt, axis, volume, balance, and phase controls. Rosewood finish. 8 3/4 x 3 3/4 x 11 1/4 in.; $5,645/pr. Black finish. $5,395/pr

DS5000CHC. Horizontally oriented center-channel version of above. FR 42 Hz-20 kHz; x 7/16 x 10 in. $2,895

A500 3-Way Speaker
Sealed design with 6-in woofer; 6-in midrange, and 1 1/2-in horn-loaded tweeter. FR 45 Hz-20 kHz; sens 90 dB SPL/W/m; imp 8 ohms. Rosewood finish. 7/32 x 3 5/2 x 11 1/4 in. $1,959/pr

MISSION M-Time Home Theater System
House theater system built into an enclosure/TV platform housing. Features powered subwoofers with two 6-in drivers and adjustable 30-150 Hz crossover. Powered center-channel speaker with two 4 3/4-in woofers and 1-in woofer; A/V preamp with Dolby Pro Logic decoder; AM/FM tuner; front-surround-channel amps. Magnetic shielding; component storage behind smoked-glass doors; system remote control and basic RF remote control for second-zone application. Power; 100 W x 3 for front (including integral center speaker); 40 W x 2 for surround or remote-area speakers (not included); 60 W x 2 for integral subwoofers. Dark gray with black-antigrilles. 28 x 19 x 16 in; 85 lb. $3,995

Mission Freedom 754 3-Way Speaker
Infinite-baffle design with 8-in polypropylene woofer; 6 1/2-in Aerogel-membrane midrange, and ferrofluid-cooled 1-in silk-dome tweeter. MDF enclosure. Gold-plated 5-way biwire/biamp binding posts. Crossover points 110 Hz and 3 kHz. FR 55 Hz-20,000 ±1.5 dB; sens 90 dB SPL/W/m. Rosewood, primavera wood, or black ash finish. 42 3/8 x 8 3/4 x 12 1/4 in. $3,000/pr

Freedom 751 2-Way Bookshelf Speaker
Reflex-loaded design with 5 3/4-in polypropylene woofer and 1-in dome tweeter. HDG (Inverted Driver Geometry); injection-molded membrane. MDF enclosure. Gold-plated 5-way biwire/biamp binding posts.
Crossover point 3.2 kHz; FR 70 Hz - 20 kHz ±2 dB; sens 89 dB SPL/W/m. Available in rosewood, primavera wood, or black-ash finish. 13 x 7 x 11 in. $800/pr

Mission Freedom 75C 2-Way Center Speaker
Reflex-loaded design with two 5¼-in mineral-loaded polypropylene woofers and 1½-in tweeter. MDF enclosure. Gold 5-way binding posts. Magnetic shielding. Crossover point 1.9 kHz; FR 70 Hz - 20 kHz ±1.5 dB; sens 91 dB SPL/W/m. Rosewood, primavera wood, or black-ash finish. 6½ x 20⅞ x 8 in. $600

Model 731 2-Way Bookshelf Speaker
Reflex-loaded design with 5¼-in treated paper-cone woofers and ferrofluid-cooled 1½-in composite-dome tweeter. Injection-molded Mica-loaded polypropylene baffles; IDG (Inverted Driver Geometry); high-density particleboard-wrap enclosure; polyester-fiber damping. 5-way binding posts. Crossover point 3.1 kHz; FR 75 Hz - 20 kHz ±2.5 dB; sens 89 dB; imp 8 ohms. Black-ash finish. 12½ x 7 x 8 in. $249/pr

MONITOR AUDIO
Model 702PMC 2-Way Speaker
Rear port, bass-reflex design with 6¼-in cereloy cone woofer and 1-inch gold-anodized dome tweeter. MDF cabinet. FR 33 Hz - 30 kHz ±3 dB; sens 89 dB; imp 8 ohms. Black oak or rose mahogany finish. 8 x 16 x 9¾ in; 40 lb. $1,499/pr

MA303 2-Way Speaker

MA301 2-Way Bookshelf Speaker

CC300 2-Way Center-Channel Speaker
Front port, bass-reflex design with two 5¼-in polypropylene woofers and ¾-in gold-anodized dome tweeter. Features MDF cabinet. Power handling 200 W max; FR 40 Hz - 24 kHz ±3 dB; sens 89 dB SPL/W/m; imp 6 ohms. Black ash or rosewood finish. 19⅞ x 6½ x 8 in; 16 lb. $449/pr

MORDAUNT-SHORT
T2000 Powered Subwoofer
Two direct-radiating woofers with high-power 1-inch voice coils; 100-W amp. Includes 5-way binding posts; RCA inputs and outputs. Power handling 100 W; FR 20-250 Hz. Black ash finish. 9½ x 24½ x 18¾ in; 40 lb. $999

MS30 2-Way Bookshelf Speaker
8-inch woofer and 1-inch aluminum dome tweeter. Features polypropylene-capacitor filter; particleboard enclosure; injection-molded mica-loaded-resin front and rear baffles. Gold-plated 5-way biwire/biamp binding posts. Power handling 100 W; FR 50 Hz-20 kHz; sens 90 dB SPL/W/m; imp 8 ohms. Black ash or rosewood finish. 9¾ x 16¾ x 11 in. $499/pr

MS10. As above, 5¼-inch woofer. Not biwire capable. Power handling 60 W; FR 60 Hz-20 kHz; sens 88 dB; 7¾ x 12 x 8⅜ in. $299/pr

T1000 3-Way Center-Channel Speaker
Two 4½-inch woofers with high-power 1-inch voice coils; 100-W amp. Includes 5-way binding posts; RCA inputs and outputs. Power handling 100 W; FR 20-250 Hz. Black ash finish. 9½ x 24½ x 18¾ in; 40 lb. $999

$1,576* gets you this stunning home theater system consisting of:

- Mini-Mk3, CC-300, ADP-350, and PS-1000.
- Spectacular performance from Paradigm... the number-one choice for critical listeners!

Paradigm's state-of-the-art R&D and superior component technology produces speakers that offer the ultimate in high performance sound for both music and home theater. And, when it comes to value, Paradigm is second to none! Visit your nearest AUTHORIZED PARADIGM DEALER and listen to any of these sensational systems today!
### SPEAKERS

**MTX**

**PS15 Powered Subwoofer**
Acoustic-suspension design with 15-in down-ward-firing driver; amp rated at 200 W. Speaker and line-level inputs; 6-dB/oct high-pass speaker-level output; 12-dB/oct line-level output. Features 24-dB/oc low-pass outputs. Fea-12-24-dB/oct crossover slope. Magnetic shielding; Dynamic Excursion and EQ controls; auto on; remote control. Crossover point variable from 50-150 Hz. 17 x 17/4 x 19/2 in. $499

**PS13 Powered Subwoofer**
Bass-reflex design with 12-in down-ward-firing driver; amp rated at 100 W. Speaker and line-level inputs: 6-dB/oc high-pass outputs. Features 12-dB/oct crossover slope. Magnetic shielding; electronic EQ controls; auto on; remote control. Crossover point variable from 40-150 Hz. 16 x 16/2 x 18 in. $499

**Model 820 2-Way In-Wall Speaker**
8-in polypropylene woofer and 1-in soft-dome tweeter. Power handling 50 W rms; FR 40 Hz-22 kHz; sens 91 dB SPL/W/m; imp 4 ohms. 10 x 14 x 3 3/4 in. $300/pr

**AAL25SBW 2-Way Center-Channel Speaker**
Two 5/4-in woofers, 1/2-in poly-carbonate-dome tweeter. Magnetic Shielding. Power handling 50 W rms; FR 100 Hz-20 kHz; imp 8 ohms. 16 x 7 3/4 x 7 in. $150/pr

**Model 600 2-Way In-Wall Speaker**
Coaxial 6 1/2-in polypropylene woofer and poly-carbonate-dome tweeter. Power handling 35 W rms; FR 63 Hz-20 kHz; sens 88 dB SPL/W/m; imp 8 ohms. 8 3/4 x 8 3/4 x 2 3/4 in. $150/pr

**MP420/MP42W 2-Way Speaker**
Two 4-in polypropylene woofers and 1/2-in balanced-dome tweeter. Weather-resistant design. Magnetic Shielding. Includes wall mounting bracket. Power handling 50 W rms; FR 110 Hz-20 kHz; imp 8 ohms. 4 3/4 x 12 3/8 in. $69

**NAIM**

**Credo 2-Way Speaker**
8-in woofer; 1 1/4-in dome tweeter. Two-box design for driver decoupling. Power handling 90 W; FR 35 Hz-20 kHz ±3 dB; sens 89 dB SPL/W/m; imp 6 ohms. Rosewood finish; glass and mineral-filled-polypropylene cabinet. Inverted gold-plated 5-way binding posts. Power handling 75 W max; FR 110 Hz-12 kHz ±5 dB; sens 89 dB SPL/W/m; imp 8 ohms. Mounting depth 2 3/8 in. $1,000/pr

**Model 5 2-Way Speaker**
Sealed design with side-fire 10-in polypropylene woofer, 2 1/8-in polypropylene midranges and ferrofluid-cooled 1-in soft-dome tweeter. Magnetic shielding on top section. Power handling 250 W max; FR 25 Hz-21 kHz ±3 dB; imp 8 ohms. High-pass black laminate finish; 7 1/2 x 18 1/2 in. $1,750/pr

**NHT**

**VT-2.3-Way Speaker**
Vented design with side-firing 10-in polypropylene woofer, 2 1/3-in polypropylene midranges and ferrofluid-cooled 1-in soft-dome tweeter. Magnetic shielding on top section. Power handling 250 W max; FR 25 Hz-21 kHz ±3 dB; imp 8 ohms. High-pass black laminate finish; 7 1/2 x 18 1/2 in. $1,300/pr

**VT-1.2 3-Way Speaker**
Vented design with side-firing 8-in subwoofer, 2 1/4-in midranges, and ferrofluid-cooled 1-in soft-dome tweeter. Magnetic shielding on top section. Power handling 200 W max; FR 33 Hz-21 kHz ±3 dB; imp 8 ohms. High-pass black laminate finish; 5 3/8 x 13 1/2 in. $1,100/pr

**Model 5.1 3-Way Speaker**
Vented design; 8-in woofer; 6 1/2-in polypropylene midrange; ferrofluid-cooled 1-in aluminum-dome tweeter. Power handling 200 W max; FR 29 Hz-25 kHz ±3 dB; imp 8 ohms. High-pass black laminate finish; other finishes available. 7 x 38 1/2 x 15 in; 53 lb.$1,300/pr

**Model 5X Subwoofer**
10-in driver; 12-dB/oct crossover. FR 25-150 Hz ±3 dB; sens 90 dB SPL/W/m; imp 8 ohms. Satin black finish. 18 x 12 x 14 in; 45 lb. $695

**Model 3-Way Speaker**
4 1/2-in poly woofers and 1-in soft-dome tweeter. Features magnetic shielding; 6-dB/oct crossover. FR 55 Hz-20 kHz ±4 dB; sens 90 dB SPL/W/m; imp 8 ohms. White finish. 5 3/4 x 10 x 6 in; 28 lb. $1,195/pr

**Model 3EXS Subwoofer**
10-in driver; 12-dB/oct crossover. FR 25-150 Hz ±3 dB; sens 90 dB SPL/W/m; imp 8 ohms. Satin black finish. 18 x 12 x 14 in; 45 lb. $695

**SUPERONE 2-Way Speaker**
Acoustic-suspension design with 6-in polypropylene woofer and ferrofluid-cooled 1-in aluminum-dome tweeter. Matching stands and mounting brackets available. Power handling 150 W max; FR 57 Hz-25 kHz ±3 dB; sens 86 dB SPL/W/m; imp 8 ohms. High-pass black or white laminate finish. 7 1/2 x 11 1/2 x 8 3/4 in; 10 lb.$175

**SuperZero 2-Way Speaker**
Acoustic-suspension design with 4 1/2-in woofer and ferrofluid-cooled 1-in soft-dome tweeter. Magnetic shielding. Power handling 100 W max; FR 85 Hz-25 kHz ±3 dB; sens 86 dB SPL/W/m; imp 8 ohms. High-gloss black or white laminate or oak veneer finish. 5 3/4 x 9 x 5 in; 6 lb. $1,200

**SUPEROMATIC**
Walsh 300 MK2 Speaker
27 position controls to match listening room. Power handling 300 W; FR 20-20 kHz; sens 87 dB; imp 6 ohms. Oak, walnut, or black wood veneer finish. 18 x 49 x 14 in. $3,995/pr

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**NILES**

**SW-800 In-Wall Powered Subwoofer**
8-in mica-filled polypropylene driver; output amp rated at 100 W. Features molded ABS baffle with structural reinforcement; weather-resistant design. Includes color and texture matched frame and matching in-wall enclosure. FR 35-150 kHz ±3 dB; sens 88 dB SPL/W/m; imp 8 ohms. Mounting depth 3 1/2 in. $1,000/pr

**HD-525 2-Way In-Wall Speaker**
5/8-in x 3-lbf polypropylene tweeter, fluid-cooled 1-in polycarbonate tweeter. Features construction-debris screens; molded ABS baffle with structural reinforcement. Uploud to HD-525. Power handling 60 W max; FR 65 Hz-20 kHz ±3 dB; sens 89 dB SPL/W/m; imp 8 ohms. Mounting depth 2 3/8 in. $840/pr

**OS-1 Outdoor Speaker**
5-in mica-filled polypropylene driver; features weatherproofing; all stainless steel or brass hardware; glass and mineral-filled-polypropylene cabinet. Inverted gold-plated 5-way binding posts. Power handling 75 W max; FR 110 Hz-12 kHz ±5 dB; sens 89 dB SPL/W/m; imp 4 ohms. 7 x 9 x 3 1/4 in. $200/pr

**NSM LOUDSPEAKERS**

**Segue 3-Way Speaker**
Two 4 1/2-in poly woofers and 1-in soft-dome tweeter. Features magnetic shielding; 6-dB/oct crossover. FR 55 Hz-20 kHz ±4 dB; sens 90 dB SPL/W/m; imp 8 ohms. Black finish. 5 7/8 x 10 x 6 in. $1,195/pr

**Model 15EXP Subwoofer**
10-in driver; 12-dB/oct crossover. FR 25-150 Hz ±3 dB; sens 90 dB SPL/W/m; imp 8 ohms. Satin black finish. 18 x 12 x 14 in; 45 lb. $695

**Model 3-Way Speaker**
4 1/2-in poly woofer and 1-in soft-dome tweeter. Features magnetic shielding; 6-dB/oct crossover. FR 55 Hz-20 kHz ±4 dB; sens 90 dB SPL/W/m; imp 8 ohms. White finish. 5 3/4 x 10 x 6 in; 28 lb. $395/pr

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**OEM ACOUSTIC**
Walcho 300 MK2 Speaker
27 position controls to match listening room. Power handling 300 W; FR 20-20 kHz; sens 87 dB; imp 6 ohms. Oak, walnut, or black wood veneer finish. 18 x 49 x 14 in. $3,995/pr

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**COOL-AIR**
Walnut 300 MK2 Speaker
27 position controls to match listening room. Power handling 300 W; FR 20-20 kHz; sens 87 dB; imp 6 ohms. Oak, walnut, or black wood veneer finish. 18 x 49 x 14 in. $3,995/pr
The Spectacular Sound of Paradigm Reference!

“Phenomenal...Highly Recommended!”
- Don Keels, Audio Magazine

“Skin Tingling...Truly Topnotch.”
- Julian Hirsch, Stereo Review

“Outstanding...I Surrender...”
- Greg Pean, Audio Adventure

“Extraordinary...Bravo Paradigm!”
- Andrew Marshall, Audio Ideas Guide

“Stunning...Too Good To Be True!”
- Ernie Fisher, Inner Ear Report

“Among the Best I Have Heard.”
- Kenneth Duke, Sensible Sound

With years of design expertise and a state-of-the-art in-house R&D facility, Paradigm engineers and acousticians set out to build the world’s finest speakers, regardless of cost! The result is Paradigm Reference...electrifying and eminently satisfying high-end speaker systems that bring you closer than ever to the live event!

And, while this stunning performance heightens the sheer enjoyment of music, it is equally important for the best in home theater sound, especially now with the arrival of digital AC-3.

We invite you to visit your nearest Authorized Paradigm Reference Dealer and experience this astonishing new reference standard in music and home theater sound for yourself!
### SPEAKERS

**Walsh 200 MK2 Speaker**
Controlled dispersion from 30° to 180° for stable, Power handling 220 W; FR 25 Hz-20 kHz; mp 6 ohms. Oak, walnut, or black wood veneer cabinet. 16 x 43 x 12 in. $2,995/pr.

**Walsh 100 MK2 Speaker**
Power handling 140 W; FR 29 Hz-12 kHz; mp 6 ohms. Oak, walnut, or black wood veneer finish. 14 x 59 x 10 in. $1,395/pr.

**Ohm G3 Omni Speaker**
Power handling 100 W; FR 29 Hz-12 kHz; mp 87 dB; 6 MP 6 ohms. Black or walnut-veneer finish. 13 x 55 x 11 in. $1,295/pr.

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**ONKYO**

**System 1 THX Home Theater System**

**OPTIMUS BY RADIO SHACK**

**PRO-SW-10P Powered Subwoofer**
Ported design with 10-in driver; 120 W rms into 4 ohms. Features motion sensing to correct deviations from signal; high-pass filter; variable crossover points from 25-200 Hz. Line- and speaker-level inputs. Auto turn-on. FR 25-250 Hz. 13 x 13 x 14 in. $300.

**ST-1500 3-Way Speaker**
Bass-reflex design with 15-in woofer, 6½-in midrange, and 4 x 10-in piezo horn tweeter. Power handling 150 W rms, 300 W max. FR 22 Hz-20 kHz. 36 x 18 x 12 in. $500.

**AXM 20 Powered Wireless Speaker System**
Two 2-way bass-reflex speakers, each with built-in 10-W amp and 900 MHz RF receiver, and transmitter with 150-ft range that plugs into stereo system’s line-out or ¼-in or ½-in headphone jack. Each speaker: on/off switch, fine-tuning, volume, and bass controls. Includes connecting cable and AC adaptors. FR 20 Hz-12 kHz. 8½-in in. $250.

**PRO LX10 2-Way Dipole Speaker**
Ported, 2-way dipole design using 2 polypropylene 7-in woofers, a top-mounted dipole tweeter designed by Lineacum including a gold-plated terminals. Power handling 80 W rms, 160 W max. FR 50 Hz-25 kHz. Removable grilles on top and front. 35 x 9¾ x 11¾ in. $250.

**PRO-SWN-502 Subwoofer/Satellite System**

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**PARADIGM**

**Model 11s-MK3 3-Way Speaker**

**PS-1200 Powered Subwoofer**
12-in woofer; amp rated at 130 W. Includes line- and speaker-level inputs. Variable low-pass crossover from 50-150 Hz; variable phase; auto on/off. FR 2–150 kHz ±2 dB; sens 90 dB SPL/W/m; in 8½ x 10½ x 10¾ in; 25 lb. $1,519.

**ADP-150 2-Way Surround Speaker**
Two 5½-in woofers and two 1½-in polyamide-dome tweeters. Features 12-dB/oct crossover. Power handling 100 W; FR 65 Hz-20 kHz ±2 dB; sens 90 dB SPL/W/m. White or black oak finish. 8½ x 10½ x 6½ in; 12 lb. $249/pr.

**Phantom 2-Way Speaker**
8-in polypropylene woofer with die-cast chassis and 1½-in treated-tissue dome tweeter. 12-dB/oct crossover. Power handling 150 W; FR 40 Hz-20 kHz ±2 dB; sens 90 dB SPL/W/m; in 9¾ x 18½ x 11¾ in; 25 lb. $300/pr.

**CC-300 2-Way Center-Channel Speaker**
Two 6½-in woofers and 1-in treated-tissue dome tweeter, 18-dB/oct crossover. Power handling 175 W; FR 38 Hz-20 kHz ±2 dB; sens 92 dB. Black oak. 22 x 7½ x 15 in; 25 lb. $299/pr.

**ELIPSE/BP 2-Way Bipolar Speaker**
Bipolar design with 2 8-in mica-loaded polymer woofers and two 1-in aluminum-dome tweeters. Features 18-dB/oct crossover. Biwire/biamp terminals. Power handling 300 W; FR 18 Hz-22 kHz ±2 dB; sens 90 dB SPL/W/m. Available in a variety of finishes. 9½ x 50 x 17 in; 95 lb. $1,900/pr.

**SERVO-15 Powered Subwoofer**

**APD-402 2-Way Surround Speaker**

**CC-450 2-Way Center-Channel Speaker**

**LCR-450 2-Way Speaker**
Two 6½-in mica-loaded polymer woofers and 1-in aluminum-dome tweeter. Features die-cast woofer and tweeter chassis; phase-coherent crossovers; MDf enclosure with brassing; 24 dB/oct crossover. Biwire/biamp terminals. Power handling 200 W; FR 45 Hz-22 kHz ±2 dB; sensitivity 90 dB SPL/W/m. 8 x 21 x 11½ in; 25 lb. Available in a variety of finishes. $450.

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**PHASE TECHNOLOGY**
The following feature a 5-year warranty.

**PC-10.5 3-Way Speaker**

**Octave 1.0 Powered Subwoofer**
15-in mineral-filled polypropylene-cone driver; amp rated at 240 W. Servo amp. 24/db/oct selectable active crossover; soft-clipping circuits. High- and low-level inputs; low-level outputs. Level control; phase switch; auto turn-on. Solid cherry or dark oak top. 18 x 21 x 20 in. $999.

**CI-100 3-Way In-Wall Speaker**
6½-in solid-piston woofer with rubber surround, 6½-in kevlar-laminated solid-piston voice coil; passive subwoofer with 8-in dual-coil driver. FR 40 Hz-20 kHz. Black woodburn finish. Satelite 4½ x 8½ x 6½ in; Center 6½ x 12 x 6 in. Subwoofer 10 x 12 x 18½ in. $499.

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**PARASOUND**

**CS-TST-281 2-Way In-Wall Speaker**
8-in woofer, 1-in titanium-dome tweeter. Ferrorfuid damping; 9-element 12-dB/oct crossover. Three-position tweeter-level control; baffle hole for infrared eye. Power handling 100 W; crossover point 2.4 kHz, FR 36 Hz-22 kHz ±3 dB; sens 89 dB; mp 8 ohms. $485/pr.

**CS/T-265A 2-Way In-Wall Speaker**
6½-in woofer, 1-in titanium-dome tweeter. Designed for easy in-wall installation. Ferrorfuid damping; 7-element 12-dB/oct crossover. Three position tweeter-level control; baffle hole for infrared eye. Power handling 75 W rms; crossover point 2.6 kHz, FR 42 Hz-22 kHz ±3 dB; sens 88 dB SPL/W/m; mp 8 ohms. $1,650/pr.

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**Nomad Five 2-Way Outdoor Speaker**
5½-in woofer, 1-in cone tweeter. 12-dB/oct crossover; Power handling 60 W rms; crossover point 2.6 kHz, FR 65 Hz-20 kHz ±3 dB; sens 86 dB SPL/W/m; mp 8 ohms. Black or white finish. $1,215/pr.

**Nomad Five 2-Way Outdoor Speaker**
4-in woofer, 1-in soft-dome tweeter. Features stainless-steel grille and terminals. 12-dB/oct crossover; Power handling 40 W rms; crossover point 3 kHz, FR 75 Hz-18 kHz ±3 dB; sens 86 dB SPL/W/m; mp 8 ohms. Black or white finish. $1,500/pr.
Introducing JBL's Simply Cinema™ Speakers.

It came as no surprise to us when *Stereo Review* gave such enthusiastic praise in their November, 1996 issue on our new, top-of-the-line Simply Cinema™ speaker system. After all, for over 50 years, JBL has been a leader in sound reproduction for home and theater. In fact, today, JBL is found in over 80% of the world's THX theaters.

It's that kind of world-renowned acoustical engineering that enabled JBL to produce superb, high quality sound in a system that fits practically anywhere.

JBL's SCS 120 speaker system comes with five 13 3/4" tall voice-matched satellite speakers. Combined with the 150-watt rafter-shaking powered subwoofer, you'll be amazed at the stunning performance for movies and TV, as well as the extraordinary quality of stereo music listening.

With a review like this, the next step is to hear for yourself what *Stereo Review* is raving about. You just might walk away thinking JBL should stand for Just Better Listening. Not to mention walking away with our Simply Cinema™ speaker system.

Call 1-800-336-4JBL for more information or visit our web site at http://www.jbl.com
woofers/midrange with rubber surround, and 1- in variable axis soft-dome tweeter with ferrofluid cooling. Features UniQ acoustic treatment. Power handling 120 W; FR 38 Hz -22 kHz; imp 8 ohms...........................................$850/pr

Octave Power 12 Powered Subwoofer 12-in fitted-stock cone driver; amp rated at 125 W. Features servo amp; 18-dB/oct variable crossover; 6-db/oct high-pass speaker outputs. Line-level inputs; speaker-level inputs. Phase switch; auto turn-on. Solid cherry or dark oak top. 19 x 10 1/2 x 17 1/2 in.............$600

Model TT 2-Way Speaker Low-distortion design with 8-in polypropylene woofer and ferrofluid-cooled 1-in soft-dome tweeter. Power handling 120 W; FR 40 Hz -20 kHz; sens 90 dB; imp 8 ohms. Black cloth cover with solid dark oak or cherry top and base. 10 x 36 1/2 x 14 1/2 in. $598/pr

PC-3 3-Way Speaker Two 61/2-in RPF solid-piston woofers with rubber surround, ferrofluid-cooled 1 1/2-in soft-dome tweeter. Features UniQ acoustic treatment. Magnetic shielding. Power handling 25 W rms; crossover point 3.5 kHz; FR 60 Hz -21 kHz; sens 88 dB SPL/W/m; imp 8 ohms. 7 x 9 1/2 x 6 3/4 in. $199/pr

PIONEER S-505 Home Theater System Six-speaker system. Features five satellites, each with proprietary Linear Power Response (LPR) 5 1/2-in woofer and 1-in tweeter; passive subwoofer with two LPR 5 1/2-in woofers. Magnetic shielding; satellite mounting brackets for wall/stand. Power handling 160 W max; crossover 3.5 kHz; FR 70 Hz -20 kHz; sens 87 dB SPL/W/m; imp 8 ohms. Subwoofer: 8 x 21 1/4 x 16 1/4 in; 23 lb $950

C5-H505V Home Theater System Five-speaker system. Features two main speakers; each with 12-in woofers. 4 1/2-in midrange and 2 1/2-in tweeter; center speaker with two 6-in woofers and 2 1/2-in tweeter. 2 surround speakers; each with 4-in full-range driver. Magnetic shielding for front speakers and center channel speaker. Power handling 120 W max front. 150 W max center. 75 W max surround; FR 30 Hz -20 kHz; sens 87 dB front; 89 dB center and surround; FR 20-150 Hz; imp 8 ohms front center and surround from $1,099

PMC TBI 2-Way Speaker Acoustic-suspension design with 7-in magnesium-alloy woofer and ferrofluid-cooled 1-in aluminum-alloy phase-shielded tweeter. Features nonresonant double-veneered cabinet. Power handling 150 W system; crossover point 3 kHz; FR 40 Hz -25 kHz; sens 90 dB SPL/W/m; imp 8 ohms. Black or walnut. 7 1/4 x 21 1/2 x 10 1/2 in; 19 lb. ...........................................$1,025/pr

POLK AUDIO Signature Reference Theater Home Theater System Seven-speaker system. Two main satellite speakers; two powered subwoofers; center speaker; two rear surround speakers; and control center. Left/right satellites; with eight 5 1/2-in drivers and 1-in tweeter; magnetic shielding. FR 65 Hz -26 kHz; sens 4 ohms. Center speaker with four 5 1/2-in drivers and 1-in tweeter; magnetically shielded. FR 65 Hz -26 kHz; sens 87 dB SPL/W/m; imp 8 ohms. Power sub and ported cabinet with two 10-in drivers; 300 W amp; magnetically shielded. FR 16-90 Hz (variable). Two LSIs/dipole/bipole rear surround speakers; with two 4 1/2-in woofers and two 1-inch tweeters. Composite-polymer drivers and trilaminate-dome tweeters used throughout. FR 60 Hz -26 kHz; sens 87 dB SPL/W/m. Control center provides crossover, phase and level adjustments for powered subs and SDA imaging enhance- ments. 12 x 28 x 18 in. Subwoofer 14 x 31 1/2 x 22 1/2 in. Center speaker 26 1/2 x 17 1/2 x 6 in. ...........................................$8,999

RM3300 Home Theater System Six-speaker system. Powered subwoofer with 8-in driver and 65-W amplifier. Two satellites; each with 3 1/2-in midrange and 1 1/2-in dome tweeter; center speaker with two 3 1/2-in midrange drivers and 2 1/2-in dome tweeter; powered subwoofer handling 125 W system; FR 19 Hz -22 kHz; sens 89 dB SPL/W/m; imp 8 ohms. Black or white finish. 6 lb. Subwoofer 18 x 12 1/2 x 20 in. Satellite 7 x 4 1/2 x 5 1/2 in; center 4 1/4 x 11 1/4 x 5 1/4 in; ..........................$1,599

RMS 300 Home Theater System Six-speaker system. PoweroWoof with 8-in driver and 65-W amp. Two satellites; each with 3 1/2-in midrange driver and 1 1/2-in dome tweeter; center speaker with two 3 1/2-in midrange drivers and 1 1/2-in dome tweeter; powered subwoofer handling 125 W system; FR 19 Hz -22 kHz; sens 89 dB SPL/W/m; imp 8 ohms. Black or white finish. 57 lb. Satellite 7 x 4 1/2 x 5 1/2 in; center 4 1/4 x 11 1/4 x 5 1/4 in; surround 10 1/4 x 6 1/2 x 7 in; subwoofer 14 1/4 x 10 1/2 x 9 3/4 in..........................................$1,099

RM330 Subwoofer/Satellite System Powered subwoofer with 8-in driver and 65-W amplifier. Two satellites; each with 3 1/2-in midrange driver and 1 1/2-in dome tweeter. Power handling 125 W; FR 30 Hz -22 kHz; sens 89 dB SPL/W/m; imp 8 ohms. Black or maple finish. 46 1/2 x 9 1/4 x 15 1/2 in; 75 lb. .....................................................$1,180

RPS 150 Powered Subwoofer Built-in powered subwoofer with two 8-in composite-polymer drivers and 100-W amp with line- and speaker-level inputs; auto on/off; and volume control; 6 1/2-in composite-polymer midrange, 1-in trilaminate-dome tweeter. Power handling 300 W; FR 20 Hz -26 kHz; sens 89 dB SPL/W/m; imp 8 ohms. Black or maple finish. 46 1/2 x 9 1/4 x 15 1/2 in; 75 lb. .....................................................$1,180

PSW150 Powered Subwoofer 10-in driver; 150-W amp. Switchable phase control; variable crossover-frequency control from 50-150 Hz; line- and speaker-level inputs; speaker-level outputs; auto on/off. Power handling 100 W; FR 40 Hz -25 kHz; sens 89 dB SPL/W/m; imp 8 ohms. Black or white. 40 lb. .....................................................$449/pr

R10 2-Way Surround Speaker 5 1/2-in composite-polymer woofer; two 1-in dome tweeters. Switchable dipolar/bipolar operation. Power handling 100 W; FR 40 Hz -25 kHz; sens 89 dB SPL/W/m; imp 8 ohms. Black or white. 10 x 8 1/2 x 6 3/4 in; 17 lb. .....................................................$449/pr

CS101 2-Way Center-Channel Speaker 4 x 6 woofer and 1 1/2-in dome tweeter. Magnetic shielding. Power handling 100 W; FR 80 Hz -20 kHz; sens 89 dB SPL/W/m; imp 8 ohms. Black finish. 4 1/4 x 19 x 8 in; 7 lb. .....................................................$149

M2 2-Way Speaker 4 1/2-in woofer and 1 1/2-in dome tweeter. Power handling 100 W; FR 70 Hz -22 kHz; sens 89 dB SPL/W/m; imp 8 ohms. Black or white. 10 1/4 x 6 x 7 in; 4 lb. .....................................................$119

R2 2-Way Bookshelf Speaker Ported design with 6 1/2-in woofer and 1-in tweeter. Power handling 100 W max; FR 45 Hz -20 kHz; sens 90 dB SPL/W/m; imp 8 ohms. Black finish. 12 lb. .....................................................$110

PROAC

The following are available in a cherry, mahogany, or black ash finish.

Studio 150 2-Way Speaker Two 8-in magnesium-frame drivers. 1 1/2-in soft-
The most important development in sound reproduction for years.

The Faraday ring may look insignificant. But it’s this tiny component that gives the A Series its huge dynamic range.

By counteracting rising impedance in the voice coil, it allows more power into the tweeter. And with more power going in, you get more power out.

Even the highest frequencies sing out loud and clear, making the A Series the ideal speakers for the faithful reproduction of today’s digital music and film recordings.

The Faraday ring is just one of many small, but vitally important components that make the new A Series so special. And there’s only one place good enough for it. The beautiful box we put it in.


**SPEAKERS**

**PSB**

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<td>Power handling 250 W; crossover points 250 Hz and 2.2 kHz; FR 31-21 kHz ±3 dB; sens 90 dB; imp 4 ohms. High-gloss black finish. 13-1/2 x 4-1/2 x 9 in; 13 lb</td>
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<td>HCM-2 2-Way Bookshelf Speaker</td>
<td>Vented design with 8-in forward-firing woofer, armp rated at 70 W. Features internal WOOFER design; fine-level outputs: link output for another subwoofer; magnetic shielding. FR 38-95 Hz ±3 dB. Black. 13 x 15-1/2 x 13-1/2 in; 22 lb ...</td>
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<td>PSB-800 2-Way Speaker</td>
<td>Bass-reflex design with two 8-in woofers, 1-in dome tweeter. Power handling 150 W; crossovers at 50 Hz, 2 kHz; FR 50-21 kHz ±3 dB; sens 91 dB SPL/W/m; imp 8 ohms. Black or medium-oak finish. 10 x 35-1/2 x 13-3/4 in; 45 lb ...</td>
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<td>HCM-2 2-Way Speaker</td>
<td>Vented design with 4-in woofer and fluid-cooled 1-in tweeter. Features overload protection; magnetic shielding. Power handling 150 W; max crossover point 3.5 kHz; FR 75-20 kHz ±3 dB; sens 89 dB SPL/W/m; imp 8 ohms. Black or white. 6-1/2 x 9 x 6 in; 5 lb ...</td>
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<tr>
<td>Type K/III 2-Way Bookshelf Speaker</td>
<td>Acoustic-suspension design with 8-in woofer and 1-in rear-ported-tweeter tweeter. Power handling 150 W; crossover point 2.7 kHz; FR 36-20 kHz ±2 dB; sens 90 dB SPL/W/m; imp 8 ohms. ...</td>
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</tbody>
</table>

**ROCK SOLID SOUNDS**

<table>
<thead>
<tr>
<th>Model</th>
<th>Description</th>
<th>Specifications</th>
</tr>
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<tbody>
<tr>
<td>Compass 2-Way Speaker</td>
<td>Bass-reflex design with 8-in forward-firing woofer, armp rated at 70 W. Features internal WOOFER design; fine-level outputs: link output for another subwoofer; magnetic shielding. FR 38-95 Hz ±3 dB. Black. 13 x 15-1/2 x 13-1/2 in; 22 lb ...</td>
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<tr>
<td>W441 Add-on speaker for above. Includes AC adaptors</td>
<td>Power handling 150 W max; Crossover points 250 Hz and 2.2 kHz; FR 50-21 kHz ±3 dB; sens 90 dB; imp 4 ohms. High-gloss black finish. 9 x 37-1/4 x 13 in; 39 lb ...</td>
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</tr>
<tr>
<td>Ambient 1-Way Surround Speaker</td>
<td>Quasi-dipole design with two 4-1/2-in woofers and two 1-1/2-in dome tweeters. Power handling 75 W; crossover points 150 Hz and 3 kHz. FR 50-21 kHz ±3 dB; sens 91 dB SPL/W/m; imp 8 ohms. Black or white. 8-1/4 x 8-1/4 x 6-1/4 in; 6 lb ...</td>
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</tr>
<tr>
<td>Type B Minor 3-Way Speaker</td>
<td>Three LCR500's for front left/right, center-channel; two SUR500 rear surrounds; two SU550 subwoofers. $5,593</td>
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</tr>
<tr>
<td>Type C/V 3-Way Speaker</td>
<td>Seven-speaker system. Three LCR500's for front left/right, center-channel; two SUR500 rear surrounds; two SU550 subwoofers. $5,593</td>
<td></td>
</tr>
<tr>
<td>Type E/IV 2-Way Speaker</td>
<td>Bass-reflex design with 8-in woofer, 1-in rear-firing multiple-level metal-laminate doofer tweeter, and ferrofluid-cooled 1-in textile-dome tweeter. Gold-plated biwire/biamp terminals. Power handling 250 W; crossover point 2.7 kHz; FR 36-20 kHz ±2 dB; sens 90 dB SPL/W/m; imp 8 ohms. 105 lb x 39 x 12-1/2 in ...</td>
<td></td>
</tr>
<tr>
<td>Type K/III 2-Way Bookshelf Speaker</td>
<td>Acoustic-suspension design with 8-in woofer and 1-in rear-ported-tweeter tweeter. Power handling 150 W; crossover point 2.7 kHz; FR 36-20 kHz ±2 dB; sens 90 dB SPL/W/m; imp 8 ohms. ...</td>
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</tr>
<tr>
<td>Type AC450 2-Way In-Wall Speaker</td>
<td>Bass-reflex design with 8-in woofer and ferrofluid-cooled 1-in ...</td>
<td></td>
</tr>
</tbody>
</table>
Type M 2-Way Speaker
5-in woofer and 1-inch multiple-metal-laminated dome tweeter. Power handling 125 W; FR 80 Hz-20 kHz ±3 dB; s/n 90 dB SPL/W/m; imp 8 ohms..........................$279

SONANCE
DL 200V Power subwoofer
12-in front-firing woofer, 15-in downward-facing passive radiator; amp rated at 200 W. Dual-level switching between A/V signals. Compression circuit to eliminate clipping. FR 25-140 Hz ±3 dB. 21 x 20 x 20 in..................$999
DL 1000V. As above, 10-in woofer, 12-in passive radiator; amp rated at 125 W. FR 30-140 Hz ±3 dB. 17 x 14 x 12 in.............................$649

D6501 3-Way In-Wall Speaker
8-in polypropylene cone woofer with rubber surround, 2½-in polypropylene cone midrange, pivoting ferrofluid-cooled ½-in cloth-dome tweeter. 4 DIP switches provide various EQ settings. Power handling (100 W max. FR 35-20 kHz; s/n 90 dB; imp 8 ohms. Rectangular frame. Mounting diameter 10 x 16 in. Mounting depth 3 in..............................$899/pr

D5501 3-Way In-Wall Speaker
8-in polypropylene cone woofer with rubber surround, 2½-in polypropylene cone midrange, pivoting ferrofluid-cooled ¼-in polybutylene-dome tweeter. Power handling 100 W max. FR 40-20 kHz; s/n 89 dB; imp 8 ohms. Rectangular frame. Mounting diameter 10 x 16 in. Mounting depth 3 in..............................$699/pr

T2000 2-Way In-Wall Speaker
6½-in polypropylene cone woofer with rubber surround, pivoting ferrofluid-cooled ¾-in polypropylene-dome woofer. Power handling 50 W max. FR 55-20 kHz; s/n 89 dB; imp 8 ohms. Rectangular frame. Mounting diameter 8½ x 12¼ in. Mounting depth 3½ in.................................$275/pr

SONY
SS-M7 3-Way Speaker
Sealed design with 8-in mineral-filled polypropylene woofer. 4½-in mineral-filled polypropylene midrange, and ferrofluid-cooled 1-in fabric-dome tweeter. Features slanted, faceted baffle: 1-in MDF walls; midrange subenclosure; computer-optimized 24-dB/oct crossover; separate high- and low-frequency crossover boards; nonparallel cabinet surfaces. Power handling 200 W crossover points 400 Hz and 4 kHz; FR 47 Hz-20 kHz ±3 dB; s/n 86 dB SPL/W/m; imp 8 ohms. Cherry-wood finish; black available. 15½ x 29½ x 13½ in; 54 lb......$1,400/pr

SS-M3 3-Way Speaker
Sealed design with 6½-in mineral-filled polypropylene woofer and ferrofluid-cooled 1-inch fabric-dome tweeter. Faceted, slanted baffle frame: 1-½ MDF walls with bracing; computer-optimized 24-dB/oct crossover; nonparallel cabinet surfaces. Speaker stands optional. Power handling 120 W; crossover point 2 kHz; FR 70 Hz-20 kHz ±3 dB; s/n 85 dB SPL/W/m; 8 ohms. Cherry-wood veneer finish; black available. 11½ x 18½ x 13½ in; 29 lb.$900/pr

SA-VA35 Powered Home Theater Speaker System
Two combination subwoofer/front/center speakers, each with 6½-in woofer, 5½-in titanium-dome driver, and two 2-in tweeters; two separate surround speakers, each with 4-in driver. Features 7-channel amplification and Dolby Pro Logic decoder built into left front speaker. Amp rated 27 W (subwoofer) + 25 x 2 (front tweeters) + 26 x 2 (center surround channels). 2 line-level inputs and outputs; center-channel output. Magnetic shielding; Hall and Simultaneous surround modes; test-tone generator; variable delay time, level-controls; bass and treble controls; switchable bass boost; mute switch; auto turn-on/off with TV; remote control. Each main speaker 7½ x 4½ x 11 in......$700

SS-AV5 2-Way Speaker
Bass-reflex design with 6½-in woofers and 1-inch dome tweeter. Magnetic shielding. Power handling: 130 W; FR 30-120 kHz; s/n 91 dB SPL/W/m; imp 8 ohms. Gray, 8½ x 4½ x 11 in; 32 lb...........................$400/pr

SS-AV33 2-Way Bookshelf Speaker
Bass-reflex design with 2½-in woofers and 1-inch dome tweeter. Magnetic shielding. Power handling 120 W; FR 45 Hz-20 kHz; imp 8 ohms. Gray. 8 x 17 x 11 in; 17 lb......................$300/pr

SS-AV3 2-Way Center-Channel Speaker
Sealed design with 4½-in titanium-dome tweeter. Compression circuit to eliminate clipping. FR 25-140 Hz ±3 dB. 21 x 20 x 20 in..................$999

SOTA
Time Domain Series
The following feature a Kevlar drivers, hand-assembled crossovers, and copper binding posts soldered directly to the crossover. Common specs include power handling 200 W, sensitivity 89 dB SPL/W/m, and impedance 8 ohms. Each is available in a light-, dark-, or black-oak finish.

Model 3-Way Speaker
8-in woofer, 7-inch midrange, 1-inch inverted-dome tweeter. Subenclosure for woofer. FR 37 Hz-22 kHz ±3 dB. 14 x 40 x 16 in, 75 lb............$3,495/pr

Panorama 2-Way Bookshelf Speaker
7-inch dual-voice-coil woofer, 1-inch inverted-dome tweeter. ¼-inch-thick wood midrange/tweeter enclosure. FR 58 Hz-22 kHz ±3 dB. 12 x 16½ x 12 in..........................$2,495/pr

Model 1 2-Way Speaker
Ported design with 7-inch dual-voice-coil woofer and 1-inch inverted-dome tweeter. Features crossovers midrange. FR 50 Hz-22 kHz ±3 dB. 12 x 32 x 16 in, 55 lb..............$2,195/pr

SOUND DYNAMICS
TH1-BPL 2-Way Surround Speaker
Sealed design with two 5½-inch polypropylene woofers and two ferrofluid-cooled ½-inch polypropylene flared-dome tweeters. Features bipo- lar radiation pattern. Includes magnetic shielding. Power handling 125 W FR 60 Hz-20 kHz; s/n 89 dB SPL/W/m; imp 8 ohms. Black or white. 3 lb...........................$730/pr

Cinesat 2-Way Satellite Speaker
Acoustic-suspension design with 4½-inch polypropylene woofer and 1½-inch titanium-polypropylene damped-dome tweeter. Power handling 125 W (subwoofer) crossover point 2.5 kHz; FR 140 Hz-22 kHz ±3 dB; s/n 86 dB SPL/W/m; imp 6 ohms. 8 x 5 x 5 in; 5 lb..................$300/pr

THC-1 2-Way Center-Channel Speaker
Dual-vented QBD design with two 4½-inch poly- propylene woofers and ½-inch titanium-dome tweeter. Magnetic shielding. Power handling 100 W; FR 60 Hz-20 kHz; s/n 89 dB SPL/W/m; imp 8 ohms. Black finish. 9 x 9 x 10 in; 13 lb..............................................$200

Cinesat Subwoofer
Fourth-order vented handpass design with 6½-in driver. Power handling 125 W rms; crossover at 140 Hz FR 50-140 Hz ±3 dB; s/n 86 dB SPL/W/m; imp 4 ohms. Black. 7 x 13 x 17 in......$220

SOUND LAB
DynaStat Electrostatic Speaker
Hybrid design with 10-in cone woofer and electrostatic tweeter. Features 90° horizontal dispersion. Woofer-level control; brilliance adjustment. Crossover point 250 Hz; FR 27-22 kHz ±3 dB; s/n 88 dB SPL/W/m; imp 8 ohms. 17 x 72 x 3 in; 78 lb..................$3,390/pr

Quantum Electrostatic Hybrid Speaker
Hybrid design with 8-in cone woofer and electrostatic tweeter. Features 90° horizontal dispersion; woofer-level control; brilliance adjustment. Includes 3-band EQ. Crossover at 250 Hz; FR 38 Hz-22 kHz ±3 dB; s/n 88 dB SPL/W/m; imp 8 ohms. 14 x 53 x 3 in; 53 lb..............$2,250/pr

SOUNDWAVE
The following have gold-plated binding posts.

VR-15 2-Way Speaker
Two 6½-in woofers. Liquid-cooled 1-in soft-dome tweeter. Trapezoidal enclosure. Power handling 150 W; crossover point 2 kHz; FR 45 Hz-20 kHz ±3 dB; s/n 91 dB SPL/W/m; imp 5 ohms. High gloss, black acrylic top. 10 x 35 x 11 in; 37 lb..........................$890/pr

Dialog II 2-Way Center-Channel Speaker
8-in woofer with coaxially mounted ferrofluidcooled 1½-in soft-dome tweeter. Features pentag- onal enclosure. Magnetic shielding. Power handling 200 W; crossover point 2.5 kHz; FR 59 Hz-20 kHz ±3 dB; s/n 88 dB SPL/W/m; imp 8 ohms. Gloss black acrylic top. 21 x 9 x 11 in; 30 lb.............................$550

Metronome 2-Way Bookshelf Speaker
6½-in woofer and ferrofluid-cooled 1-in soft-dome tweeter. Features slotted baffle and trapezoidal enclosure. Power handling 100 W; crossover over 2.5 kHz; FR 65 Hz-20 kHz ±3 dB; s/n 88 dB SPL/W/m; imp 6 ohms. Gloss black acrylic top. 10 x 13 x 10 in; 16 lb...........................$550/pr

SPEAKERLAB
SL-7 4-Way Speaker
Bass-reflex design with 12-in subwoofer, 10-in woofer. 6½-in midrange, and 1-in polydome tweeter. Crossovers 180, 350, and 5 kHz. FR 25 Hz-21 kHz; s/n 94 dB, imp 4 ohms. Red oak veneer. 14 x 38½ x 16 in; 62 lb.............................$799/pr Kit version..........................$799

SL-C 2-Way Center-Channel Speaker
Two 6½-in woofers, fluid-cooled ¾-in polypropylene-dome tweeter. Magnetic shielding. Crossover point 2.5 kHz; FR 42 Hz-21 kHz; s/n 90 dB SPL/W/m; imp 4 ohms. Red oak veneer. 8½ x 23½ x 10¼ x 12½ in; 25 lb.....................................$279 Kit version..........................$239

SL-2 2-Way Bookshelf Speaker
5¼-in woofer and ¾-in polydome tweeter.
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<tr>
<th>SPEAKERS</th>
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<tr>
<td><strong>SPEAKERS</strong></td>
<td><strong>DESCRIPTION</strong></td>
</tr>
<tr>
<td><strong>D80 3-Way Speaker</strong></td>
<td>Coupled reflex, dual-enclosure design. Power handling 300 W max; FR 40 Hz-30 kHz; sensitivity 94 dB SPL/W/m; impedance 6 ohms. 36 x 11 x 10 in; 4 lb</td>
</tr>
<tr>
<td><strong>D70 3-Way Speaker</strong></td>
<td>Sealed design with 8-in woofer and 8-in dual-concentric driver. Power handling 300 W max; FR 45 Hz-30 kHz; sens 93 dB SPL/W/m; imp 6 ohms. 32 x 11 x 10 in; 37 lb</td>
</tr>
<tr>
<td><strong>D59 2-Way Speaker</strong></td>
<td>8-in dual-concentric driver. Power handling 250 W max; FR 40 Hz-30 kHz; sens 92 dB SPL/W/m; imp 8 ohms. 32 x 11 x 9 in; 32 lb</td>
</tr>
<tr>
<td><strong>D6C 2-Way Center-Channel Speaker</strong></td>
<td>6 1/2-in driver with concentric 1-in tweeter. Features magnetic shielding to 2 gauss. Power handling 200 W max; FR 60 Hz-30 kHz; sens 91 dB, imp 8 ohms. 11 x 9 x 4 1/2 in; 18 lb</td>
</tr>
<tr>
<td><strong>D5R-ICT 2-Way Surround Speaker</strong></td>
<td>5-in woofer and 1-in tweeter. Features wall mounting brackets. Power handling 100 W FR 100 Hz-20 kHz; sens 91 dB SPL/W/m; imp 8 ohms. 15 x 11 x 14 in; 7 lb</td>
</tr>
<tr>
<td><strong>D TL Studio 1 M 2-Way Speaker</strong></td>
<td>Transmission-line design with 6 1/2-in black anodized-aluminum woofer and 1-in anodized-aluminum-dome tweeter. Features 4th-order 2-way crossover. Power handling 120 W; crossover 2 kHz; FR 28 Hz-20 kHz; sens 86 dB SPL/W/m; imp 8 ohms. Black ash or rosewood finish. 9 x 30 x 13 in</td>
</tr>
<tr>
<td><strong>T-Line 3-Way Speaker</strong></td>
<td>Reflex transmission-line design with 6 1/2-in polypropylene-cone woofer and 1-in anodized-aluminum-dome tweeter. Features second-order 2-way crossover. Biwire capable. Power handling 150 W; FR 30 Hz-20 kHz; imp 8 ohms. Black ash or rosewood finish. 13 x 7 x 8 1/2 in; 12 lb</td>
</tr>
<tr>
<td><strong>BK-TX50 Home THX Speaker System</strong></td>
<td>2 front speakers and center speaker, each with two 5 1/2-in woofers, 2 3/4-in midranges, and 1-in tweeter; 2 powered subwoofers each with 8-in woofer and 10-in passive radiator; 2 surround speakers, each with 5 1/2-in woofer and 2 dipole-configured 3/4-in full-range drivers. Each subwoofer amp rated at 100 W into 4 ohms. Power handling 250 W front and center, 120 W surround, FR 40 Hz-25 kHz front, center, and surround, 15-400 Hz sub; imp 6 ohms</td>
</tr>
<tr>
<td><strong>SB-A560 Power Subwoofer</strong></td>
<td>Kelton-type design with 6 1/2-in driver; amp rated at 100 W into 8 ohms from 20-200 Hz with overload indicator; volume control. Power handling 200 W; crossover point selectable at 50 and 200 Hz; FR 32-200 Hz; imp 8 ohms. 17 1/2 x 11 x 13 in; 28 lb</td>
</tr>
<tr>
<td><strong>TANNOY</strong></td>
<td>True Subwoofer Powered Subwoofer Two 8-in drivers; amp rated at 2,700 W. Line- and speaker-level inputs. crossover point selectable at 60 Hz and 200 Hz; FR 32-200 Hz; imp 6 ohms. 36 x 10 in; 50 lb</td>
</tr>
<tr>
<td><strong>VADDERSTEEN</strong></td>
<td>3 1/2-Way Center-Channel Speaker Coaxial design with 6 1/2-in poly woofer and 1-in critically damped fabric-dome tweeter. Features 6 1/2-in magnetic crossover. Symmetry switch to compensate for boundary effects. Power handling 200 W; crossover point 3 5 kHz; FR 150 Hz; 21 kHz; sens 86 dB SPL/W/m; imp 8 ohms. 12 1/2 x 9 1/4 x 10 1/4 in; 29 lb</td>
</tr>
<tr>
<td><strong>VELODYNE</strong></td>
<td>F-1800R II Powered Subwoofer Servo design with 18-in woofer; 600-W amp. Low-pass filter adjustable from 40-120 Hz; 80-100 Hz high-pass filter. Line- and speaker-level input and output. Direction and phase control. Remote control. FR 15-120 Hz ±3 dB</td>
</tr>
<tr>
<td><strong>F-1500R II Powered Subwoofer</strong></td>
<td>Servo design with 15-in woofer; 250-W amp. Low-pass filter adjustable from 40-120 Hz, high-pass filter at 85 Hz. Line- and speaker-level input and output. Remote control. FR 20-120 Hz ±3 dB</td>
</tr>
<tr>
<td><strong>VA-1215X Powered Subwoofer</strong></td>
<td>12-in driver and 15-in passive radiator; 250-W amp. Low-pass filter adjustable from 40-120 Hz. Line- and speaker-level inputs and outputs. Crossover bypass; auto turn-on/off. FR 22-120 Hz ±3 dB</td>
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</table>
LE - 2-Way Speaker
Sealed design. 6-in aluminum woofer, 1-in aluminum tweeter. FR 80 Hz-20 kHz ±3 dB ...$399

VMPs
VMPs FF-3 4-Way Speaker
Three 12-in woven-carbon-fiber woofers in focused-field array. Two 6-in planar midranges, two 1-in dome tweeters, and 2-in ribbon super-tweeter. 68 x 14½ x 18 in; 350 lb ...$6,800/pr
VMPs FF-3 Special Edition
As above, 10-in woofers. 63 x 13½ x 18 in; 300 lb ...$4,400/pr

Super Tower/R Special Edition 4-Way Speaker
Two 15-in and 10-in woven-carbon-fiber woofers, two 5-in DynaRip planar midranges, two Focal 1-in dome tweeters, and 2-in ribbon super-tweeter. Biwiring/hiamplification terminals. 100 lb ...$3,400/pr Kit version ...$2,800/pr

Tower II Special Edition 4-Way Speaker
Three 12-in woven-carbon-fiber woofers, 5-in cone midrange, Focal 1-in dome tweeter, and 2-in ribbon super tweeter. 15 x 45 x 16 in; 105 lb ...$1,876/pr Kit version ...$1,476/pr

MiniTower IIa 3-Way Speaker
Two 10-in woven-carbon-fiber woofers, 5-in polycone midrange, two 1-in dome tweeters, and piezo or ribbon super tweeter. Light or dark oak or satin black finish. 12 x 35 x 16 in; 80 lb ...$379

WHARFEDALE
Modus Two 2-Way Bookshelf Speaker
Rear-ported reflex design with 3-in woofer with mineral-loaded-polypropylene cone and high temperature noise-coil and 3/4-in damped silk tweeter with ferrofluid cooling. Features rotating tweeter assembly; fire-retardant acrylic wadding. Biwire capable 3-way binding posts. Power handling 100 W; FR 48 Hz-20 kHz; sensitivity 87 dB SPL/W/m; imped 8 ohms. Black or rosewood. 8½ x 16 x 11½ in; 13 lb ...$550/pr

Motile 96 2-Way In-Wall Speaker
6½-in polypropylene woofer and 1-in soft-dome tweeter. Power handling 60 W; sens 89 dB SPL/W/m; imp 8 ohms ...$400/pr

Diamond 7.2 2-Way Bookshelf Speaker
Rear-ported reflex design with 5½-in mineral-loaded-polypropylene woofer and 1-in doped-fabric soft-dome tweeter. Fire-retardant acrylic wadding. 3-way binding posts. Power handling 100 W; FR 44 Hz-20 kHz; sens 87 dB SPL/W/m; imp 8 ohms. Black-ash finish. 7½ x 11½ x 9 in; 7 lb ...$350/pr

Modus Micro 2-Way Bookshelf Speaker
Rear-booted design with 4-in woofer and ½-in soft-dome tweeter. Rotating tweeter housing; fire-retardant acrylic wadding; time-aligned drivers. Spring-clip terminals. Magnetic shielding. Illuminated tweeter dome. Stands on wall-mount brackets optional. Power handling 75 W; FR 100 Hz-22 kHz; sens 86 dB SPL/W/m; imp 8 ohms. White. 5½ x 9¼ x 4½ in ...$325/pr Black finish ...$299/pr

Diamond 7.1 2-Way Speaker
Rear-ported reflex design with 5½-in laminated-cone woofer with long-throw voice coil and 1-in polycarbonate flared-dome tweeter. Features fire-retardant acrylic wadding. 3-way binding posts. Power handling 100 W; FR 48 Hz-20 kHz; sensitivity 87 dB SPL/W/m; impedance 8 ohms. Black-ash finish. 7½ x 11½ x 7 in; 7 lb ...$250/pr

YAMAHA
Encore 2 Home Theater Speaker System
6-piece system featuring powered subwoofer with 8-in woofer, two acoustic-suspension main speakers and two surround speakers, each with 5-in woofer and ferrofluid-cooled ¾-in dome tweeter, and center speaker with two 5-in woofers and ferrofluid-cooled ¾-in dome tweeter. Features timbre-matched drivers; magnetic shielding. Power handling 100 W max. Micropebble black finish. 76 lb ...$499

NS-A636 3-Way Bookshelf Speaker
Acoustic-suspension design with 8-in woofer and ferrofluid-cooled ¾-in semi-dome tweeter. Magnetic shielding. Power handling 140 W max. FR 90 Hz-20 kHz. Micropebble black finish. $10½ x 16½ x 12½ in ...$175/pr

NS-A836 3-Way Bookshelf Speaker
Acoustic-suspension design with 12-in woofer, 4-in midrange, and 1-in tweeter. Magnetic shielding. Power handling 200 W max. FR 50 Hz-20 kHz. Micropebble black finish. 14¼ x 225 s 14½ in ...$150

ABBREVIATIONS
AC — alternating current
A/D — analog-to-digital
alt-ch — alternate-channel
ch — channel
CIRCl — cross interleave Reed-Solomon code
cont — continuous
D/A — digital-to-analog
DAC — digital-to-analog converter
DAT — digital audio tape
db — decibel
dBA — decibel, A-weighted
dBf — decibel re 1 femtowatt
DC — direct current
DSP — digital signal processing
EIA — Electronic Industries Association
EQ — equalizer, equalization
f — femto (one quadrillionth, as in femtowatt)
F — farad, Fahrenheit
FET — field-effect transistor
FR — frequency response
g — gram
GUI — graphical user interface
HDCD — High Definition Compatible Digital
HX — headroom extension
Hz — hertz, or cycles per second
IC — integrated circuit
IF — intermediate frequency
IHF — Institute of High Fidelity
IM — intermodulation distortion
imp — impedance
ips — inches per second
k — kilo (one thousand)
kHz — kilohertz
LCD — liquid-crystal display
LED — light-emitting diode
L/R — left/right
LSB — least-significant bit
LSI — large-scale integrated circuit
m — meter (as in SPL/W/m) or milli (one thousandth, as in millisecond)
M — mega (one million)
MB — megabyte
MB/s — megabytes per second
MC — moving coil
MD — MiniDisc
MDF — medium-density fiberboard
mH — millihenry
MHz — megahertz
mic — microphone
mm — millimeter
MM — moving magnet
mN — millinewtons
MNOS — metallic nitrogen-oxide semiconductor
MOSFET — metal-oxide-semiconductor FET
MPX — multiplex
ms — millisecond
MSB — most-significant bit
mV — millivolt
mW — milliwatt
μ — micro (one millionth)
μs — microsecond
μV — microvolt
n — nano (one billionth, as in nanoweber)
Ni — nickel
Ni-Cd — nickel-cadmium
Ni-MH — nickel-metal-hydride
NR — noise reduction
nWb — nanoweb
p — pico (one trillionth, as in picofarad)
PCM — pulse-code modulation
pF — picofarad
PLL — phase-locked loop
RDS — Radio Data System
RF — radio frequency
RIAA — Recording Industry Association of America
rms — root mean square
ROM — read-only memory
rpm — revolutions per minute
s or sec — second
SCMS — Serial Copy Management System
sel — selectivity
sens — sensitivity
sep — separation
S/N — signal-to-noise ratio
SPDb — Sony/Philips Digital Interface
SPI — sound-pressure level
SPL/W/m — sound-pressure level with a 1-watt input measured at 1 meter
THD — total harmonic distortion
TLM — transient intermodulation (distortion)
V — volt
VA — voltampere
VU — volume unit
W — watt
W&B — wow-and-flutter
Wb — weber
watts — weighted root mean square
wtd — weighted

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<tr>
<th>Manufacturer</th>
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<th>Phone Numbers</th>
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<tr>
<td>JVC</td>
<td>452 Lincoln Blvd., Middletex, NJ 07846</td>
<td>908-302-2552</td>
</tr>
<tr>
<td>Meridian</td>
<td>3800 Camp Creek Pky., Bldg. 2400, Atlanta, GA 30331</td>
<td>404-344-7111</td>
</tr>
<tr>
<td>Mirage (see Energy)</td>
<td>Mission, 400 Matheson Blvd. E., Unit 31, Mississauga, Ontario L4Z 1NB</td>
<td>908-501-0777</td>
</tr>
<tr>
<td>Mitsubishi</td>
<td>6100 Atlantic Blvd., Northco, GA 30157-1305</td>
<td>800-937-0000</td>
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<tr>
<td>Monitors Audio</td>
<td>P.O. Box 1355, Buffalo, NY 14205</td>
<td>905-428-2800</td>
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<tr>
<td>Mordaunt-Short (see JM Lab)</td>
<td>MTX</td>
<td>4545 E Baseline Rd., Phoenix, AZ 85044</td>
</tr>
<tr>
<td>Museatec (see A/D/SC)</td>
<td>NAID 89 Doug Brown Way, Holliston, MA 01746</td>
<td>508-429-3600</td>
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<tr>
<td>Naim</td>
<td>2707 W. Tenth Ave., Chicago, IL 60646</td>
<td>733-338-6262</td>
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<tr>
<td>Nakamichi</td>
<td>955 Francisco St., Torrance, CA 90030</td>
<td>310-591-1850</td>
</tr>
<tr>
<td>N.E.A.R. 12 Foss Rd., Lewiston, ME 04404</td>
<td>207-795-0609</td>
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<tr>
<td>NHT</td>
<td>535 Getty Ct., Benicia, CA 94511</td>
<td>800-648-9993</td>
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Phish: Still Waters Run Deep

A casually experimental piece of work, "Billy Breathes" may open the door to a broader audience for Phish, the most creative band in the fragmented realm of rock. There are no fortissimo passages this time out, no intricate polyphonies. Rather, the album creeps up on you with its subtle textures and interactions. Instead of taking a kitchen-sink approach, the musicians dole out their inspiration in manageable bits. And yet they are not underselling themselves; on the contrary, they've honed their craft to its essence.

The opening track is Free, a live staple that in the studio has settled into a low-key anthem of sorts, evoking weightlessness and true liberation. There are some nice piano filigrees from Page McConnell and a keening guitar solo from Trey Anastasio with a judicious appliqué of wah-wah. Theme from the Bottom takes its sweet, deliberate time unfolding until it arrives, in its second half, at a place that sounds very much like Phish in concert: unpredictable but always focused on that weird oxymoron of precision jamming. Taste quietly rumbles with counter-rhythms and a kind of fugal interplay among the foursome. Bassist Mike Gordon contributes the folkish Train Song, filled with antic wordplay and slightly jarring music, as when a vibraphone enters with off-kilter aplomb worthy of Captain Beefheart. Character Zero is the closest the album comes to a flat-out rocker, building to its rousing chorus and beyond from a bluesy beginning that echoes Julius from the band's previous studio recording, "Hoist."

The entire album has an after-hours feel to it, as the group sizzles over low flame. Yet, in the end, "Billy Breathes" is determinedly, proudly, and unmistakably Phish. That is to say, strange — and strangely magical. Parke Puterbaugh

 Rediscovering Ernesto Lecuona, A Cuban Master

Thomas Tirino's monumental project to record, in six volumes on the Swedish Bis label, the seven or eight hours' worth of the complete piano works of Ernesto Lecuona, who is remembered for a single piece of musical kitsch (Malaguena), might seem quixotic. But not when you actually hear the music, particularly in the latest release in the series, Volume 3. Here is a major rediscovery, ranking with the ragtime revival or the tango boom.

Lecuona, born in Cuba in 1895, was a famous composer and pianist by the time he was in his twenties. He made more than 150 piano rolls and dozens of recordings for RCA and Columbia. Forget Malaguena. The heart and soul of his work are the Cuban dances for piano, a body of achievement that can only be compared with those of Gottschalk, Joplin, and Piazzolla. These are brilliant keyboard pieces, and they really swing. The Afro-Cuban Dances, which combine African syncopation with Hispanic melodic lines, are particularly beguiling, but the Siete Danzas Cubanas Típicas (Seven Characteristic Cuban Dances) are almost equally successful. What a bountiful discovery this is!

Stereo Review's Critics Choose the Outstanding Current Releases

Phish: Billy Breathes.
Free; Character Zero; Waste; Taste; Cars Trucks Buses; Talk; Theme from the Bottom; Train Song; Bliss; Billy Breathes: Swept Away; Steep; Prince Caspian. Elektra 61971 (47 min).
BEST OF THE MONTH

Tirino is a tireless researcher and restorer of lost glories. A great deal of work has gone into reviving this music, and the actual performances are only the last stage in a long process of rediscovery.

Lecuona probably never played any of his pieces the same way twice, and printed editions often differ from the composer's own recordings. Nothing daunted, Tirino simply incorporates the best variants into his versions.

Musical archaeology or no, without pianism equal to the music's wonderful, kinetic energy, these wonders would remain lost on the page or immured in ancient 78-rpm grooves. Fortunately, Tirino is a performer completely worthy of the Lecuona legacy and completely up to the music in technique, style, and panache. These ebullient performances are fresh, witty, and high-spirited; Tirino's evocation of Lecuona's playing is uncanny. He is even less inhibited in the recording studio than Lecuona was, and the playing has an almost off-the-cuff feel without any weakening of the firm and unshakable dance structure underneath. This combination of an almost crystalline clarity with a spontaneity that seems close to improvisation is close to miraculous. It is a kind of musical seance, a near-perfect evocation that has, nonetheless, enormous character of its own.

The Rapsodia Cubana that opens the CD is Tirino's reconstruction of a Gottschalk-like pastiche for piano and orchestra. The concert waltzes, although far less typical than the genuinely Cuban dances, are elegant, and the other short pieces also have their charms. But it is the Cuban dances that brought out Lecuona's genius and that continue to engage us. The composer's once huge reputation was completely deserved; Tirino has put him back on the musical map, and he is very welcome indeed.

-- Eric Salzman

LECUNOA:
Complete Piano Music, Volume 3.
Rapsodia Cubana; Danzas Afro-Cubanas;
Siete Danzas Cubanas Tipicas; Yo to Quiero Siempre.
Thomas Tirino (piano); Polish National Radio Symphony, Michael Bartos cond.
Bis/QuAtsQuo IMPORTS 794 (78 min).

Gary Allan: Country Bred in the Bars

At 28, Gary Allan already has 15 years of club experience behind him, sharpening his high-energy honky-tonk sound and learning to write hardcore hillbilly like the title track of his debut, "Used Heart for Sale," a song that offers a scratch-and-dent discount on a wounded lover. Born and reared in California, Allan has a working-class pedigree and a spiritual connection to both Bakersfield's Buck Owens and L.A.'s (via Kentucky) Dwight Yoakam. The excitement that marked Yoakam's 1986 debut, "Guitars, Cadillacs, Etc., Etc.," likewise crackles through "Used Heart," with its crisp production by Mark Wright and Byron Hill. At times, particularly in the stunning George Ducas opener Send Back My Heart, you can almost hear the clinking of beer glasses and the shuffling of well-worn boots.

"Used Heart for Sale" is the very model of good country programming. Along the way, Allan draws on writers like Garth Brooks (From Where I'm Sitting) and Faron Young (Wine Me Up), building a seamless bridge between country's old and new, from the hit ballad Her Man, a renouncing of the singer's wildcatting days, to the elegant western swing Of All the Hearts. He also covers two Jim Lauderdale songs, including the jazzy favorite Wake Up Screaming — and if Allan's vocals there suggest a singer who is in over his head, they also work well to transform him into the song's manic subject.

At a time when country music inches so close to the middle of the road that it's not fiddles, on many of Nashville's assembly-line records, Gary Allan scrapes off the layers of goo and delivers a classic with just enough spit-and-polish to court radio play. Looks like all that club work paid off in spades.

-- Alanna Nash

GARY ALLAN: Used Heart for Sale.
Send Back My Heart; Her Man; Forever and a Day; Living in a House Full of Love; All I Had Going Is Gone; Used Heart for Sale; Of All the Hearts; From Where I'm Sitting; Wine Me Up; Wake Up Screaming. DECCA 11482 (30 min).

The Subtle Fire of Gardiner's Berlioz

Never mind that John Eliot Gardiner's new Philips recording, with his Orchestre Révolutionnaire et Romantique, of Berlioz's Harold in Italy is the first of this work with "period instruments." It is simply one of the most exciting accounts so far, and at the same time one of the most cogently musical.

Harold in Italy has seldom come across
as a work of such truly symphonic scope or such remarkable substance as it does in this fiery yet subtle performance. Gardiner’s pacing could hardly be more effective. The Pilgrims’ March is never allowed to grind to a dutiful slog, and the Mountaineer’s Serenade is all but weightless in its effusive flow, while the two outer movements have all the breadth that their dimensions demand. Pianissimos, for once, are really soft rather than just less loud; the more demonstrative episodes are thunderous without seeming to tax the players’ resources. And everything is convincingly Byronic, most of all in the episodes with the least actual relation to the Byron poem that inspired the work.

It could well be that Gardiner drew an exceptional level of encouragement from his superb soloist, Gérard Caussé, a violist known mainly from recordings of chamber music. But he has actually recorded Harold in Italy twice before: once with Michel Plasson conducting, on EMI, and once on Erato with the pianist François-René Duchable in Liszt’s non-orchestral transcription. Caussé shows clearly that he is in love with the piece, and he doesn’t seem to mind that he has almost nothing to do once the Bachanalian final movement gets in gear. He is surpassingly expressive despite adapting to the period-instrument presentation with a more sparing use of vibrato. And because he understands precisely the proportions of his role, his virtual disappearance early in the finale doesn’t leave a hole in the texture but simply allows the drama to run its eruptive course with all-out Berliozian logic.

On the same disc, Gardiner’s London-based Monteverdi Choir is heard with the orchestra in the three choral pieces Berlioz composed under the collective heading Tristia: the Méditation Religieuse, on words of Thomas Moore, La Mort d’Ophélie, to Ernest Legouvé’s adaptation of Shakespeare, and the Funeral March for the Last Scene of Hamlet, in which the chorus has a much smaller, wordless part. Tristia also fills out an earlier Philips CD of Harold in Italy on which both works are conducted by Colin Davis. The new performances are far more vividly recorded and generally more gripping and atmospheric, particularly in the Funeral March with its sense of inexorable movement and the sharp contrasts between outbreaks and silences. In all, this is a thoroughly winning issue.

Richard Freed

BERLIOZ: Harold in Italy, for Viola and Orchestra; Tristia, for Orchestra and Chorus. (Méditation Religieuse, La Mort d’Ophélie, Funeral March for the Last Scene of “Hamlet”).
Gérard Caussé (viola), Monteverdi Choir, Orchestre Révolutionnaire et Romantique, John Eliot Gardiner cond. (Philips 446 676 (59 min)).

PETER GREEN: Green & Guitar — The Best of Peter Green 1977–81. Music Club S0001. Solo material from Fleetwood Mac’s original guitarist, reissued by a British label whose CD’s are now available here, most topping 70 minutes and all listing at $9.98.

CLASSICAL

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London Symphony, Lamberto Gardelli cond.; Academy of St. Martin in the Fields, Los Angeles Chamber Orchestra, Neville Marriner cond. EMI 69358 (two CD’s). “Marriner...”

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  - Panasonic PV-S4670
    - 4-Head, Trilingual
      - $299**
  - Sony SLV-980HF
    - 4-Head, Trilingual
      - $1269**

**Hi-Fi Stereo VCRs**

- **Samsung**
  - Samsung VR8905
    - Hi-Fi Stereo VHS Recorder
      - 4-Head, Diamond Head
      - 30 Day/90 Day/1 Year Warranty
      - $379**
        - (SAM V90PS)
  - RCA VR-605HF
    - 4-Head, Trilingual
      - $199**
  - JVC HR-1620
    - 4-Head, 30 Day/90 Day/1 Year Warranty
      - $229**
  - Sony SLV-660HF
    - 4-Head
      - $239**
  - Panasonic PV-4664
    - 4-Head, Trilingual
      - $169**
  - Panasonic AG-1980
    - 4-Head
      - $1269**

**JVC JX-S100**

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  - 4-Input & 2-Output Video Processor
  - 5-Video Input & Output
  - 2-Input/Output Preamplifier
  - $999**
    - (SAM V90PS)

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  - $999**

Please note that prices are subject to change and may vary.
THE BEATLES: Anthology 3.

Apple/Capitol 34451 (two CD’s, 148 min).

Performance: Good as it gets
Recording: Good as it got

Hearing the third and final installment of the Beatles’ “Anthology” series makes me undeniably nostalgic — not for 1968-70, when these songs were recorded, but for late 1995, when the series initially hit CD racks and TV screens. It was the first (and probably last) real wave of Beatlemania since John Lennon’s death. Once again, the Fab Four were a going concern.

“Anthology 3,” covering “The Beatles” Anthology 3,” is easily the second-weirdest Beatles song after Revolution 9. A half-dozen “Let It Be” numbers appear as they did before they were given to producer Phil Spector; Paul McCartney’s The Long and Winding Road sounds surprisingly moving without the tacky orchestration. John’s acoustic demo of Happiness Is a Warm Gun is as close to Velvet Underground territory as the Beatles ever got, and his early take on Sexy Sadie is sharper and more spikier than the finished song.

The sad thing is that now the Beatles have given us all the worthwhile music they ever will, either together or apart. Thanks, guys, it’s been fun.

BR5-49.

Arista Nashville 18818 (34 min).

Performance: Not a novelty act
Recording: Fine

Retro hillbilly group BR5-49 — named for the phone number the late Junior Samples held up in his Hee Haw TV skit — arrived on its EP, “Live at Robert’s,” with a reputation as Music City’s hippest, most-lauded band. And that debut didn’t disappoint: BR5-49, with its throwback Fiddles and Fifties sound dressed up smart for the Nineties, proved to be the missing link between the Dillards and the Stray Cats. With, say, Elvis Presley as its first cousin.

Even though none of the five band members was born before 1960, they’re all immersed in the music of Hank Williams, Ray Price, Mel Tillis, Moon Mullican, Ralph Mooney, and Webb Pierce, which they mix with humor, verve, and superior musicianship to come up with a high-testosterone cocktail of rockabilly and hillbilly swing. It ain’t line dance, thank the Lord, but you can sure move around the floor to it.

The full-length “BR5-49” isn’t quite as snappy as “Live at Robert’s.” And with the exception of Little Red Wagon (Gone Hillbilly Nuts), the band’s original songs — tucked in between the likes of revivalist versions of Cherokee Boogie, Crazy Arms, and Gram Parsons’s Hickory Wind — don’t have the same panache as the ones on the EP. But show me a more interesting album out of Nashville in the past year, and I’ll come cook your Easter dinner for you.

DEANA CARTER:

Did I Shave My Legs for This?

Capitol Nashville 37514 (41 min).

Performance: A star is born
Recording: Very good

Deana Carter had a head-turning hit in Mairaca Berg and Gary Harrison’s song about first love, Strawberry Wine, which was so sexy in her winsome delivery that the CD single practically hulched out of its case. Alas, nothing else on her debut album comes up to that, but no matter: The star is Carter’s voice, a relaxed, one-beer-too-many soprano that recalls Edie Brickell.

In fact, Carter is a pop singer who happens to work the country arena, and on “Did I Shave My Legs for This?” she’s winning in her naive, hippie persona and her choice of material — especially the title track, a tongue-in-cheek hillbilly romp. Her best performances put a fine point on love (That’s How You Know It’s Love) or long for lost moments of romantic bliss. A few years ago, we would have said her sound — a mostly loping country-rock laced with obligatory pedal-steel — was too California for Nashville. Now, all those distinctions have blurred, even as Carter may just be passing through this genre on her way to the next. But her singing of Strawberry Wine will always remind us she was here.

PHIL COLLINS:

Dance Into the Light.

Face Value/Atlantic 82949 (61 min).

Performance: Inoffensive
Recording: Inoffensive

To give Phil Collins his props, he has an agreeable singing voice, he fronted Genesis on a couple of its peak albums, and he’s one of the best drummers to come out of British art rock. And his solo career has had bright moments, whether it was a guilty-pleasure single like Sussudio or the relatively ambitious, all-solo setting of his last album, “Both Sides.”

With “Dance Into the Light,” however, Collins sinks all the way into Adult Contemporary mush. His take on African music — heard in River So Wide, Lorenzo, and the obnoxiously cheerful title track — boils down to a few clichés: pseudo-traditional chants, a drum sound out of Adam and the Ants, and those damn synthesized pipes heard on hundreds of New Age albums. About as successful are No Matter Who and That’s What You Said, where he tries to evoke the Beatles and the Byrds just by throwing on a twelve-string.

Lyrical depth, never one of Collins’s strong points, is in especially short supply. For someone celebrating a new marriage, he sure does a lot of brokenhearted whining. And you’ve got to hand it to a guy who...
puts a godawful version of Bob Dylan's The Times They Are a-Changin' complete with a disco beat and woefully inappropriate bagpipes — on the same album with a social conscience number (Just Another Story) suggesting that marijuana leads to heroin and that "peer pressure" is to blame. Changing times indeed. B.M.

COUNTING CROWS: Recovering the Satellites. DGC 24975 (59 min).
Performance: Exhilarating woe Recording: Good

Adam Duritz is a raw nerve attached to vocal cords. Screeching, keening, quivering, mewling, whining, singing — the lead singer and main songwriter of Counting Crows has never met a pain he didn't like to exorcise by opening his mouth and letting fly.

And as this Crow flies, he carries a lot of emotional baggage with him, mostly filled with romantic suffering: "I'm only good for... / Waiting for you." "Leave me leave me leave me alone," "1-2-3-4-5-6-7 a.m. / All alone again," "Some day I'm gonna stay / But not today." Duritz material finds natural expression in Crow's singing, as when she perfectly captures sorrow wrapped in irony: "I thought you were singing your heart out to me / Your lips were syncing and now I see."

She may have lost her club, but she has found herself. Hello, Sheryl Crow, glad to meet you. Come back soon. R.G.

JASON FALKNER: Jason Falkner Presents Author Unknown. ELEKTRA 61941 (44 min).
ODDS: Nest.
ELEKTRA 62006 (42 min).
Performance: Both fob Recording: Guitars R Them

If you've been looking for pop in all the wrong places, you're directed posthaste to these labelmates, two "developing" artists who sound fully developed to me.

Jason Falkner arrives on his solo debut with a pedigree as founding member of both Jellyfish and the Grays. It's no wonder, then, that "Author Unknown" is full of great tunes delivered with the occasional flourish. Falkner plays every instrument here, but his favorite is a buzzing six-string. Quotable love quote: "When a dog chases its tail / You just know the poor thing is gonna fail."

The Odds, for five years a criminally overlooked band from Canada, are up to Album No. 4 with "Nest," and they're one helluva tight combo. Frontmen Steven O'Donnell and Craig Northey are fine singers and guitarists — and their guitars don't jangle, they churn and chew. Quotable music quote: "C'mon Big Bopper, c'mon Buddy / Get in the chopper, hope your boots aren't muddy / She's an airworthy bird... / I'll have to take you at your word." K.R.

JASON AND THE SCORCHERS: Clear Impetuous Morning. MAMMOTH 92730 (52 min).
Performance: Blue-plate special Recording: Lively

A kind of countrified Aerosmith, Jason and the Scorchers have gone through the fire and come out the other side alive and kicking. "Clear Impetuous Morning," their second post-reunion album, is home-cooked, stick-to-the-ribs rock-and-roll with a wicked twang. Driven by the relentless guitar of Warner Hodges and the impassioned vocals of Jason Ringenberg, the Scorchers uncork some of their fiercest material, expressing hard-won faith in Victory Road but yielding to temptation in Self-Sabotage. Thus suspended between salvation and sin, they try to rock themselves out of purgatory. As long as they generate the kind of momentum felt here, I could listen to a new Scorchers album every year or so until the Second Coming. P.P.

MARILYN MANSON: Antichrist Superstar. NOTHING/INTERSCOPE 90086 (77 min).
Performance: Mesh along with Marilyn Recording: Laser-focused

In the shock-rock sweeps, as in gangsta rap and any other extreme genre, the game is all about pushing the envelope. And so Marilyn Manson, whose name links a suicidal pinup girl with a murderous cult leader, descends into a blood-splattered netherworld of sound in "Antichrist Superstar." It's spectacularly, savagely grotesque, fueled by indiscriminate rage.

I don't think these guys are exactly opportunists, which is to say they look like genuinely twisted characters. Then again, the songs about degradation are ultimately as harmless as the rantings of a streetcorner

CHRIS MARS ATTACKS!

Paul Westerberg wears a jacket and tie on the back cover of his current album. We far prefer the packaging of fellow ex-Replacement Chris Mars, painted by the musician himself. Shown above is the booklet of his new CD.
Curtis Mayfield: New World Order.

For Curtis Mayfield, the recording studio has always been far more than a place to make music. Equally, it has been a pupil for delivering social messages through his songs. And wonderful songs they are, the sort that linger in your mind and make you take a closer look at the world around you. We haven’t heard any new messages from him since a 1990 stage accident left him paralyzed from the neck down, but now he’s back with “New World Order,” a trenchant album that could be his best.

The title track, featured in Spike Lee’s film Get on the Bus, is a staggering litany of social ills told through the story of a child’s birth, leading up to a call for “a change of mind for the human race.” And that’s just the first song. Here But I’m Gone is a crack addict’s edgy meditation on his sorry life, the deceptively sunny-sounding The Got Dang Song is a Caribbean-flavored treatise on the economic plight of Third World countries, and a remake of his We the People Who Are Darker than Blue is a civil-rights plea that’s as relevant today as ever.

Mayfield also shows his gift as a writer of sincere love songs. And as a composer, he draws on the melodic and harmonic traditions of R&B, inviting the listener to sing along with his sweet, light falsetto. “New World Order” is an album to treasure.

Reba McEntire: What If It’s You.

Is there anyone who still thinks Reba McEntire is just a country singer with big production numbers and bigger hair? Fact is, she’s second to none in choosing material and interpreting it. Not only that, she’s her own smart co-producer. And on her new album, “What If It’s You,” she continues to mature by singing of love in its most common, real-life tangles.

How good is Reba? Back in 1991, “For My Broken Heart” was one of the ten best albums of the year — not just country albums but across the board. The new record has a similar honesty. You can hear it in the clean backing of her road band, which she wisely has brought into the studio. And you can hear it in the characters she champions, whether they’re breaking free of a relationship (How Was I to Know), a job at Wal-Mart (State of Grace), or whatever they’re “supposed to do” (I’d Rather Ride Around With You). The women she identifies with may also be second-guessing (What If It’s You), aching (Close to Crazy), or just “learnin’ from mistakes” (She’s Callin’ It Love), but nearly all of them are inherently strong.

Reba’s got that strength, too, most any place she decides to go. After all, who else is so self-assured that she can pull off a smashing smash-food commercial and a totally neat B-movie about giant worms? And who else, on her twentieth studio album, can sound as fresh and genuine as a newcomer at an open mike?

Jonathan Richman: Surrender to Jonathan!

A recent Jonathan Richman albums go, this one’s the same but different. It’s his first major-label release in more than a decade, so he has brought in a full band and even picked up his electric guitar again. But that doesn’t mean he has gone back to the proto-punk sound of his great Seventies band, the Modern Lovers. Richman has been way ahead of the current lounge-music trend, and his best songs nowadays — including the new album’s Surrender and When She Kisses Me — are the sort of thing you’d want to hear on a starlit night with a date on your arm and an umbrella in your drink.

His songwriting here is more consistent than usual, bringing the usual half-clasric/half-throwaway ratio up to at least 60 - 40. (A handful of songs, including I Was Dancing in the Lesbian Bar and his fluke instrumental hit, Egyptian Reggae, are redone from earlier albums.) His knack for a thumping mockery of a beat. Anything you hear it’s one of the nastiest putdowns of the year.

Rupaul: Foxy Lady.

The product of a battery of producers. “Foxy Lady” often sounds like the rumblings of a bank of overheated computers. Occasionally the beat varies so little as to risk a numbing sameness. But then queer icon RuPaul, who co-wrote most of the program, spices things up with asides like “Say there, you got some film in that camera / Or are you just happy to see me?”

The most interesting thing about “Foxy Lady” is the way songs like Happy and Celebrate double as anthems for the basic human rights of life and love and as inspirational for reaching one’s personal potential. RuPaul also makes subtle statements about sexual stereotypes in his very masculine delivery of Falling, a silky-smooth soul number. It’s hard to think of him decked out in wigs and pumps here; he comes across more like a buttoned-down gay schoolboy ready to come out to his parents. And there’s a poignancy to Snapshot, a peek behind the glam life of a drag queen.

“I want you to remember me for being who I want to be,” RuPaul sings to a big, thumping mockety of a beat. Anything you say, Ru. Anything you say.

Collections

**The Rolling Stones**

**Rock and Roll Circus**

ABBCO 1268 (58 min).

Performance: Historic

Recording: Good

It’s strange to think that the Rolling Stones originally deemed this fanciful three-ring concert-cum-circus unreleasable because they were dissatisfied with their perfor-
LAMBERT, HENDRICKS, AND ROSS:
The Hottest New Group in Town.
COLUMBIA/LEGACY 64933 (two CD's, 123 min).
Performance: Still a sizzle
Recording: Very good

The vocal group of Dave Lambert, Jon Hendricks, and Annie Ross first burst onto the scene in 1958 with "Singing a Song of Basie," a sensational ABC Paramount album (now on an Impulse CD) where they delivered note-for-note renditions of Count Basie hard bop, solos and all. When live bookings poured in, they faced a dilemma: how to perform in person what was possible only through multitracking. The solution was a make-over of sorts as the trio retained the vocalise element but tackled simpler arrangements. It worked splendidly and silenced those who saw the group as too reliant on technical gimmickry. Albums on United Artists and World Pacific followed, paving the way for a major-label contract.

Lambert, Hendricks, and Ross made three albums for Columbia between 1959 and 1960, all of which have been combined on "The Hottest New Group in Town," along with a handful of previously unreleased performances. The vocal gymnastics sound as awesome as ever, and surely Hendricks (who wrote many of the lyrics) still holds the speed-singing record. There is nothing passe about the humor either, and this collection has plenty of that.

C.A.

Out There
If you already think of Sun Ra as enigmatic, wait till you hear Evidence's collection of the obscure singles he recorded for his Saturn label over a 28-year period beginning in 1954. Begging the question of what's ephemeral and what's essential, the set finds the man who fell to earth backing teenage doo-wop groups, toneless crooners, and a Little Richard imitator called Yochanan who is so wifty he makes Ra seem like your average guy next door. And that's just some of the stuff on Disc 1. Along with the expected saxophone freakouts and space hymns, Disc 2 features a blues singer and what sounds like an excerpt of a black mass — all of it providing a fascinating peak not just of Sun Ra at his most diverse (he emerges as equal parts Duke Ellington, Esquivel, and Ed Wood) but of an African-American subculture not documented to quite this extent anywhere else. You gotta hear it to believe it, and you might not believe it even then.

Francis Davis

SUN RA: The Singles.
EVIDENCE 22164 (two CD's, 149 min).

Stereo Review February 1997
TERRY ANDERSON: What Else Can Go Right. EAS 81152 (56 min).
Like a cross between Keith Richards and Hank Williams, Jr., Anderson is so un-alternative that he could be accused of trying to run that genre right off the road. And he has a way with words: What in the Hell, a tale of domestic discord, opens with the lines “Being thrown out on my ass / Wasn’t what I had in mind.” P.P.

GREG BROWN: Further In. Red House 88 (52 min).
No matter what time you play this CD, it’s 3 a.m. Brown has a magnificent Skid Row baritone, and he writes ring-of-truth lyrics for his acoustic-centered blues and folk. When it’s perpetually 3 a.m., it’s comforting to know he’s out there, too. A.N.

Cardigans? More like lace doilies. Swedes do the Swinging Sixties, precious to the max. Cute fun, but thicker material next time, please. Extra credit for covering Black Sabbath’s Iron Man. K.R.

A confectioner to watch, E is. Eels, who practice abstract, arty pop. He’s “E,” adds bassist and drummer to spawn uettes: E, the man behind “A Man Called Talent Under Construction, Next 44 Minutes.”

STÉPHANE GRAPPELLI AND MICHEL PETRUCCIANI: Flamingo. Dreyfus 580 (55 min).
The octogenarian violinist’s recent albums sound pretty much the same, but this one gains bounce from Petrucciani’s darting piano solos and as spry a rhythm team as anyone could ask for in bassist George Mraz and drummer Roy Haynes. F.D.

AL GREY: Me n’ Jack. Pullen 2350 (52 min). P.O. Box 309, Litchfield, CT 06750.
Trombonist Al Grey and organist Jack McDuff generate a timeless mellow groove with a spirit that belies their ages. Grey’s growly instrument has lost none of its punch, and he can still render a ballad like God Bless the Child with silky smoothness. A fine album. C.A.

Quincy’s arrangements of the time were pretty characterless (as far as I’m concerned, his proudest moment was producing Lesley Gore), but few bands have boasted as stellar a collection of soloists as Clark Terry, Phil Woods, Budd Johnson, Bennie Bailey, and Julius Watkins. They make this CD worth hearing. F.D.

THOSE DARN ACCORDIONS: No Strings Attached. Globe 017 (50 min).
America’s finest (only?) eight-piece postmodern accordion group returns with another set of satirical originals and less than respectful covers. You haven’t lived until you’ve heard accordion doing the synth parts in Baba O’Riley. Inspirational verse, from an ode to the twin aliens in Monstra: “I’ve got to find those singing pixies / Even if they’re in their sixties.” S.S.

FOR OUR CHILDREN TOO!

KID RHINO 72349 (62 min).
This collection to benefit the Pediatric AIDS Foundation attracted the likes of Elton John, Luther Vandross, Seal, and Carly Simon with James Taylor. Without a hint of mawkishness, they perform lullabies and playful songs that will please adults as well as children. William Livingstone

BRANFORD MARSALIS TRIO: The Dark Keys.
Columbia 67872 (62 min).
Performance: Rebirth
Recording: Very good

With “The Dark Keys,” Branford Marsalis steps out of the TraneBop frame that fit him so well and into a more adventurous realm that fits him even better. What a great player he has become! No wonder he gave up being Jay Leno’s sidekick.

With bassist Reginald Veal and drummer Jeff “Tain” Watts providing a marvelous ripple of rhythm, Marsalis (joined on one track by Joe Lovano and on another by Kenny Garrett) makes some of the most ar-ticulate tenor and soprano statements you will ever hear — the kind you won’t easily go away humming but will wish to return to frequently. “The Dark Keys” is the kind of recording that enriches a label’s catalog and gives it meaning for years to come. C.A.

OSCAR PETERSON TRIO: The London House Sessions.
Verve 531 766 (five CD’s, 320 min).
Performance: Swinging
Recording: The same

When one thinks of pianist Oscar Peterson, the mind races for superlatives: intense, powerful, forceful, brilliant, awe-inspiring, and Godalmighty fast. One rarely thinks of him as relaxed. It isn’t that Peterson doesn’t swing, it’s just that he almost never seems to breathe. At times he can overwhelm listeners by playing more piano than the ear can possibly absorb.

Peterson’s most relaxed and swinging group, however, was the remarkable trio he led for a few years beginning in 1959, with drummer Ed Thigpen and virtuoso bassist Ray Brown. It was Brown, in particular, who was able to bring out the loose and laidback quality in Peterson’s work that he rarely showed with other sidemen. Fortunately, this trio was extensively recorded, most notably during a two-week stand at Chicago’s London House night club from July 27 to August 6, 1961. The group was hard as democratic as the triumvirate of Bill Evans or Ahmad Jamal; on the contrary, Brown and Thigpen didn’t even need to take solos to make their presence felt. Brown does get the chance to stand out in fellow bassist Oscar Pettiford’s “Tricottism.” A special highlight is “Sometimes I’m Happy,” where Peterson transcribes Lester Young’s famous solo on the tune.

Overall, the three men perform with so much warmth and swing, without forsaking Peterson’s characteristic energy, that these five-plus hours of music just whiz by. W.F.
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CORIGLIANO: Symphony No. 1; Of Rage and Remembrance.
Michele DeYoung (mezzo-soprano); National Symphony, Leonard Slatkin cond. RCA Victor 68450 (53 min).
Performance: Harrowing
Recording: Vivid

How appropriate that the first recording by the National Symphony Orchestra under its new music director, Leonard Slatkin, should feature John Corigliano's Symphony No. 1, one of the most successful of contemporary American orchestral compositions. Inspired by Corigliano's visceral reaction to the AIDS epidemic, the symphony was first recorded in 1990, by the Chicago Symphony with Daniel Barenboim on Erato. Since then it has been performed by 68 orchestras in 15 countries, but the ultimate accolade thus far is this second recording, something all too rare for new orchestral works.

It's impossible to resist comparing the two recordings. The Chicago performance is a fine one, but the new one is a shade more intense in both the playing and the recording. Note, for example, the keening string introduction to the first movement; after hearing the National's version, the Chicagoans sound a bit tentative. Also, in the new version the dynamics and tempos of the hallucinatory tarantella are more exaggerated, more grotesque, and hence more effective — just as one might have expected from Slatkin, never a conductor to shy away from the dramatic gesture.

The other reason to own this CD, even if you already have the original one of the symphony, is the world premiere recording of Corigliano's Of Rage and Remembrance, a choral cantata based on the symphony's third movement. It's a strange, moving piece for mezzo-soprano, boy soprano, chorus, low strings, timpani, and chimes. The text by William M. Hoffman is an evocative piece of poetry, but the real emotional climax comes at the work's conclusion, when the members of the chorus randomly chant the names of friends who have died while the chimes clang out dolorously and the mezzo sings, "Though I live to be a thousand, I'll never forget you." Rarely has a musical work so powerfully transcended the barrier between art and life.

MOZART: Arias.
Sumi Jo (soprano); English Chamber Orchestra, Kenneth Montgomery cond. Erato 14637 (64 min).

MOZART: Arias.
Renee Fleming (soprano); Orchestra of St. Luke's, Charles Mackerras cond. London 452 602 (60 min).
Performances: Both excellent
Recordings: Both excellent

Ohio-born, Holland-based soprano Roberta Alexander, whose recorded opera roles range from Mozart's Donna Elvira to Gershwin's Bess, has also championed the twentieth-century song repertoire. Her collections devoted to Ives, Copland, Barber, and Bernstein for the Dutch Etcetera label have met with universal critical acclaim.

Her latest collection, "With You," released in January by Etcetera (distributed in the U.S. by Qualiton Imports), features mostly less familiar songs by Bock and Harms (Dear Friend), Kander and Ebb (I Don't Remember You), Maltby and Shire (Crossword Puzzle), Bernstein (I Can Cook Too), Sondheim (I Remember), Alec Wilder (Blackberry Winter), and Tom Lehrer (Poisoning Pigeons in the Park). The material showcases Alexander's ability to move seamlessly from the sublimely tender (Kander and Ebb's A Quiet Thing) to innuendo-laden comedy with dead-on timing (Sondheim's Can That Boy Fox-Trot). And she wisely chose the right collaborator, her long-time friend, the vocal coach and piano accompanist David Triestram, another midwesterner (Michigan).

Triestram met Alexander in the mid-1970's at the Santa Fe Opera, where she was an apprentice and he a fledgling coach, and in later years he would accompany her privately and at parties in songs like those on this CD. In his program notes, he says that the hardest part of the project was selecting the songs. He and Alexander narrowed the range by avoiding material written before 1940. "Not only have the earlier songs been done to death on crossover albums," he writes, "but it seemed natural to gravitate toward music that was part of our own lives."
Mihiak Pletnev and his Russian National Orchestra have recorded all six of the numbered Tchaikovsky symphonies for Deutsche Grammophon in a five-disc set that sets new standards — or perhaps simply revives virtually forgotten ones — in the presentation of these three-familiar works.

The six performances are, in a word, more truly and consistently quintessentially Russian, than any integral set of these symphonies offered to us since the Igor Markevitch/London Symphony cycle of the 1960's (which Philips recently made available on CD a second time). Pletnev's approach is generally on the expansive side, which is not to say merely that he favors slow tempos, or that he is in any sense overindulgent, but that he always makes sure the lovely tunes have room to breathe without distorting their shape or impeding momentum. Climaxes are unfailingly credible, the various solos shine without gratuitous spotlighting, textures are clarified, and the players seem to be listening and responding to each other as if they were playing chamber music.

The "Pathétique," in fact, a bit more controlled here than in Pletnev and the orchestra's earlier version on Virgin, has plenty of vitality, with an especially brisk (but never quite breathless) march movement and convincingly unlabored depth in both outer movements. The first (and more remarkable) of the two scherzos in the dirge but fits in flawlessly with the fairy-tale atmosphere of this possibly undervalued symphony, which has seldom, if ever, seemed to make so strong a case for itself.

These are big works, and it would be unreasonable to expect every episode in every individual movement to be all-surpassing. Pletnev does not quite match Markevitch's marvelously sprung rhythms in the second and fourth movements of the Second Symphony (the "Little Russian") or his awesome combination of clarity, intensity, and overall sweep in the "Pathétique," and others may have plumbed greater depths in the slow movement of the Fourth Symphony. But all three of the late works here are charged with spiritual power, inner tension, and an all too rare sense of continuity.

In sum, the early symphonies here exude charm without a hint of condescension, the late ones are truly impassioned but free of hysteria, and the elegance of the orchestral playing is a joy in its own right. Moreover, DG has provided a rich, well-detailed recording and shown unusual thoughtfulness in the packaging and documentation. Richard Freed

Tchaikovsky: Symphonies Nos. 1-6.
Russian National Orchestra, Mikhail Pletnev cond. Deutsche Grammophon 449957 (five CD's; 4 hr, 43 min).

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Conductor Mikhail Pletnev
Third Symphony (the "Polish"), neither distended as by numerous other conductors nor tossed off thoughtlessly, has a fresh-faced natural flow that is endearing beyond words. The same work's central andante elegiaco is not at any point inflated into a leisurely tempo. That reservation aside, both conductors provide excellent orchestral backdrops, and the recorded sound on both discs is exemplary. G.J.

PROKOFIEV: Visions Fugitives.
Mantin: Ludus Tonialis.
Olli Mustonen (piano). London 444803 (68 min).
Performance: Scintillating
Recording: Bright and clear
Ponkofiev's Visions Fugitives ("fleeting visions"), twenty brief piano pieces put to paper between 1915 and 1917, are worlds removed from works like his ferocious orchestral tour de force from the same period, the Scythian Suite. Only eight of the piano pieces run more than 1 minute long. The influence of Scriabin emerges in some, but most are very Prokofievian — the gnomic No. 4, the grotesque No. 10 (marked ricklosoanente), the bittersweet Waltz of No. 12, the acrid No. 16. They provide the doubtable Finnish virtuoso Olli Mustonen with an ideal showcase for his Horowitzian command of keyboard pyrotechnics and coloration.

Paul Hindemith's Ludus Tonialis, composed in the U.S. in 1942 and subtitled "Studies in Counterpoint, Tonal Organisation, and Piano Playing," is a very different sort of piano cycle, designed to demonstrate — by way of a dozen fugues — how the twelve notes of the diatonic scale can cover the whole expressive gamut without re-course to distinctions between major and minor. That may sound severely pedagogical, but Hindemith provides interludes between the fugues that make the work a delightfully varied listening experience. The whole business starts with a near-flamboyant Praeludium and ends with a Postludium that turns out to be the same music, only upside down and backwards. My favorites in the series are the dazzling toccata (No. 9) and the delectable march (No. 13), which breaks into a real Sousa-style trio episode midway.

Mustonen comes through with a topnotch reading, notable especially for its utter clarity and for his remarkable command of key-board coloration. The piano sonatas are as clear and crisp as can be — indeed, they're a bit clattery at times in the louder upper-register passages, possibly because of the somewhat hard acoustics of London's Henry Wood Hall.

Maxim Vengerov (violin); Chicago Symphony, Daniel Barenboim cond. Teldec 13161 (70 min).
Performance: Splendid Nielsen
Recording: Good

Of course, hardly ask for more compatible disc mates than these two works, arguably the finest of Scandinavia's violin concertos. The Sibelius has been a standard-repertoire piece since the celebrated...
CLASSICAL MUSIC

Jascha Heifetz—Thomas Beecham recording of 1935. The music dates from a few years after the popular Second Symphony. Denmark's Carl Nielsen produced his concerto almost eight years later (1912), during the period that gave birth to his Third Symphony, but it has yet to become a regular part of the international repertoire and there have been only a handful of recordings, mostly Scandinavian.

This latest version of the Nielsen with Maxim Vengerov and Daniel Barenboim conducting the Chicago Symphony makes the strongest possible case for the work. It's a big piece and calls not only for muscular fiddling but also for strong conducting. An explosively improvisatory Praeludium is succeeded by a substantial allegro marked cavalleresco ("swaggering"). The bitter-sweet slow movement builds out of the sequence of notes B-A-C-H, and its mood also permeates to some degree the rondo-finale, a very difficult movement to bring off, being largely dependent on how the soloist articulates the main theme. Vengerov, whose violinistic marksmanship is second to none, has everything just right from start to finish, and he gets yeoman collaboration from Barenboim and his Chicagoans. Solo-orchestral balance is just fine, and the sound is good and solid overall.

I wish I could say the same for the Sibelius performance. What baffles me is the character of Vengerov's playing. Instead of the sinewy, superbly controlled, almost Classical manner in which he approaches the Nielsen, he plays the Sibelius concerto in a red-hot Russian manner, fierce vibrato and all, that is wholly out of sync with the music. Showy the Sibelius concerto may be, especially in the finale, but it's certainly not vulgar. Barenboim's orchestral backing is stout, but not quite in a class with what he provides for the Nielsen.

D.H.

SCHOENBERG: Piano Concerto; Chamber Symphonies Nos. 1 and 2. Alfred Brendel (piano). SWF Symphony Orchestra, Michael Gielen cond. PHILIPS 446 683 (61 min).
Performance: Concerto outstanding
Recording: Quite good

Gielen's note on the two Chamber Symphonies is comprehensive and illuminating but rather on the dry side, and to a degree the performances are also more analytical than communicative. But they do not lack either clarity or vigor, and they provide an effective frame for the certifiably outstanding presentation of the Piano Concerto. The sound is lifelike and well balanced in all three works.

R.F.

R. STRAUSS: Ein Heldenleben; Oboe Concerto.
Richard Woodhams (oboe); Philadelphia Orchestra, Wolfgang Sawallisch cond. EMI 56149 (68 min).
Performance: First-rate
Recording: Splendid

Here is an Ein Heldenleben with a difference! Instead of the usual gorgeous final progression growing out of the Hero motive, we have a simple diminuendo, with solo violin and horn depicting the Hero and his beloved in contented retirement. It comes as something of a shock, but it seems this is two still respond to the concerto, and to each other in it, with the alert enthusiasm of chamber-music players discovering a new treasure. Brendel, in his warmhearted note on the concerto, states that after a half-century it "has found its place in the repertoire." That may be more wishful thinking than actuality, but the circulation of this recording should bring it a great deal closer to realization.

Gielen's note on the two Chamber Symphonies is comprehensive and illuminating but rather on the dry side, and to a degree the performances are also more analytical than communicative. But they do not lack either clarity or vigor, and they provide an effective frame for the certifiably outstanding presentation of the Piano Concerto. The sound is lifelike and well balanced in all three works.
Wolfgang Sawallisch, an old hand in the Strauss repertoire, gives Heldenleben the broad-gauge treatment, and he gets a fine
big sound from the Philadelphia Orchestra, recorded in a studio. Aside from a somewhat outsize solo violin in the final episode,
I found this to be one of the better Sawallisch recordings from the sonic standpoint. The detail work in the “quotations” section
is very good indeed. The Oboe Concerto, written in the composer’s autumn years (1945-48), is always a delight to hear, and
the solo role is elegantly handled by Richard
Woodhams.

WOLFE: Arsenal of Democracy;
Tell Me Everything; Early that Summer;
Four Marys; Steam.
Lark Quartet; Cassatt String Quartet; Orkest De
Volharding; Newband, SPIT Orchestra. Brad
Lubman cond. POINT 40542 (46 min).

Performances: Firey, aggressive
Recording: In your face

Julia Wolfe is one of the founders, along
with Michael Gordon and David Lang,
of Bang on a Can, an off-the-cuff “downtown” New York City festival that has
turned into a dynamic new-music movement. SPIT Orchestra, a virtuoso group that
gets out of the museum and into your face.

Wolfe describes the Lark Quartet as “clear and strong, full of fire and aggression,” a description that suits her music as
well. The CD’s title piece, Arsenal of Democracy, was written for the Orkest de Volharding, a Dutch equivalent of SPIT Orch-
chestra that Wolfe describes as “loud and tough,” and so is the music she has written for it.

My favorite piece here, Tell Me Everything (that should have been the album title), was composed for the Mexican ensemble La Camarata, and it sounds like a cross-


case of south-of-the-border village bands post-minimalised with rhythm and bite in
the tradition of Charles Ives, Edgard Varése, and Harry Partch by way of Silvestre Revueltas and Louis Andriessen. Equally
plausible is Steam, a piece for Newband using three of the Partch microtonal instru-
ments. All of these performing ensembles and the pieces written for them share a
number of qualities, mostly featuring an audacious nonconventionality. There is a level
of energy and vitality in this music that is exhilarating. Bang on a Can in general and
Julia Wolfe in particular have maxed out minimalism in a tough-minded, ingenious,
and exciting manner.

E.S.

ZEMLINSKY: Lyric Symphony;
Six Songs.
Luba Organasova (soprano); Bo Skovhus
(baritone); Helmut Deutsch (piano); North
German Radio Symphony, Claus Peter Flor
cond. RCA VICTOR 68111 (64 min).

Performance: Ardent
Recording: Good

Alexander von Zemlinsky, an Austrian
composer and conductor who died in
New York, a refugee from the Nazis, has
been rediscovered within the past decade or
so. The Lyric Symphony, written in 1923, is
a gorgeously sensual German setting of
Bengali poems by the 1913 Nobel laureate
Rabindranath Tagore. The musical language
is a blend of late Mahler (“Speak to me, beloved”).
Zemlinsky’s settings and of most of the music on this CD.

Bo Skovhus, a veteran of the Bang on a Can
festival, has as its motto “out of the museum and into your face.”
That will give you an idea of both the poli-
tics and the aesthetics of Bang on a Can —
and of most of the music on this CD.

Luba Organasova is an altogether mag-
ificent singer. Her lyricism is beautiful, her
intonation sharp, and her vocal writing is wholly
idiomatic. The orchestral content effectively
merges baritone and soprano, conveying
longing, fulfillment, and parting, the poignantly
expressive peak being reached in the central
utterance for soprano, “Sprich zu mir, Ge-
liebter” (“Speak to me, beloved”).
CLASSICAL MUSIC

A splendid artist with a lovely soprano voice and impeccable vocal production and enunciation, but baritone Bo Skovhus's tone could be more full-bodied. Claus Peter Flor elicits a sensitive response from his players in Hamburg's Musikhalle.

The disc is filled out with a half-dozen early Zemlinsky songs cast in ripe late-Romantic idiom, well sung by Skovhus in a studio setting with capable piano collaboration by Helmut Deutsch.

D.H.

Collections

SAMUEL RAMEY: Ev'ry Time We Say Goodbye (American Songs).
Samuel Ramey (bass); Warren Jones (piano).
Sony 68339 (71 min).
Performance: Committed, but ... 
Recording: Vivid live recording

Just as you'd expect from Samuel Ramey, the nation's finest bass, there is some superb vocalism in this collection of American art songs and popular songs, some familiar and some not. The strange mixture, however, never makes any sense as a program. Taped at a recital in Paris (complete with loud applause), the disc opens with four intensely serious pieces by Samuel Barber — including Sea-Snatch and I Hear an Army, with gloomy, philosophical texts by an anonymous medieval monk and by James Joyce — and then Ramey segues directly into Stephen Foster's droll little ditty If You've Only Got a Moustache. And so it goes: After two more Foster pieces there are four melancholy songs by Charles Griffes, followed by four of the Gershwin brothers' best-known pop tunes. The Paul Bowles settings of Tennessee Williams's Blue Mountain Ballads lead into a Cole Porter set featuring Begin the Beguine and the whimsical Tale of the Oyster.

The recording seems to be making a determined plea that American pop music deserves to be considered Art with a capital A. I don't quarrel with that, but I do wonder if the music is well served by a program that lurches so violently from the deeply serious to the frivolous. Indeed, if anything the art songs suffer most, juxtaposed with such toe-tappers as Embraceable You and Blow, Gabriel, Blow; they come off as ponderous and pretentious. There are some great performances here, but it's a weird disc. You might try programming your CD player to string together just the art songs or just the pop numbers, depending on your mood. J.J.

TANGOS AMONG FRIENDS.
Daniel Barenboim (piano); Koolofo Mederos (bandoneon); Hector Console (bass). TELDEC 13474 (52 min).
Performance: Wonderful 
Recording: Excellent

Since the Argentine tango is just now turning 100 years old, its current revival around the world is a fitting anniversary celebration and an auspicious start for this durable music's second century. In this CD of astonishing quality, Daniel Barenboim and friends perform fourteen songs by outstanding figures in the tango's history, including the singer/songwriter Carlos Gardel (1887-1935), who was the greatest member of the tango's Old Guard, and the composer and bandoneón soloist Astor Piazzolla (1921-1992), who launched the revitalized New Tango in the 1950's.

The concert arrangements that Barenboim (who grew up in Argentina) and his colleagues perform give an original view of the tango while retaining its rhythmic verve and characteristic nostalgia and melancholy. There are moments of deep feeling here that rival the emotive power of Schubert's piano trios. The choice of beautiful material, the musicality and sincerity of the performers, and their total authenticity of style make this the best of the current tango recordings by classical artists.

William Livingstone

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SCHUBERT: Arpeggione Sonata; Songs

Miscia Maisky (cello); Daria Hovora (piano). DEUTSCHE GRAMMOPHON 449 817 (77 min).

Miscia Maisky’s novel coupling for the Arpeggione Sonata is a collection of Schubert’s songs in which the cello takes the voice line and the music is otherwise unchanged. Not a bad idea, really, but neither the sonata nor the songs are very persuasive in these performances, which show an abundance of technical assurance but seem deficient in taste. R.F.

SCHUMANN: Symphonies No. 1 ("Spring") and No. 2.

Chamber Orchestra of Europe, Nikolaus Harnoncourt cond. TELDEC 98320 (67 min).

Nikolaus Harnoncourt has the measure of these symphonies; the performances are at once bracing and affectionate, and the live recordings are surpassingly well done. R.F.

EVELYN GLENNIE: Drumming.

Evelyn Glennie (percussion); Philip Smith (piano). CATALYST 68'195 (60 min).

Opening with the lively, jazzy Halasana by the otherwise unidentified Louis Cau- bergis, this CD also includes music by the Puerto Rican Roberto Sierra (bongo solos), the Icelandar Askell Masson and the former Yugoslav Nebojsa Zivkovic (both solos for snare drum), the Americans David Lang (an Amil Choruss) and Frederic Rzewski (a Homeric hymn recited to the accompaniment of flower pots), and the New Zealander John Psathas (the very lively Maitre’s Dance, again for drums and piano). The whole thing would be more fun live, or perhaps as an interactive CD-ROM. Purely as an audio CD it’s pleasant enough, but somehow it seems an incomplete experience. E.S.

DAWN UPshaw: Sings Rodgers and Hart.

Dawn Upshaw (soprano), Fred Hersch (piano); David Garrison, Audra McDonald (vocals); orchestra, Eric Stern cond. NONESUCH 79406 (53 min).

Dawn Upshaw sings these show tunes with uncommon artistry. The ballads are affecting, and the lighter selections are enchanting. Highlights among the fifteen selections are Sing for Your Supper, A Twistle in Your Eye, Every Sunday Afternoon, Thou Swell (with David Garri- son assisting), Manhattan, Nobody’s Heart/ Little Girl Blue, and It Never En- tered My Mind. Eric Stern conducts admirably, and Fred Hersch makes a valu- able contribution at the piano. R.A.
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Larry Klein's February 1967 roundup of recurring questions submitted to his "HiFi Q&A" column. Among readers' primary concerns was how to wash, de-noise, and de-warp records. The Installation of the Month, owned by Les Billings of North Hollywood, California, was a "Custom-Cabinet Stereo" including an Ampex open-reel tape recorder and both Rek-O-Kut and Triomatic record players. And Hirsch-Houck Laboratories tested one of Scott's first all-solid-state receivers, the Model 382 ($360), which "sounded excellent when used with high-quality speakers."

"There is no hope for me now," critic Paul Kresh lamented in "Confessions of a Gilbert and Sullivan Addict, or The Unrepentant Savoyard." He foresaw "regular attendance at the Tuesday evening rehearsals of one's local Madrigal Society. After that, they come and put you away."

Among new products was Phase Linear's first speaker system, the Andromeda III ($1,185), which incorporated twenty drivers in two 63-inch panels and a bass cabinet. Hirsch-Houck Labs reviewed Garrard's flagship automatic turntable, the GT55 ($250), which operated with "impressive silence and smoothness." And reporting on excellent LP pressings he brought back from the Tokyo Audio Fair, technical editor Larry Klein remarked, "I'm not sure if the U.S. record manufacturers lack the Japanese production technology or simply their attitude. . . . The attitude I refer to is called 'giving a damn.' "

"Look, Idol, stop whimpering and take it like a man," Mark Peel wrote in a review of Billy Idol's "Whiplash Smile." "If you run around in black leather and chain mail with crosses dangling from your ears, you're bound to have girl troubles."

"First, Steve Simels gave us Bruce Springsteen, then Patti Smith, and more recently he drooled all over Warren Zevon," complained W.A. Hill, Jr. of Tallahassee, Florida, in a Letter to the Editor. "What's the matter with this man? Has he no taste??"

Garrard turntable, 1977

Also in February 1987, Julian Hirsch tested the Mission Model 780 Argonaut speaker ($1,499 a pair): "No other speaker that we can recall has displayed such a nearly constant — and low — distortion all the way down to the lowest audio frequencies." Meanwhile, in a user's report, Michael Smolen home-, car-, train-, and pocket-tested Sony's Discman D-10 portable CD player ($350), whose convenience he called "unbeatable."

"Look, Idol, stop whimpering and take it like a man," Mark Peel wrote in a review of Billy Idol's "Whiplash Smile." "If you run around in black leather and chain mail with crosses dangling from your ears, you're bound to have girl troubles." — Ken Richardson

Billy Idol, 1987

Bruce Springsteen and the E Street Band's "Live/1975-85" landed one of STEREO REVIEW's Record of the Year Awards for 1986, as did "Kathleen Battle Sings Mozart" and Paul Simon's "Graceland." Conductor/pianist/composer André Previn was the recipient of the Mabel Mercer Award for lifetime achievement.
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