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See our dealer list on page 106
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*0dB @ 2.83 volts per meter
channel-challenged DVDs

How could Rad Bennett possibly list Fargo as one of the “Top 10 DVDs” in December? It is the only DVD I’ve found that does not have a Dolby Digital 5.1-channel soundtrack. At first I thought it was my equipment, but when I checked the box, there was no DD logo. I returned it and now check all DVDs for Dolby Digital sound before I make a selection.

Barry Huntman
Danville, NH

Rad Bennett replies: Fargo is far from the only DVD soundtrack with fewer than 5.1 channels. This is partly because not all current films are made using Dolby Digital (or another 5.1-channel process) that can easily be transferred to DVD, or laserdisc, without potentially expensive remixing. Each studio seems to have a different view about what, how, and whether to remix. For example, none of PolyGram’s DVD releases so far is 5.1-channel, while Warner Home Video has remixed many of its older titles for DVD — including Jeremiah Johnson and Gremlins — but not all. The Secret Garden and some other Warner films are presented on DVD in four-channel (matrixed) Dolby Surround, just as they were originally heard in theaters. And I recently received some new Similar DVDs that have only 6-channel PCM digital stereo soundtracks, no Dolby encoding at all!

Your idea of checking the fine print on the back of the box is a good one, since even the Dolby Digital logo does not guarantee 5.1 discrete channels. If you intend to buy only movies with 5.1-channel soundtracks, however, your options can be limited.

divx doubters

Regarding Divx (“Technology Update” in December), here’s what’s going to happen: the entire scheme is going to fall flat, at great risk of taking DVD along with it. The greed and paranoia of the studios will be its ultimate undoing, at a loss to all involved. People will not be enough customers willing to go through the hassle of Divx, what with credit cards, modems, and so forth. People will just watch their movies on VHS or not at all.

John P. Thomas
Nome, AK

Since the inception of the VHS format, I have been quite content with purchasing and often renting videotapes. Then along came DVD, and I was hooked. I now own fifty of these little jewels. I made the jump to DVD, and not the LP-size laserdisc, owing to its small size, convenience, high image and sound quality, and reasonable cost. I have no intention of purchasing any Divx hardware or software. Furthermore, while I may still rent recent releases on videotape from studios endorsing Divx, I will not buy any software from them.

Alfred Aidala
Bronx, NY

I had been looking forward to buying a DVD player, but now I will wait until a format winner is declared. I won’t buy DVD because the format may become obsolete before its time. I won’t buy Divx because I don’t like what it represents, another invasion of the consumer’s privacy.

Besides, the Divx process runs counter to the way people use their VCRs. It would make me collect movies I don’t want to own, and it would make the giving/receiving of discs an ungrateful occasion. After all, what would you say to the grandpop who just gave your child the latest release from Disney on Divx, a gift that with the normal viewing habits of a 3-year-old could ultimately cost you more than $300?

James P. Webster
Dover, DE

bob carver’s monster bass

Did I hear someone [Tom Noursain in January “Letters”] say that my Sunfire True Subwoofer can’t put out a ton of low bass because it’s small, tiny, and minuscule? Nonsense! That’s not what Julian Hirsch said in his review in the December 1996 issue of Stereophile: “It had the flattest and deepest bass response I have ever heard or measured . . .”

My sub does monster bass, and it is gloriously convenient that we don’t have to play “who do you trust” games to resolve this point. More recently, woofer specialist extraordinaire D. B. Keele wrote in his November 1997 review of the True Subwoofer Mark II in Audio: “[It] built-in amplifier is clearly capable of generating roughly 2.5 kilowatts of sine-wave power. . . . Few subs produce louder bass than the Sunfire, and none goes deeper.”

My sub a wimp? Balderdash. I could go on and on, but you get the picture. n’est-ce pas? Its performance is hard to believe. I know.

Bob Carver
President, Sunfire Corporation
Snophomish, WA

millennium DTS decoder

I enjoyed Daniel Kumin’s fine user’s report on the Millennium 2.4.6 DTS decoder/pre-amplifier in November, but a couple of inaccuracies need to be corrected. Contrary to what he said, the Millennium is fully automatic. Set it and forget it. You do not need to get up and switch to manual to enable the “pass-through” mode. Moreover, the side effects that Mr. Kumin referred to can be
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- Tom Norton, Stereophile Vol. 20, No. 8

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- Joseph Germain, Sensible Sound

"...an acoustically crisp, credibly realistic, and untiringly musical performance."
- Don Keele, Audio Magazine

"Phenomenal...Highly Recommended!"
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- Julian Hirsch, Stereo Review

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- Greg Peers, Audio Adventure

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- Andrew Marshall, Audio Ideas Guide

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LEGENDS OF THE FALL

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**NEW PRODUCTS**

**Enlightened Audio**
Enlightened Audio's TheaterMaster line of surround-sound decoders includes the Encore ($2,495), the Ovation ($3,995), and the Signature ($5,995). All three share a common faceplate and chassis and can decode Dolby Digital, DTS, and Dolby Pro Logic. The use of Crystal Semiconductor's CS4226 integrated circuit is said to provide better performance and reliability than previous models and make the decoders easier to upgrade. A back-lit, touch-screen programmable remote is included. Enlightened Audio Designs, Dept. SR, 300 W. Lowe, Fairfield, IA 52556. Phone, 515-472-4312. Circle 120 on reader service card.

**Definitive**
The BP2004 bipolar speaker from Definitive Technology includes a built-in 125-watt side-firing subwoofer with a 10-inch driver. It has a 5½-inch polymer-cone woofer and a 1-inch aluminum-dome tweeter on the front and an identical set on the back. The 40-inch-tall fabric-covered cabinet with piano-black end caps has a diminutive 7¼ x 13-inch footprint. Price: $749 each. Definitive Technology, Dept. SR, 11105 Valley Heights Dr., Baltimore, MD 21117. Phone, 410-363-7148. Circle 15 on reader service card.

**Sony**
Sony's Street Style headphones wrap around the back of the head instead of over the top. The MDR-G51 ($30) has a blue headband, uses ferrite magnets, and has a rated bandwidth of 16 Hz to 24 kHz. The MDR-G61 ($35) has a metallic headband, uses neodymium magnets, and has a rated bandwidth of 14 Hz to 24 kHz. Sony, Dept. SR, 1 Sony Dr., Park Ridge, NJ 07656. Phone, 800-222-7669.

**Kenwood**
Kenwood's Model 1050MD MiniDisc recorder incorporates ATRAC version 4.5 digital encoding. It has a jog/shuttle control dial and both optical and coaxial digital inputs and outputs. A remote control that allows direct text entry of disc or artist information is included. In addition, the recorder can capture CD Text from text-encoded CDs and show it on its display. Price: $400. Kenwood. Dept SR, P.O. Box 22745, Long Beach CA 90801. Phone, 800-536-9663. Circle 122 on reader service card.

**a/d/s/**
Switchable between dipolar and bipolar dispersion patterns, the a/d/s/ MV15/s surround speaker's tonal characteristics and finish match the company's MV series of floor-standing speakers. Frequency response is given as 32 Hz to 20 kHz ±3 dB, sensitivity as 88 dB, and impedance as 8 ohms. Recommended for use with amplifiers that deliver between 30 and 150 watts rms, the MV15/s measures 15¼ x 15 x 5 inches and is available in black or white, with a paintable perforated-metal grille. Price: $1,100 a pair. a/d/s/, Dept. SR, 1 Progress Way, Wilmington, MA 01887. Phone, 508-658-5100. Circle 121 on reader service card.
NEW PRODUCTS

AMC The 2N100 Series of two- and three-channel power amplifiers from AMC are rated to deliver 150 watts per channel into 8 ohms. Each channel has a separate power module that independently monitors its heat, current draw, signal output, and power output, which is said to reduce crosstalk while increasing dynamic range and efficiency. Frequency response is given as 20 Hz to 20 kHz ±3 dB, damping factor as greater than 100 dB, and signal-to-noise ratio (for 1 watt into 8 ohms) as greater than 102 dB A-weighted. Both the two-channel Model 2N100-2 and the three-channel Model 2N100-3 are housed in identical 17 x 5 x 13-inch cabinets. Prices: 2N100-2, $500; 2N100-3, $800. AMC, division of Weltronics, Dept. SR, P.O. Box 80584, San Marino, CA 91108. Phone, 818-796-6396. Circle 123 on reader service card.

Sunfire The Classic Vacuum Tube Preamplifier from Sunfire features an all-tube design with “no transistors used in the signal path whatsoever.” There are five line-level inputs; an optional phono stage can provide inputs for both moving-coil and moving-magnet phono cartridges. Tone-contour controls are provided as well as a tone bypass. Price: $1,495; phono stage, $350. Sunfire, Dept. SR, 5210 Bickford Ave., Snohomish, WA 98290. Phone, 425-335-4748. Circle 124 on reader service card.

Xtant The Xtant 302a two-channel stereo car power amplifier is rated to deliver 75 watts per channel into a 4-ohm load, 150 watts per channel into a 2-ohm load, and 300 watts mono bridged into a 4-ohm load. An additional set of speaker outputs is provided for easy connection of rear-fill speakers. An Xtant resistor module ($15 each) is required to activate the speaker sort and adjust the level of the rear-fill speakers. Two on-board accessory ports accept Xtant's plug-in high- and low-pass crossover modules. The amplifier has a fan-cooling system. Price: $550. Xtant Technologies, Dept. SR, 7676 S. 46th St., Phoenix, AZ 85040. Phone, 888-449-8268. Circle 125 on reader service card.

Monitor Audio The Studio 60 speaker from Britain’s Monitor Audio has two 6½-inch Ceralloy-cone woofers, a 6½-inch midrange, and a 1-inch Ceralloy-dome tweeter. The drivers of the 42-inch-tall speaker are said to operate with no bending or breakup. Price: $11,000 a pair in black oak finish, $13,200 in rosewood, $15,500 in piano black or piano rosewood. Monitor Audio, Dept. SR, P.O. Box 1355, Buffalo, NY 14205. Phone, 905-428-2800. Circle 127 on reader service card.

Yamaha Yamaha’s AV-1 CinemaStation Dolby Pro Logic home-theater system is designed to fit into small spaces. The control center, which includes a CD player and an AM/FM tuner, measures only 12½ x 2¾ x 10½ inches. The five full-range satellite speakers measure 3¾ x 4½ x 4½ inches each, and the subwoofer, which contains the 200-watt system power amplifier, measures 9½ x 16½ x 16½ inches. Price: $1,199. Yamaha, Dept. SR, 6660 Orangethorpe Ave., Buena Park, CA 90620. Phone, 800-492-6242. Circle 126 on reader service card.
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-Stereo Review

MovieWorks 5.1 is a no-compromise speaker system with high-performance, high-output main, center and surround speakers – and an awesome “room-shaking” powered subwoofer.

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The surround speakers in MovieWorks 5.1 are a high-output design using MultiPole® technology that allows you to choose between dipole (diffuse radiating) and bipole (direct radiating) sound.*

For virtually all of today’s movie soundtracks, we recommend dipole radiator designs because they do a superb job reproducing surround effects so everyone in the room hears them correctly. For some 5.1 channel mixes, however – those with signals spread between the two surround speakers in true stereo – bipole direct radiators can be advantageous. In particular, music recordings with vocalists directed to surround channels sound better with our MultiPole speakers set to their bipole position.

As Dolby Digital 5.1 technology becomes more familiar to studios, it’s difficult to predict what mixing approaches will be used. But with the MultiPole surround speakers, you’re literally ready for anything.

What Stereo Review says about MovieWorks 5.1

"...open, detailed, up front sound with an unexpectedly sumptuous bottom end...very good definition and detail...surround sound performance was very good, with a cohesive, focused character...impressive with movie soundtracks...the subwoofer delivered a thunderous yet defined bass...clearly one of the best one-box home theater speaker systems I’ve heard...outstanding low bass performance...anyone who seeks excellent performance from an unobtrusive setup should be pleased."

Awesome powered subwoofer.
MovieWorks 5.1’s powered subwoofer is amazing – it’s the one everybody likes. It has a heavy-duty, long-throw 12” woofer and a robust 140-watt amplifier with electronic crossover. Boot says it “is an aural atomic bomb...gracefully played frequencies down to an awe-inspiring 21 Hz...nothing short of phenomenal.”

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If you want a no-compromise surround sound system that can deal with all present and future software, MovieWorks 5.1 is the speaker package for you. Because we sell factory-direct, with no expensive middlemen, it sells for hundreds less than competing systems. And it’s backed by our 30-Day Total Satisfaction Guarantee. Try it in your home for a month – there’s virtually no risk.

Factory-Direct Price: $1,799.99
Boston Acoustics The SoundBar Cinema from Boston Acoustics is a compact three-piece home-theater sound system. The SoundBar is designed for mounting on top of the TV. It houses speakers for the front left, center, and right channels and a Dolby Pro Logic decoder and amplifier. The sub houses the system's power supply. The single surround speaker has a dipolar design. Price: $799. Boston Acoustics, Dept. SR, 300 Jubilee Dr., Peabody, MA 01960. Phone, 978-538-5000. Circle 128 on reader service card.

JL Audio The JL Audio Stealthbox for the Jeep Grand Cherokee features the Model 10W1 subwoofer. Its fiberglass enclosure fits in the right rear corner of the vehicle "without sacrificing useful space." The subwoofer, which has a 10-inch driver, is available covered with a choice of carpeting. Custom Stealthboxes are available for more than thirty other vehicles. Price: $680. JL Audio, Dept. SR, P.O. Box 839004, Miramar, FL 33083. Phone, 954-981-9497. Circle 130 on reader service card.

Acoustic Energy The Acoustic Energy AE120 floor-standing speaker is a three-way vented system with two 5-inch woofers, a 5-inch midrange, and a 1-inch soft-dome tweeter, all magnetically shielded. The speaker can be tri-wired, biwired, or connected conventionally with a single cable. The 36 ¼-inch-tall enclosure is available finished in black ash or rosewood vinyl veneer. Four ¾-inch spikes couple the speaker to the floor. Price: $1,149 a pair. Acoustic Energy, distributed by Arealx Acoustics, Dept. SR, 106-42 Fawcett Rd., Coquitlam, British Columbia V3K 6X9. Phone, 604-528-8965. Circle 132 on reader service card.


Faroudja The DV1000, Faroudja's first DVD player, provides component-video, S-video, and composite-video outputs. Digital audio is available at coaxial and ST-glass optical outputs, analog audio at RCA jacks. The player is housed in a rack-mountable vibration-resistant chassis. A full-function remote control is included. Price: $5,495. Faroudja Laboratories, Dept. SR, 750 Palomar Ave., Sunnyvale, CA 94086. Phone, 408-735-1492. Circle 129 on reader service card.
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"...a speaker system for $100 that should make some $250 systems nervous." - Computer Gaming World

"...even better than the sound you’d get from just about any compact stereo." - HOMEPC Magazine

"A speaker set that costs less than $100 and sounds like it’s worth $500." - CNET Gamecenter

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Records of the Year for 1977 included James Taylor's JT, Stevie Wonder's Songs in the Key of Life, Trevor Pinnock's traversal of Vivaldi's Four Seasons on CRD, and Pierre Boulez's readings of Dukas's La Péri and Roussel's Third Symphony on Columbia. The Certificate of Merit for "outstanding contributions to the quality of American musical life" went to Richard Rodgers.

Steve Simels acknowledged the rise of British punk, pub, and New Wave in reviews of The Boomtown Rats, Graham Parker and the Rumour's Stick to Me, and an album that, if "a little repetitious at times," had tracks that were "viscerally exciting and easily accessible rock by any standard." The album was Never Mind the Bollocks, Here's the Sex Pistols.

As a product that has far exceeded its inventors’ most optimistic expectations, there has perhaps been nothing like the cassette since Thomas Edison’s little tin-foil ‘dictation’ recorder," wrote technical editor Ralph Hodges in our twentieth-anniversary issue in February 1978. “Quite possibly, there will never be anything like either of them again. But let’s not close the patent office just yet anyway.” Meanwhile, assistant technical editor George Tlamsa predicted, “it’s only a matter of time before a digital hi-fi system finds its way into American homes.” Also seeing "The Future of Audio Technology" were Roy Allison, Etsuro Nakamichi, and Edgar Villchur (Acoustic Research), Daniel von Recklinghausen (H.H. Scott, KLH), and LP developer Peter Goldmark.

“In Defense of Chattiness in Criticism,” Clive Barnes said, “I am chatty only because I fear pomposity like death.”

As a product that has far exceeded its inventors’ most optimistic expectations, there has perhaps been nothing like the cassette since Thomas Edison’s little tin-foil ‘dictation’ recorder," wrote technical editor Ralph Hodges in our twentieth-anniversary issue in February 1978. “Quite possibly, there will never be anything like either of them again. But let’s not close the patent office just yet anyway.” Meanwhile, assistant technical editor George Tlamsa predicted, “it’s only a matter of time before a digital hi-fi system finds its way into American homes.” Also seeing “The Future of Audio Technology” were Roy Allison, Etsuro Nakamichi, and Edgar Villchur (Acoustic Research), Daniel von Recklinghausen (H.H. Scott, KLH), and LP developer Peter Goldmark.

Records of the Year for 1977 included James Taylor’s JT, Stevie Wonder’s Songs in the Key of Life, Trevor Pinnock’s traversal of Vivaldi’s Four Seasons on CRD, and Pierre Boulez’s readings of Dukas’s La Péri and Roussel’s Third Symphony on Columbia. The Certificate of Merit for “outstanding contributions to the quality of American musical life” went to Richard Rodgers.

Steve Simels acknowledged the rise of British punk, pub, and New Wave in reviews of The Boomtown Rats, Graham Parker and the Rumour’s Stick to Me, and an album that, if “a little repetitious at times,” had tracks that were “viscerally exciting and easily accessible rock by any standard.” The album was Never Mind the Bollocks, Here’s the Sex Pistols.

“I want to like an album as aggressively bad as The Uplift Mofo Party Plan,” said Mark Peel about the Red Hot Chili Peppers. “But I just can’t.”

— Ken Richardson
The Tower Series By Henry Kloss.

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

Audio, Jan. 1997
audio on videotape

Q. My system includes an A/V receiver, a CD player, and a VHS recorder, but I’ve had no luck dubbing a CD onto videotape. Could you walk me through the steps I should follow?

Clay B. Dalmida
Bronx, NY

A. In most A/V receivers, the VCR connections operate like normal tape-monitor loops with the addition of video jacks. If that’s true in your case, you should have no trouble recording from whatever is dialed up on the main selector. If yours has a playback-only VCR input, however, to make the kind of recording you want you’ll have to disconnect the CD player from the receiver and plug it into the VCR’s line inputs or else hook your receiver’s record output to the VCR’s line inputs.

Either way, you’ll have to switch the VCR’s input from tuner or antenna to line. (The default configuration in virtually all VCR’s is to record from the internal TV tuner, so you will probably have to defeat that every time the recorder is powered up.) In other words, the VCR must be set to record from its line-level input. That may be as simple as pushing a button on the remote, or you may have to wade through some on-screen menus to make the change. The VCR’s instruction manual should tell you how to go about it if it isn’t obvious.

sound cube

Q. My listening room measures 10 x 9 x 8 feet, and I have a small pair of two-way speakers and a powered subwoofer. The speaker manufacturer says to avoid a cube-shaped room like mine. Is it too small for listening? Is there a limit to the size of speaker I can use?

Paul M. Susich
Export, PA

A. Confined space does not necessarily preclude good sound. It’s possible, though relatively rare, to achieve excellent sound quality in a car or the cab of a pickup truck, for instance, so I wouldn’t worry about the size of your room. As for the speakers, that really depends on what you can fit in. Size is irrelevant to overall audio quality, so it is certainly possible to find speakers of a scale appropriate to your space without sonic sacrifice.

And although your room may seem pretty cubic, it is not in fact a cube, so standing waves should be randomized to some extent. You are wise to employ a subwoofer for the bass because that allows you considerable flexibility when it comes to placement, which should let you tame acoustic problems still further.

It seems to me that the big challenge in your room would be the placement of the main speakers. Normally, it is advisable to position them as far away from walls and floors as possible to prevent near-field reflections from combining with the direct sound and altering its spectral balance. These reflections are of energy radiated quite far off-axis, where smoothness is harder to achieve than on-axis. It may be difficult to get that kind of distance in a...
small room, so only speakers with very good dispersion are likely to perform well in that environment. You can minimize problems by making sure the speakers are at different distances — even if not very far — from the walls and floor.

**midrange control**

*Q.* On some receivers I've noticed midrange tone controls along with the usual bass and treble. How do these work with speakers that lack a midrange driver? And if you do have a midrange driver, are you getting the speaker's full potential if you use it with a receiver that has no midrange control?  

*Joe N. Frankie, Jr.*  
Newport News, VA

*It's a misconception that tone controls are directly connected to the individual drivers in a speaker system, although that may well be the case with similar controls mounted on the speaker itself. The tone controls on a receiver (or preamplifier), however, mean there is, amount to a simple equalizer that changes the frequency response of the receiver, which doesn't care if the result is reproduced by two, three, or more drivers. Thus, three-way speakers work just fine with the usual bass and treble controls, and two-way speakers can easily be driven by receivers with midrange controls.*

**misbehaving stylus**

*Q.* As insurance against the day when I'll no longer be able to obtain one, I bought a replacement stylus for my phonograph cartridge. There are no markings on my old stylus, but when I compared the two, they looked very similar; the only difference was the new one's stylus hack in, it sounded fine. Considering that the new stylus cost as much as a whole new cartridge, I don't want to throw it out. Can you suggest what might be causing on'?  

*Joseph Torbay*  
Cambridge, Ontario

*It sounds like mistracking. The tracking force is too low to keep the stylus in the groove, and as it loses contact and then falls back to the surface it makes the noise you describe. Louder passages, and those in grooves near the center where the radius is smaller, tend to be affected to a greater degree. It may be that the slightly greater length of the cantilever in your new stylus is enough to make the difference, in which case just increasing the force a bit might cure the problem. Mistracking can damage your records (and, in extreme instances, the stylus itself), so if you are going to experiment, do it on a disc you won't mind messing up.*

Better still, set up the tracking force from scratch. The usual way to do that is to set the force gauge to 0, then slide the counter-weight back and forth until the arm floats horizontally (be careful that the stylus doesn't fall and hit the platter). Then dial up the recommended force if you know it. If not, start at about 1.25 grams and work your way up to the point where the tonearm behaves itself. Unfortunately, you might be out of luck. A longer cantilever indicates that your new stylus is not an exact replacement for your cartridge, and you might not be able to obtain satisfactory performance from it.°

---

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The Mother of All Battles

FROM YOUR COMFORTABLE chair, under the soft halo of your reading lamp, listening to pleasant music, it might appear that the world is a tranquil place. But it's not. All around you, armies are massing, and the weapons of war are locked and loaded. Everywhere you look, the world of audio and video is in turmoil. Technologies that have stood the test of time are being threatened with annihilation as digital technologies increasingly assert control.

It now appears that the digital revolution, as if following some astral timetable, will be unimpeded at the dawning of the next millennium. But before the takeover is complete, there will be a global war of world domination. It will be fought on many fronts. Pitting analog against digital, and digital against digital, to determine which technologies will own the future. Many of these struggles will be won or lost over the next few months. This spring and summer will see some of the heaviest fighting as the corporate powers throw their battalions of engineers, lawyers, and spin doctors into the fray. In the thick of the battle, consumers everywhere will be dazed and confused, as if suffering from shell shock.

Although this high-tech warfare will produce confusion that approaches pure chaos, I have devised a plan to report on the battle as it is being fought. Specifically, I have assembled an expert team of fellow journalists to go on the air with me and report directly from the front lines. Remember the live pictures of the cruise missiles over Baghdad? That's the kind of reporting we intend to deliver over the coming months.

As the battle wages on, I will host a series of urgent discussions with some of the sharpest journalists in the audio/video arena. If anybody can make sense out of this conflict, these seasoned veterans from Stereo Review and its sister publications can do it. But we can't do it alone — we need your eyewitness testimony from the front lines of this war. So our discussions will be live and open to everyone.

Specifically, we will be reporting from the news center at Stereo Review's America Online site — a top-secret intelligence installation cleverly disguised as a chat room. To read the live discussion, and to

join in yourself, simply log onto AOL and go to the Stereo Review site (keyword: Stereo). If you don't have an AOL account, grab one of the billions of AOL start-up discs in circulation, and use this as an opportunity to give AOL a try. Alternatively, you can go to the Web site of the Music Engineering programs at the University of Miami (www.music.miami.edu/programs/mue/) and read transcripts of the battlefield reports.

We will come to you live on a series of Tuesday evenings. The first cyberchat, on January 27, will feature Bob Ankosko, Stereo Review's executive editor. From his glass-and-chrome office high above Manhattan, Bob will preview the coming battle, assessing the strengths and weaknesses of the corporate combatants. Bob will be joined by industry legend Julian Hirsch, director of Hirsch-Houck Labs. You've read Julian's words for years — now see what he's saying about this pivotal point in technology history. Is stereo dead, a casualty of war? Log on and find out.

The next session, on February 17, will feature Daniel Kumin, SR contributing editor. From his snowy mountain redoubt in New Hampshire, Dan will survey the carnage below and report on DVD and home theater. Is DVD for real, or is the juggernaut stalling? Can a subwoofer fully reproduce the sound of artillery fire? Log on and find out. Dan will also lay a ceremonial wreath on the tomb of the unknown laserdisc.

The third discussion, on March 10, will feature Audio editor in chief Michael Riggs. Renowned as a take-no-prisoners journalist, Michael will expose all the facts, fictions, and myths that pervade the audio scene. In an industry drowning in disinformation, in the shadow world of half-truths and outright deception, Michael will brutally separate out the facts from the propaganda.

The fourth, on March 31, will feature Video editor in chief Marc Horowitz. Marc takes on the awesome responsibility of describing the coming of digital television (DTV). There are no fewer than eighteen different technologies defined in the DTV standard. Which of these competing factions will win out? Is it true that the pile of discarded analog TVs will create a mountain higher than Everest? Log on and find out.

The fifth session, on April 21, will feature William Burton, technical director of Car Stereo Review. Bill has personally witnessed the din of battle at many car sound-offs, and he will describe the high-speed blitzkrieg war of mobile audio. If home theater has conquered the living room, is it now poised to conquer the passenger compartment? Will car theater use Dolby Digital or DTS? And how will we fit a 36-inch screen in our dashboards?

Technologies that have stood the test of time are being threatened with annihilation as digital technologies increasingly assert control.

The sixth and final report, on May 12, will feature SR technical editor David Ranada. Like all great generals, David does not count his dead. He will walk the battlefield with you, systematically pointing out the shattered remains of technologies that failed, and the bloodied technologies that survived, at least long enough to fight another day.

War is a terrible thing. Not even the triumphant victor can say that war is a price worth paying. Yet it is from destruction that rebirth comes. The old analog technologies must give way to new digital technologies. It will be a historic event, and a titanic struggle. Join us in cyberspace and follow the mother of all battles in our chat rooms. Following this survey of the digital revolution, in a controversial move, my fellow journalists and I will return next fall for a series of in-depth reports on the parenting of small children. That will be the battle of all mothers. Meanwhile, I'll see you on Tuesday night. And put on that helmet, soldier!
transistors which reproduce all the punch and muscle of bipolar devices but with the
Adcom GFA-5802 delivers the pure sound that other amplifiers can only talk about. All devices
boards assures outstanding and reliable operation. Class 'A' circuitry in the front end, the
the way you expect them to. All the time.
impedance and/or inefficient speaker systerr.s. Now your speakers and your music can sound
storage capacity means that the amp won't be starved for power when you're driving low

capacitors to store large amounts of DC current for supply to the speakers. This large
operating transformer is also used. This additional device isolates the front end input stages from the
interference. Lots of clean power for lots of clear and powerful sound. Even the neighbors
will enjoy it.

In addition to the GFA-5802's main toroidal transformer, a separate front end transformer is also used. This additional device isolates the front end input stages from the main output section so any peak demands from the output stages will not decrease the operating voltages for the input sections. This design also contributes to improved separation at the inputs for precise soundstaging and imaging.

Adcom's new GFA-5802 power amplifier also has exceptionally large capacitors to store large amounts of DC current for supply to the speakers. This large storage capacity means that the amp won't be starved for power when you're driving low impedance and/or inefficient speaker systems. Now your speakers and your music can sound the way you expect them to. All the time.

The well organized and simple design of the GFA-5802's glass epoxy circuit boards assures outstanding and reliable operation. Class 'A' circuitry in the front end, the Adcom GFA-5802 delivers the pure sound that other amplifiers can only talk about. All devices are precision matched for maximum performance, negligible distortion, and higher output currents.

We use only International Rectifier Hexfets transistors in the signal path of the Adcom GFA-5802. These Hexfet circuits are reference grade, hybrid MOSFET transistors which reproduce all the punch and muscle of bipolar devices but with the musical sound of tube amps. And since the GFA-5802 has only three gain stages it outperforms comparable amps which usually have five stages or more. The shorter the path of power resistance, the better the sound.

The GFA-5802 comes with versatile binding posts for easy speaker hook-ups. Accepting either stranded stripped or tinned wires, single or dual banana plugs or spade lug connectors, the GFA-5802 is a great match for any system. And since it can drive virtually any speaker system regardless of its impedance, even the most demanding speakers will sing beautiful music. Additionally, the GFA-5802 also comes equipped with two sets of binding posts for each channel. These extra binding posts allow the GFA-5802 to accommodate speaker systems that have 'bi-wire' capability.

Adcom makes sure that the sound created by your other components can be flawlessly transferred to the GFA-5802's balanced power and optimum circuit technology. The GFA-5802 is equipped with two types of input connectors for complete compatibility, high quality gold-plated RCA jacks and XLR jacks. The GFA-5802's professional grade three pin XLR jacks provide both positive, negative and shield properties. The result is a balanced line connection between the GFA-5802 and your other components. This connection is essentially immune to electromagnetic and radio frequency interference and provides a significant reduction in 'common mode noise'.

Dependable technology and efficient use of the highest quality parts make the GFA-5802 one of the most sought after audiophile products in recent years. And because it's an Adcom component it will benefit from a high resale value and an outstanding dealer service network. After you hear the GFA-5802 you'll agree that it's an incredible value in high end audio.

The most important detail to look for before you buy your next amplifier is the Adcom name. Adcom audio and audio-video components are designed to be second to none. It's this driving passion for accurate, musical sound and performance that has made Adcom components sought after by the discriminating audiophile. Through a combination of technology and innovative engineering techniques, the Adcom GFA-5802 is quite possibly the best amplifier you may ever hear. From its toroidal transformer and giant capacitors to its reference grade Hexfet circuitry, the Adcom GFA-5802 is built to be the best amplifier money can buy.

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Corey Greenberg, Stereo Review, September 1997

"Five high tech speakers for $500? Believe it! Their remarkable value for this price class makes the Take5 an AVS No-Brainer."

Anthony Chiarella
Audio Video Shopper, May 1997

You've never heard sound this big from a home theater surround system so small. It's the "Take5™" home theater system. Designed to be fashionable, and engineered to deliver sound quality unheard of in speakers twice their size.

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ENERGY LOUDSPEAKERS MUSICAL TRUTH™
Manufacturers appear to be locked in another price/performance race, this one destined to drive the cost of Dolby Digital-equipped A/V receivers ever downward. Eventually, this seems likely to bring about the demise of the non-Dolby Digital A/V receiver altogether, in much the same way that Dolby Pro Logic supplanted Dolby Surround three or four years ago.

At $799, the RX-V793 is Yamaha's least expensive Dolby Digital receiver. It's a well-equipped A/V machine with generous power ratings and many of the company's surround-sound hallmarks, including elements of its widely respected — and justly so — digital sound-field technology. The RX-V793 also includes the same full-system "super-remote" handset, highly unconventional in both appearance and organization, that we've seen packed with several other recent Yamaha receivers.

The RX-V793 is rated to deliver 80 watts each to all five channels in surround mode or 80 watts per channel in stereo mode. The physical package is a mostly plain-Jane black box that's just a bit more compact than the midprice A/V norm (barely 6 inches in height), with the usual all-black finish and medium-weight sheet-metal work. The one big character element is a relatively dramatic, full-width V-shaped indentation from which protrude the display and the principal controls.

The controls are all pushbuttons except the usual four knobs for bass, treble, balance, and volume. The buttons are reasonably well distinguished by size and shape, and sensibly grouped according to function. Surround-mode selectors are on top, input selectors are in the middle, and tuner controls are along the bottom of the right portion of the faceplate. Both a headphone jack and a front-panel stereo/composite-video input for a camcorder or another add-on are provided, neither of which is always found in today's value-oriented A/V receivers.

Much of the panel is occupied by an amber display that's admirably uncluttered yet still manages to include most key information, including tuner data, surround mode, digital-input status, and a good bit more, even an AM/FM signal-strength telltale. That's the good news. The not-so-good news is that Yamaha mounted the display mid-panel, inset a half inch or so behind a rather thick window. Consequently, unless the receiver is shelved within a foot or so of eye level or higher, the upper third of the readout is obscured by the top edge of the window. While standing in front of the unit — even with it placed atop my 45-inch-tall equipment rack — I had to crouch to view the entire display, or else back off to arm's length. To Yamaha's credit, the light-on-black panel lettering is a brighter white and perhaps one or two point sizes larger than the microscopic norm for receivers.

One way that Yamaha may have managed to achieve the RX-V793's rather attractive price is by cutting features, which is almost always a useful tactic and frequently a virtue in itself. Mostly, these cuts were handled intelligently. For example, while the receiver lacks the multizoom audio or audio/video outputs of its pricier siblings, it retains line-level outputs for all six channels, making it an easy upgrade. Source inputs are stripped down, too, but there are still (just) enough for most

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systems: phono, CD, an audio tape loop, DVD/laserdisc, TV/satellite, a VCR loop, and those front-panel jacks mentioned earlier. Inexpensive push-type speaker terminals serve the center and surround channels, but Yamaha saved the better-quality, banana-plug jacks for the left/right front channels.

Digital audio inputs are limited to the DVD/laserdisc and TV/satellite selections, each dedicated to its respective source. These can be set to an auto-switching, auto-fall-back mode or be manually overridden for analog input signals. Though the TV/satellite digital port is coaxial only, the DVD/laserdisc input is equipped with both optical and coaxial jacks, with the optical input automatically taking precedence. You could, therefore, plug a CD player's optical digital output into the optical jack while another component's coaxial input was still connected, letting the input auto-select, and thus gain a third useful digital input.

By omitting S-video jacks for everything save the VCR loop and the video monitor, Yamaha gained some additional cost savings. But there is a catch. Since VCR is the only S-video choice, and neither digital source can be assigned to that input, and since video and audio signals cannot be independently selected for mixed-media dubbing or simulcasts, one result is that you cannot view a DVD player's S-video signal while listening to Dolby Digital unless you route the player's video directly to the monitor. I can live with this as long as my TV has separate S-video and composite-video inputs (most do, though not all), but it complicates system-switching. Given that DVD is the source that can benefit the most from S-video connections (to say nothing of component-video) and that probably more people already have DVD players than have S-VHS VCRs, the cost of one more S-video jack could easily have been justified.

The most notable remaining rear-panel feature is a small slide switch marked Impedance Selector. This is quite confusingly labeled, and the manual isn't much help, going on at elaborate length about 8-ohm and 4-ohm speakers, as well as "6-ohm" and "3-ohm" speakers — who the hell has ever seen any of those? The bottom line appears to be: slide the switch down for lower-impedance speakers, up for higher-impedance ones. As it turned out, the RX-V793 seemed to play louder and cleaner with the switch in the 8-ohm position regardless of the actual load connected.

I set up the RX-V793 following my usual procedure, initially driving my system's B&W 803 Series 2 front left/right speakers full-range to stress the receiver's amps more fully. The other speakers include a B&W HTM center, a pair of Citation 7.3 surrounds, and a B&W 800AW powered subwoofer. Sources included DVDs, laserdiscs, and CDs. System balancing was quite easy using the receiver's on-screen displays, and channel balance was well maintained at higher (more cinematic) master volume settings. But at low volumes (16 dB or more below my "cinema" reference level), the center output progressively lagged, up to 2 dB or so — an effect that's opposite to what I'd prefer at low volumes.

As a simple two-channel amplifier the Yamaha RX-V793 was impressive, as are more and more receivers in its price range these days. The ultimate output was a few ticks short of what I'm accustomed to hearing from my system's 150-watt-per-channel power amp, but dynamics and overall musical quality were both first-rate, and the receiver's amp section was exceedingly quiet. Adding in my subwoofer and setting the main channels to "small" delivered all the peak level I could want, even in my 16 x 20-foot studio.

Surround-wise, the receiver was also impressive. Dolby Digital playback was pristine: clean, dynamic without unnatural punchiness, and gratifyingly smooth and transparent. Even a movie with a largely effects-free soundtrack like Get Shorty benefits hugely from the 5.1-channel digital medium's upgrade in dialogue clarity and ambience precision. Switching from Dolby Digital back to the Pro Logic mode made a marked difference, even though the receiver's Dolby Pro Logic decoding was equally first-rate, with unusually smooth pans, stable imaging, and excellent ambience.

All of the surround modes, including Yamaha's digital sound-field modes, were overwhelmingly quiet. Some of the credit may be due the receiver's use of Yamaha's own large-scale digital signal processing (DSP) chips, including the new YSS-243 Dolby Digital decoder, which is said to preserve 20-bit precision.

Speaking of DSP, the RX-V793's "extra" modes are very good. They don't have all the options and adjustments of those in Yamaha's more costly A/V receivers, but the underlying programming is generally excellent. The Hall mode, with two surround outputs knocked down 2 dB each, yielded very listenable, believable reproduction of good classical and jazz recordings. The two Yamaha Cinema DSP modes both purport to "enhance" regular Pro Logic and Dolby Digital. To a degree this a matter of taste, though the Enhanced mode does increase surround-channel output by a couple of decibels, and that tends to muddy the comparison a bit. Still, this and the 70mm Movie Theater mode are potentially useful variants that impose just the faintest timbre shift or voices and some music. I found the remaining six modes of varying utility, with Jazz Club the most valuable.

Unfortunately, the only adjustable surround parameters are surround (rear) delay time — center delay is a setup parameter — and center/surround output level. And when you modify the speaker levels in one mode, the changes are retained for all the other surround modes, too, requiring you to reset them to return to standard calibrated surround playback. It's a shame that the RX-V793 does not remember relative channel levels individually by mode, which would make its fine surround features far easier to use.

The receiver's FM performance was just about spot-on average, with musical, open, reasonably dynamic sound with strong signals. Performance was respectable with moderately weak or distant signals, though hardly state of the art. Its AM reception was actually a bit better than average; the receiver pulled in a dozen signals that yielded intelligible speech, three or four more than is usual in my location.

In ease-of-use terms I had mixed feelings about the RX-V793, though space limitations prohibit me from describing every detail of its unusually "deep" learning remote. In short, the Yamaha handset is not one you can intuitively learn as you go. You have to
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**MEASUREMENTS**

**DOLBY DIGITAL (AC-3) PERFORMANCE**

All data except frequency response obtained with Dolby Digital signals from Dolby Labs' AC-3 test DVD using "small" speaker settings. Except for maximum output-power and channel imbalance measurements, the speaker-balance controls and volume control were set together to produce 2.83 volts into 8 ohms from a -20-dBFS signal from all channels. All input signals were dithered (which sets limits on measured noise and distortion).

<table>
<thead>
<tr>
<th>Measurement</th>
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<td><strong>OUTPUT AT CLIPPING</strong> (1 kHz, into 8/4 ohms)</td>
<td>one channel driven</td>
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<tr>
<td></td>
<td>all channels driven</td>
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<td><strong>DISTORTION AT 1 WATT</strong> (THD+N, 1 kHz)</td>
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<td><strong>NOISE</strong> (A-wtd)</td>
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<td><strong>EXCESS NOISE</strong> (worst case)</td>
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<td><strong>FREQUENCY RESPONSE</strong> (20 Hz to 20 kHz)</td>
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<tr>
<td><strong>CHANNEL IMBALANCE</strong> (individual channels set at 0-dB gain)</td>
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**SUBWOOFER OUTPUT FREQUENCY RESPONSE**

18 dB/octave rolloff above -3-dB point at 91 Hz

**HIGH-PASS-FILTER FREQUENCY RESPONSES**

12 dB/octave rolloff below -3-dB point at 91 Hz

**MAXIMUM UNCLIPPED SUBWOOFER OUTPUT** (volume at 10.15 setting), subwoofer level at 0 dB: 5.7 volts

**SUBWOOFER DISTORTION** (volume at reference setting, 10:30) worst-case signal: 14% ±7.8 dB

**DOLBY PRO LOGIC PERFORMANCE**

Except where noted, all data obtained with tones from a digital test-generator. Other test conditions same as for Dolby Digital.

**FREQUENCY RESPONSE**

Front: 20 Hz to 20 kHz +0.1, -1.4 dB
Center: 20 Hz to 20 kHz +0.05, -1.6 dB
Surround: 20 Hz to 7 kHz +0, -3 dB

---

**DISTORTION AT RATED POWER**

<table>
<thead>
<tr>
<th>Power Level</th>
<th>Distortion (THD+N, 1 kHz)</th>
</tr>
</thead>
<tbody>
<tr>
<td>80 watts (8 ohms)</td>
<td>0.02%</td>
</tr>
<tr>
<td>8 and 4 ohms</td>
<td>0.03%</td>
</tr>
</tbody>
</table>

**DISTORTION AT 1 WATT** (THD+N, 1 kHz)

<table>
<thead>
<tr>
<th>Power Level</th>
<th>Distortion (THD+N, 1 kHz)</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 and 4 ohms</td>
<td>0.03%</td>
</tr>
</tbody>
</table>

**SENSITIVITY** (for 1 watt at max volume)

<table>
<thead>
<tr>
<th>Source</th>
<th>Sensitivity (re 1 watt output, A-wtd)</th>
</tr>
</thead>
<tbody>
<tr>
<td>CD</td>
<td>16.4 mV phono</td>
</tr>
<tr>
<td>phono</td>
<td>0.28 mV</td>
</tr>
</tbody>
</table>

**INPUT-OVERLOAD LEVEL** (re 2-volt input)

<table>
<thead>
<tr>
<th>Power Level</th>
<th>Input Overload Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 and 4 ohms</td>
<td>10.6 dB</td>
</tr>
</tbody>
</table>

**NOISE** (re 1 volt output, A-wtd)

<table>
<thead>
<tr>
<th>Power Level</th>
<th>Noise (A-wtd)</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 and 4 ohms</td>
<td>77/104 watts</td>
</tr>
</tbody>
</table>

**TUNER SECTION**

All figures for FM except frequency response.

**SENSITIVITY** (50-dB quieting)

<table>
<thead>
<tr>
<th>Source</th>
<th>Sensitivity (for 1 watt at max volume)</th>
</tr>
</thead>
<tbody>
<tr>
<td>mono</td>
<td>20 dBf</td>
</tr>
<tr>
<td>stereo</td>
<td>36 dBf</td>
</tr>
</tbody>
</table>

**NOISE** (at 65 dBf)

<table>
<thead>
<tr>
<th>Source</th>
<th>Sensitivity (for 1 watt at max volume)</th>
</tr>
</thead>
<tbody>
<tr>
<td>mono</td>
<td>-77 dB</td>
</tr>
<tr>
<td>stereo</td>
<td>-72 dB</td>
</tr>
</tbody>
</table>

**DISTORTION** (THD+N at 65 dBf)

<table>
<thead>
<tr>
<th>Power Level</th>
<th>Distortion (THD+N, 65 dBf)</th>
</tr>
</thead>
<tbody>
<tr>
<td>mono</td>
<td>51 dBf</td>
</tr>
<tr>
<td>stereo</td>
<td>50 dBf</td>
</tr>
</tbody>
</table>

**CAPTURE RATIO** (at 65 dBf)

<table>
<thead>
<tr>
<th>Power Level</th>
<th>Capture Ratio</th>
</tr>
</thead>
<tbody>
<tr>
<td>mono</td>
<td>1.5 dB</td>
</tr>
<tr>
<td>stereo</td>
<td>6.5 dB</td>
</tr>
</tbody>
</table>

**AM REJECTION**

<table>
<thead>
<tr>
<th>Power Level</th>
<th>AM Rejection</th>
</tr>
</thead>
<tbody>
<tr>
<td>mono</td>
<td>57 dB</td>
</tr>
</tbody>
</table>

**SELECTIVITY**

<table>
<thead>
<tr>
<th>Selectivity</th>
<th>AM Bandwidth</th>
</tr>
</thead>
<tbody>
<tr>
<td>alternate-channel</td>
<td>79 dB</td>
</tr>
<tr>
<td>adjacent-channel</td>
<td>12 dB</td>
</tr>
</tbody>
</table>

**PILOT-CARRIER LEAKAGE**

<table>
<thead>
<tr>
<th>Frequency</th>
<th>Leakage (dBFS)</th>
</tr>
</thead>
<tbody>
<tr>
<td>19/38 kHz</td>
<td>-80/-75 dB</td>
</tr>
</tbody>
</table>

**CHANNEL SEPARATION**

<table>
<thead>
<tr>
<th>Frequency</th>
<th>Separation (1 kHz)</th>
</tr>
</thead>
<tbody>
<tr>
<td>20 Hz to 20 kHz</td>
<td>46 dB</td>
</tr>
</tbody>
</table>

---

**STEREO PERFORMANCE, ANALOG INPUTS**

Same test conditions as above.

**LINEARITY ERROR**

at -90 dBFS: +0.1 dB

**NOISE**

(A-wtd, de-emphasis off/on) -96/-98 dB

**EXCESS NOISE** (without/with signal)

16-bit: +2.6/+2.6 dB

quasi-20-bit: +18/+18.4 dB

**TONE-CONTROL RANGE**

100 Hz: ±6.0 dB

10 kHz: ±7.8 dB

**FREQUENCY RESPONSE**

(20 Hz to 20 kHz)

<table>
<thead>
<tr>
<th>Frequency</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>20 Hz to 20 kHz</td>
<td>±0.29 dB</td>
</tr>
</tbody>
</table>

---

**DOLBY REVIEW FEBRUARY 1998**

become familiar with a rather innovative layout and operational logic. Once learned, however, the system is relatively sensible and very powerful.

A flip-open door on the remote covers all but the source-selection, volume, and basic transport/cursor keys. Inside are two more four-way transport pads preset for tape and disc players, a numeric keypad that doubles as a direct-access surround-mode selector, and a handful of additional buttons. All of the controls are preprogrammed for Yamaha components, but each one can be assigned as many as three additional "learned" codes as well. A slide switch on the handset's edge sets it for the A, B, or C memory register, giving you, in effect, three different remote controls.

Combined with Yamaha's rather extensive macro-command capabilities, this makes an unusually powerful control system, though one that requires substantial study to exploit fully — how many owners will actually do so is anybody's guess. Nevertheless, Yamaha's effort to combine simple utility (door closed) and flexibility (door open) is admirable. And the designers get extra credit for providing direct access to both surround modes and input sources. Last note: The handset lacks the spiffy red back-lighting found on the remote of higher-end Yamaha receivers; instead, it has the latest in glowing dark plastic (nonradioactive, presumably) for its sixteen principal keys.

Summing up the RX-V793 is easy. If you want fine basic performance more than fancy features or finish, and if you can live with Yamaha's relatively few and generally well-considered trade-offs, you won't be disappointed by this receiver. Its intrinsic surround-sound and stereo performance are excellent and come in a usable and attractive package.
Just add a TV to JBL’s Simply Cinema ESC550 and you’ll have superb surround sound for TV, CD, FM and AM. ESC550 includes The Source™ (left), a splendid Dolby® Pro Logic® processor with CD player and tuner; as well as five self-powered speakers, subwoofer and remote. ESC550 is 250 watts of home audio at its best and most versatile. For literature/dealer locations: 1-800-336-4JBL.
NHT Model 1.5 Speaker

JULIAN HIRSCH, HIRSCH-HOUCK LABORATORIES

The Model 1.5, described by NHT as its "finest two-way loudspeaker," features the company's proprietary Focused Image Geometry design, which was originally developed for the flagship Model 3.3 and other high-performance NHT speaker systems.

The Model 1.5, a compact speaker suitable for shelf or stand mounting, is an acoustic-suspension system operating in a fully sealed enclosure. The front panel of each cabinet is angled at 21 degrees to the side panels so that the radiation patterns of the left and right speakers, which are designed as mirror-image pairs, are slanted inward toward each other. The tweeter, which is offset about 1 inch toward the center of the room, is located above the woofer. There is a 4-inch vertical strip of foam plastic between the tweeter and the outside edge of the cabinet's front panel, serving as a part of the system's acoustic design. The NHT 1.5 also has a removable snap-on black cloth grille that covers the drivers and about two-thirds of the front panel.

The cabinet surfaces are completely finished in a glossy plastic laminate, which is available in high-gloss black and mahogany (shown) or sycamore woodgrain. The input terminals, recessed into the rear of the cabinet, are gold-plated multiway binding posts that accept stripped wires, spade lugs, or single or dual banana plugs.

The manufacturer's specifications for the Model 1.5 include a frequency response of 53 Hz to 25 kHz ±3 dB, a sensitivity of 85 dB sound-pressure level (SPL) at 1 meter with a 2.83-volt input, and a nominal impedance of 8 ohms (6.2 ohms minimum).

We installed the speakers on 26-inch-high stands, about 8 feet apart and 3 feet in front of a wall, which placed the intersection of their axes close to our usual listening position. The smoothed and averaged room response of the two speakers was exceptionally uniform, within ±1.5 dB from 70 Hz to 15 kHz, or ±2.5 dB from 55 Hz to our upper test limit of 20 kHz. Within our testing limits, this is one of the flattest speaker responses that we have ever measured.

Our close-miked woofer response measurement also produced data consistent with the system's ratings. From a relatively flat region above 400 Hz, the output rose smoothly to +4 dB at 80 to 90 Hz, then sloped down smoothly to the original 0-dB reference level at 55 Hz, essentially as rated.

We made a quasi-anechoic MLS frequency-response measurement at distances of 1, 2, and 3 meters from the left speaker. Over the test's full effective range of 300 Hz to 20 kHz, the frequency response at all three distances was an impressively uniform ±2.5 dB, one of the best we have measured under our standard test conditions.

The speaker's impedance also closely matched its specifications, with minimum readings of 6 ohms between 20 and 30 Hz and between 150 and 250 Hz. The impedance was considerably higher elsewhere, with maximum readings of 175 and 200 ohms at 75 Hz and 2 kHz, respectively.

Even considering the Model 1.5's relatively low rated sensitivity of 85 dB, a properly functioning amplifier should have no problem driving the speaker to its full capabilities. Furthermore, our measurements indicated an

**FAST FACTS**

- **DIMENSIONS**: 16½ inches high, 7 inches wide, 10¼ inches deep
- **WEIGHT**: 16 pounds
- **FINISH**: high-gloss black, mahogany, or sycamore vinyl laminate
- **PRICE**: $600 a pair
- **MANUFACTURER**: NHT, Dept. SR, 535 Getty Ct., Benicia, CA 94510; telephone, 800-648-9993

PHOTO BY MONICA BUCK
actual sensitivity of about 88 dB, which is more typical of today's speakers.

NHT points out that the Model 1.5 is not magnetically shielded and should not be used within 18 inches of a TV to avoid picture and color distortion. However, our gaussmeter measurements indicated that the external flux from its magnets was negligible except within about 4 inches of the tweeter.

Impressive as its measurable performance may be, a speaker's ultimate worth must be judged by listening. NHT stresses the tonal neutrality and imaging precision of its Focused Image Geometry design. Roughly similar claims of exceptional imaging quality have been made for other speakers, sometimes with considerable validity. However, this is the first time (over a period of more than thirty years) that I have been able to fully experience that effect in my own familiar surroundings, and it was unmistakable.

In my far from ideal listening room, the stereo image was firmly fixed, to the degree that I could walk about anywhere in the room without detecting any obvious position shift in specific sound sources. Although I generally "toe in" speakers when this is specifically recommended, I have not previously experienced any significant audible benefits from that practice.

Of course, a 6½-inch "woofer" in a small enclosure cannot be expected to make your skin tingle with its low-bass output, and (not surprisingly) the NHT 1.5 did not succeed in violating any of the basic laws of physics. However, it did do an excellent job of generating clean, low-distortion output in the 50-Hz range, which is pretty impressive in itself. Although we did not get a chance to try it, it seems likely that adding a powered subwoofer to a pair of NHT 1.5's would convert them into a speaker system that's a true giant sonically.

The NHT 1.5 speakers produced a stereo image that stayed firmly fixed no matter where in the room I walked.

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AudioSource
PreAmp/Tuner Two

JULIAN HIRSCH, HIRSCH-HOUCK LABORATORIES

One of the most popular pieces of audio equipment has long been the stereo receiver. Typically combining in a single unit the functions of a tuner with those of a preamplifier and a power amplifier, and usually including such basic conveniences as a remote control, a receiver can provide virtually all the performance that was once the exclusive province of a separate-component system.

In recent years, the growing popularity of home theater, and A/V receivers in particular, has substantially reduced the role of the basic stereo receiver. Nevertheless, there are still many audiophiles who would like a high-quality, yet affordable and user-friendly two-channel stereo music system.

The AudioSource PreAmp/Tuner Two appears to be an ideal answer to this need. As its name suggests, it is essentially a two-channel stereo receiver minus the power amplifiers. The preamplifier/tuner format provides all the essential performance qualities of a receiver in a compact, light, and affordable package. The availability of a large number of separate power amplifiers, spanning a vast range of sizes, prices, weights, power outputs, and any other factors that might seem pertinent, makes it possible to assemble a high-quality music system that best suits your own needs, tastes, and budget.

The front panel of the all-black PreAmp/Tuner Two is heavily populated by twenty-one small black pushbuttons, a red button for switching the power on and off, and a vertical up/down rocker bar for tuning radio stations. A bright blue-green liquid-crystal display window identifies the tuner's setting for frequency and band (AM or FM). The auto button selects between manual tuning (one station per operation) and automatic-scan tuning, which steps sequentially through the receivable stations while the button is pressed.

The channel-selection system provides for storing the frequencies of up to eighteen AM or FM stations (using the memory button); they can then be accessed through a set of numbered buttons to the right of the display window, including +10 for presets higher than No. 9. The number and frequency of a selected preset station appears in the display window. There is a mono button for use with weak or hard-to-receive stations. The remaining buttons select the desired input, including three A/V sources, CD, phono, and tape; a red LED in each button glows when it is selected. Selecting the tape input simultaneously with any other source activates the tape-monitor loop, which can also be used to route the signal to an outboard device such as a surround processor/amplifier or graphic equalizer.

At the right side of the panel are four familiar control knobs: bass, treble, and balance, each with ten detented positions, and a large volume knob, with a bright red LED to indicate its setting, at the far right.

The PreAmp/Tuner Two comes with a wireless infrared remote control that duplicates most of its front-panel control functions, including power switching, volume, tuning, input selection, and muting (the red LED on the volume knob blinks when the muting is activated).

The rear panel is well populated by an array of twenty-five gold-plated RCA jacks. In addition to a pair of stereo audio inputs for each source, there are two audio record-output jacks for the Video3 A/V input, two line-level outputs for connection to an outboard power amp and a powered subwoofer, and two video outputs, labeled monitor and record. The detachable AC power
"Ensemble IV Sounds Much Better Than The Other Sub/Sat Systems We’ve Tried – At Half The Price Of Many."

This system is one of the top bargains in today’s market. Hearing is believing. – Stereo Review

This Powerful Home Theater System With 5 Satellites, Subwoofer & Sony Dolby Pro Logic Receiver Will Change How You Watch TV Forever! It’s The Country’s Best Value In Surround Sound.

You Can Spend Less.
But You’ll Get Less.

There are lots of stereo stores that can sell you a cheap Pro Logic sound system – or sell you a receiver with “free” home theater speakers.

But do yourself a favor and listen before you leap. Most systems in this price range don’t approach this one’s performance.

Ensemble IV Home Theater Speaker System By Henry Kloss.
The Cambridge SoundWorks Ensemble IV Home Theater system was designed by Emmy Award winner Henry Kloss (founder of AR, KLH & Advent). It consists of 5 magnetically shielded satellite speakers and a compact subwoofer. It has a natural, wide-range, accurate sound with very smooth octave-to-octave tonal balance and precise stereo imaging. It sounds terrific playing music or playing movie soundtracks. And it will fit into any room.

"Ensemble IV produces a level of sound quality that is so much bigger and better than what you’d expect from such a tiny, inexpensive system that it’s almost ridiculous. There’s a coherence and rightness to the sound that we just haven’t heard from anything this affordable. In fact, we’ve heard far more expensive home theater speakers that don’t hold a candle to this rig."

The Sony STRDE315 receiver.
Just a few years ago, this receiver would have cost hundreds more. It features even power output (60 watts each to left, center, right & surround channels), discrete output amplifier design for clean sound, Dolby Surround Pro Logic, simulated surround for non-Dolby sources, 5 audio inputs, 1 video input, 1 video output and a system remote control. It can be the heart of a complete AV system.

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CALL 1-800 4-PARA 94 to find the PARA dealer nearest you!
I just installed a Bose Lifestyle 30 home-theater audio system without so much as cracking open the owner's manual. There's nothing very remarkable in this, as I routinely do the same with far more complex systems — it's how I make my living, after all. What is remarkable is that my mother probably could have managed the job... well, maybe not my mother (sorry, Ma), but I'll bet yours could.

The $3,500 Lifestyle 30, like all Bose Lifestyle systems, is uniquely simplified. Packed in a single 58-pound carton comes a sleek tabletop "music center" — which contains a six-disc CD changer and a dual-zone preamp/tuner — along with five tiny satellite speakers and a powered bass module featuring Bose's patented Acoustimass bandpass design. Inside the box you'll also find a remote control, AM and FM antennas, a test CD, and all the cables you need for hookup.

The Acoustimass module houses a pair of 5¼-inch woofers, an amplifier to drive them and the five satellite speakers, and various signal-processing circuits, including an active equalizer. Roughly 23 x 8 x 14 inches, the bass module has only a single large port on its front panel. Unlike the ports on many subwoofers, this one is screened on the inside edge by a fabric grille to keep out inquisitive hands, marbles, and local wildlife. On the right side of

PHOTO BY DAVE SLAGLE

the module are its only controls — two flat knobs marked bass and treble.

All connections lead to or from a small jack panel set into a notch in the bottom rear corner of the module, a couple of inches above the floor. When the bass bin is in the "preferred" upright position, all of the plugs are concealed. In addition to a multipin jack for the signal cable running to the music center, there are five RCA jacks for the satellite speakers and a socket for the removable AC power cord — that's it. The module is available finished in black or white vinyl veneer.

The five identical satellite speakers — Bose calls them Jewel Cubes — are ridiculously small, about 4 x 3 x 2 inches. Each satellite actually consists of two tiny cubes, each ported and housing a 1¾-inch cone driver. The cubes are stacked one atop the other and connected via a pillar that permits them to be rotated up to 180 degrees (horizontally) so that users can adjust the dispersion pattern to suit their listening environments. In the manual, Bose advises how to position the cubes for the best mix of direct and reflected sound but also encourages experimenting "to produce sound most pleasing to you."

On the back of each satellite is a two-prong receptacle for the speaker cable and a threaded insert for optional stands and wall brackets. There are no feet, but Bose does provide stick-on rubber pads, which — as I learned the hard way! — are needed to prevent the tiny cubes from dancing around during loud listening sessions. The Jewel Cubes are available in black or white.

The Lifestyle 30 music center is refreshingly simple and remarkably compact for a component that combines a preamp, tuner, and CD changer, measuring only 15½ x 2½ x 8 inches. The console is finished in brushed aluminum and has a black display window on its right front edge. The left two-thirds hinges up to reveal twelve small buttons that control on/off switching, volume, source selection (sequential), and basic CD and tuner functions.

Around back are multipin audio outputs for Speaker Zones 1 and 2, audio-only RCA-jack input pairs labeled Aux, Video 1, and Video 2, and a tape-monitor input/output loop. Antenna connections comprise an F connector for FM and a mini-jack for the supplied AM antenna. The only other connectors are a mini-jack for the "wall-wart" power supply and another labeled Serial Data, on which the manual offers no details.
Technically, the Lifestyle 30 is not an "audio/video" system because it has no inputs or outputs for video signals, which must be routed directly to and from the TV. That makes A/V switching a bit more involved and, depending on your TV, could limit your video sources. This arrangement also requires the use of separate remote controls for the video source component, the TV, and the Lifestyle music center. And since the Bose remote uses radio signals rather than infrared signals, there's no way to "teach" its commands to a conventional learning remote.

The Lifestyle 30 offers only three listening modes: stereo, stereo plus center, and five-speaker surround. Instead of Dolby Pro Logic, Bose employs its own Videostage analog-domain algorithm to decode surround recordings. It is said to be fully compatible with both Dolby Surround and plain stereo, but it provides several different features. For one, the Surround +/- keys on the remote do not simply raise and lower surround-speaker volume. Instead, they continuously fade between the system's three- and five-speaker modes, mixing more or less surround content into the front left/right channels.

For another, there's no center-channel level control. Rather, you select the three-speaker mode and use the Surround +/- keys to adjust the center volume. But again, instead of acting like a simple volume control, the Bose circuit gradually mixes center-channel (mono) content into the left and right channels as you tap the + button, resulting in a continuous change from "phantom center" stereo to a Pro Logic-like steered mode with a hard center channel. Bose unofficially (and charmingly) dubs this trick "center-ooze" — potentially a very useful feature that makes it possible to place the center speaker higher or lower than the left/right front speakers without severely compromising front-channel continuity.

Unlike a typical A/V receiver, the Lifestyle 30 music center offers no setup or calibration controls for its surround mode. Bose does, however, provide a "bass" mode that boosts deep-bass output for added impact during movie viewing. To revert to normal bass response, you simply hit the same video-source key again. In addition, selecting either video input automatically activates the surround mode; the other inputs as well as the on-board CD changer and tuner default to stereo. Pressing any source key on the remote or music center turns the system on, and plugging in headphones automatically mutes the sound coming from the system's speakers — not abruptly, but by fading it out.

It goes almost without saying that, devoid as it is of a digital input or multichannel analog inputs, the Lifestyle 30 system offers no upgrade path for Dolby Digital or any other 5.1-channel surround format. The system's designers are very frank on this subject: Multichannel digital surround is too complicated in terms of setup, they told me, too unsettled as a standard, and subject to too much variation in performance — in short, it's not yet ready for prime time. When it is ready, Bose will be there, they said.

As noted earlier, the Lifestyle 30 has dual-zone capability. The Zone 2 output can be used to feed a second speaker system, directly if it's a Bose system or via a cable adaptor in the case of a conventional amplifier or powered speakers. You set a microswitch inside the remote's battery compartment to Zone 1 or 2 to determine which zone it will control. As a practical matter, you'll need an additional remote ($99). Each listening zone is independent in terms of volume and surround mode/ source selection, though, obviously, if the radio or CD changer is selected in both zones, the same station or disc plays in both.

As I've already suggested, setting up the Lifestyle 30 system was superlative easy. The umbilical cord running between the music center and the Acoustimass bass module can go only one way, the antenna cables are not interchangeable, and the speaker wires are color-coded and have a notched, two-prong plug on the speaker end to eliminate phasing worries. However dense (or inexperienced) you may be, you can't help but get things right.

I placed the front left and right satellites on stands flanking my TV cabinet and the center satellite on top of the cabinet, which put it about a foot higher than its neighbors. The rear cubes replaced my usual surround speakers, assuming locations just behind the main seating position and about 6 feet above the floor. I spent considerable time fooling with placement of the Acoustimass module and the setting of its Bass (level) control. Ultimately I positioned it behind the front-right satellite, against the wall but about 5 feet out from the corner, which yielded the smoothest midbass blend. I also spent a fair amount of time aiming the cubes' drivers, which can change the tonal balance and spatial character of the system quite dramatically.

Using the Lifestyle 30 system was an exceptionally pleasant and intuitive experience. You simply pick up the remote and use it, without much more thought than you might give a toaster or a coffeemaker — by which I intend the highest praise. The remote control puts all of the system's major functions at your fingertips, and its twenty-three keys are nicely spaced and clearly identified. The use of RF signals instead of the usual line-of-sight infrared signals simplified operation even more, although it took me several days to stop instinctively aiming the remote at the console. Since radio signals pass through walls and floors, the remote worked just as well 50 feet away, in my garage or master bedroom, as it did in my studio, aimed at the music center.

The CD changer built into the music center has a removable cartridge that accepts six discs. Operation was smooth, quiet, and reasonably quick (track-skip-
ping was a bit slower than on a typical single-disc player), and it sounded fine. Except for a multidisc random-playback mode, the changer provides only basic features. There are no disc/track programming features and no direct track access, only skip forward/rewind.

The Lifestyle 30's FM performance was good, with fine sound quality. Reception of strong local stations was excellent using the supplied dipole antenna. I was a bit surprised, however, that the reception of lower-powered or more distant stations was only fair in terms of noise rejection and stereo separation — about on par with a typical midprice A/V receiver. Slightly paradoxically, the tuner's ability to deliver intelligible though not necessarily musical sound from stations that were weaker still was noticeably above average.

AM reception was no better or worse than the abysmal standard of today's typical receiver. At my semi-rural location, I was able to manually tune in only a half-dozen intelligible stations, and only two of those were truly listenable.

After exploring the Lifestyle 30 system's features, I settled in for some serious listening. In conventional stereo CD playback, the system sounded open, natural, and spacious. Balance tended toward the pleasantly warm side, especially at lower volume settings, where the effects of an automatic (nondefeatable) loudness-compensation curve were evident. Still, the treble was extended and smooth, and deep bass was reasonably even and solid. Low-end definition and detail, though not the equal of my everyday reference speakers, were good.

By the standards of anyone except us decibel-crazed home-theater enthusiasts, the Lifestyle 30's overall sonic performance, particularly in its surround mode, was little short of astonishing. Much of the credit must go to the Acoustimass bass module, which at any moderate volume setting delivered solid, reasonably accurate bass down to about 30 Hz. Deep bass was not particularly defined and lacked the palpable impact you get from big, audiophile-class powered subwoofers, but few listeners would expect that from such a small system.

Given the laws of physics, the Lifestyle 30's tiny satellite speakers can be expected to do only so much below the lower-midrange region. Yet again and again I was left scratching my head at how good it all sounded, even though I knew the cubes weren't contributing much content below about 160 Hz and that I should have been able to locate the bass module easily by ear — often I could not. And any perception of "leaness" with male vocals, or spatial discontinuity between the bass module and the sats, was usually impressively low. High-frequency output of the satellite cubes is quite narrowly beamed, so you do need to sit pretty much dead on the speaker's vertical axis to hear the full treble range.

As I pushed the system volume higher and higher, the low end began to lag behind as Bose's distortion-postponing bass-limiting action became more pronounced. In my large, 16 x 20-foot studio, this made the system sound a bit strident as the volume approached cinematic (loud) levels, with an edge of harshness as it reached them. At more suburban volumes, the sound was full, smooth, and satisfying. Vocal clarity was very good, with a slightly "narrowed" cast on some voices and a very mild hollowness on certain male voices. While the timbral match between the from left/right and center speakers was superb, during lateral pans there was some weakness at locations between speakers and some "pointing" at the full left, center, and right positions. This was equally true of the surround speakers, which I found to be a bit more prone to localizing than the dipole surrounds I'm accustomed to.

The Lifestyle 30 system is an Olympic champion within the parameters Bose has laid out for it — incredibly small size, elegant design, and all-encompassing ease of use. There is simply nothing else like it. On the other hand, for $3,500 you could put together a higher performance audio-for-video system using components from any number of manufacturers. Of course, it would probably be ten times harder to set up, twenty times bigger, and about fifty times more complicated to use.

Fortunately, the A/V world is a big one, and many folks are searching for something just like the Lifestyle 30. Even the audio/videophile who already owns a big-ticket home theater might find the Lifestyle 30 system perfect for the master bedroom or a small business apartment or vacation cottage. As would almost anyone else in search of a home-theater system that even a mother could love.

Bose Corporation, Dept. SR. The Mountain, Framingham, MA 01701; telephone, 800-444-2673

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World's Best Subwoofer Technology...

Patented True Accelerometer-Based High Gain Servo Control
- Low distortion, clean, accurate sound that Velodyne is famous for.
- Smoothest frequency response of any subwoofer.

Revolutionary New Energy Recovery Switching Amplifier Design
- Transformerless direct-line power switching creates the most powerful amplifier in any subwoofer (1000 watts RMS/3000 peak).
- Patent pending design eliminates shoot-thru current for the highest amplifier efficiency ever achieved.

Tandem Voice Coil in Push-Pull Motor Structure
- High linear excursion capability 1 1/4" peak to peak, 2" max.
- Four times the heat dissipation for high power handling and long life.
- Less than 1/2 the distortion of conventional motor designs.

Velodyne HGS-10 (actual size: 11.25"H x 11"W x 11"D)

New! ... ULTRA SMALL PACKAGE

All of the best features of the world famous F-1800RII have been put into a smaller cabinet. Response down to 20 Hz for audiophiles with output levels to satisfy all home theater systems. Now you don't have to sacrifice sound quality for a compact, easy to place subwoofer.

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If variety is the spice of life, Stereo Review's 31st annual Record of the Year Awards are among the zestiest we've ever served. On the popular-music side, honorees range from the skeletal blues of veteran Bob Dylan to the hard guitar of newcomer Jen Trynin. On the classical side, Haydn's 1791 Baroque opera based on the Orpheus legend shares the stage with Villa-Lobos's neo-Baroque treatments of Brazilian street and folk music in works as recent as 1945. And across the genres, the three post-Riot Grrrls called Sleater-Kinney (who record for a label called Kill Rock Stars), two of whom are still in their early twenties, stand right beside fifty-somethings like Dylan and the Rolling Stones and — in one of his last recordings — conductor Georg Solti, who died this past year at the age of 84. Our critics and editors weighed musical interest, performance quality, and sonic excellence in choosing the twelve popular and classical winners and the twenty-four Honorable Mentions shown on the next two pages. And when it came to bestowing our Special Achievement Award, nothing came close to The Complete Edition of Beethoven, Deutsche Grammophon's boxed set of eighty-seven CDs including everything but the composer's quill.

— Ken Richardson and Robert Ripps
BOB DYLAN
Time Out of Mind
(Columbia) "The first Dylan record in years that keeps you coming back to figure it all out."

MAHLER / ZEMLINSKY
Songs of a Wayfarer
Rückert Songs / Maeterlinck Songs
Anne-Sofie von Otter, NDR Symphony, John Eliot Gardiner conducting.
(Deutsche Grammophon) "Captures [the] spirit magnificently."

THE ROLLING STONES
Bridges to Babylon
(Virgin) "Certainly bodes well for getting the Stones and their fans into the next century."

MOZART
Piano Concertos Nos. 18 and 20
Richard Goode; Orpheus Chamber Orchestra. (Nonesuch) "In a word: irresistible."

KENNY WHEELER, LEE KONITZ, DAVE HOLLAND, AND BILL FRISSELL
Angel Song
(ECM) "A quietly devastating album of lyrical group improvisations."

HAYDN
Orfeo ed Euridice
Cecilia Bartoli, Uwe Heilmann, Ildebrando D’Arcangelo, others; Academy of Ancient Music. Christopher Hogwood conducting. (L’Oiseau-Lyre) "Abounds with exquisite vocal writing ... an ideal cast."

Honorable Mentions

BEETHOVEN Piano Concertos Nos. 2 and 5 ("Emperor") Evgeny Kissin, piano; Philharmonia Orchestra, James Levine cond. (Sony)

BEETHOVEN Symphony No. 3 ("Eroica"); Coriolan Overture Le Concert des Nations, Jordi Savall cond. (Harmonia Mundi)

DON BRADEN The Voice of the Saxophone (RCA Victor)

BRUCKNER Mass No. 3; Te Deum Soloists, chorus:
London Philharmonic, Franz Welser-Möst cond. (EMI)

CHOPIN Etudes, Op. 10; Rondos Frederic Chiu. (Harmonia Mundi)

NEAL COTY Chance and Circumstance (Mercury)

TED CURSON Traveling On (Evidence)

DOHNANYI Suite in F-Sharp Minor; Konzertstück for Cello and Orchestra; Symphonic Minutes Csaba Onczay; Budapest Symphony, Tamas Vasary cond. (Hungaroton/Qualiton)

DAVE DOUGLAS Stargazer: Music by and for Wayne Shorter (Arabesque)

EVERCLEAR So Much for the Afterglow (Capitol)

BEN FOLDS FIVE Whatever and Ever Amen (Epic)

HERBIE HANCOCK / WAYNE SHORTER 1+1 (Verve)

HAYDN Piano Concertos in G Major, F Major, and D Major Mikhail Pletnev; Deutsche Kammerphilharmonic. Mikhail Pletnev cond. (Virgin)

KANSAS CITY BAND KC After Dark (Verve)

LECUONA Complete Piano Music, Vols. 3 and 4 Thomas Tirino. (Bis/Qualiton)

PATTY LOVELESS Long Stretch of Lonesome (Epic)

MOZART Idomeneo Placido Domingo, Cecilia Bartoli, Thomas 40 STEREO REVIEW FEBRUARY 1998
Year Awards

**SCHUBERT**
String Quartet No. 15; Notturno
Takacs Quartet; Andreas Haefliger.
(London) "Just the right balance between untrammeled Romanticism and Classical poise."

**JEN TRYMIN**
Gun Shy Trigger Happy
(Square/Warner Bros.) "What lingers is the sense of a confident songwriter who's just getting started."

**VILLA-LOBOS**
Bachianas Brasileiras Nos. 4, 5, 7, and 9; Chóros No. 10
Renée Fleming; BBC Singers, New World Symphony, Michael Tilson Thomas conducting. (RCA Victor) "Gorgeously and seductively sung."

**SLEATER-KINNEY**
Dig Me Out
(Kill Rock Stars) "The most impassioned, the most melodically haunting, and the most potently guitar-slinging album of the year."

**WAGNER**
Die Meistersinger
José Van Dam, Karita Mattila, Ben Heppner, others; Chicago Symphony Chorus and Orchestra, Georg Solti conducting. (London) "Rich in orchestral detail and color, with a magnificent orchestra and chorus."

**STEVE EARLE**
El Corazon
(E-Squared/Warner Bros.) "Earle has searched the inside chambers of his own corazon and found love more than anything else."

Hampson; Metropolitan Opera Orchestra and Chorus, James Levine cond. (Deutsche Grammophon)

**OASIS**
Be Here Now (Epic)

**PFITZNER AND R. STRAUSS**
Instrumental Music from Operas
Orchestra of the Deutsche Oper, Berlin, Christian Thielemann cond. (Deutsche Grammophon)

**RADIOHEAD**
OK Computer
(Capitol)

**SHOSTAKOVICH**
Symphony No. 8 Dallas Symphony, Andrew Litton cond. (Delos)

**JILL SOBULE**
Happy Town
(Lava/Atlantic)

**R. STRAUSS**
Four Last Songs; Orchestral Songs; Der Rosenkavalier,
Suite Renée Fleming: Houston Symphony, Christoph Eschenbach cond. (RCA Victor)

**TANGOS AMONG FRIENDS**
Daniel Barenboim, Rodolfo Mederos, Héctor Console. (Teldec)

**SPECIAL ACHIEVEMENT**

**BEETHOVEN**
The Complete Edition
(Deutsche Grammophon, eighty-seven CDs) Available as a single set or in twenty volumes.
Well, variety may be the spice of life, but we draw the line at the Spice Girls. They have lots of company, however, in our fifth annual “Disgraceland.” To each of these albums, we say: You wannabe? Get outta here!

MICHAEL DAUGHERTY
Jackie O
(Argo) “A sophomoric exercise in the cult of celebrity.” — W.L.

HANSON
Middle of Nowhere and Snowed In
(Mercury) “MMMBop this, spawns of Satan!” — S.S.

BONEY JAMES
Sweet Thing
(Warner Bros.) “No meat on this Boney.” — C.A.

JACK OFF JILL
Sexless Demons and Scars
(Risk/Ichiban) “Anyone who goes further than the band name and the album title of this one has only himself to blame.” — K.R.

SWEET 75
(DGC) “From the Noble Failures Department.” — B.M.

SAMMY HAGAR
Marching to Mars
(The Track Factory/MCA) “Sitting duck of the year!” — B.M.

SPICE GIRLS
Spice and Spiceworld
(Virgin) “Let’s face it, folks, we did a grave injustice to Milli Vanilli.” — S.S.

NANCI GRIFFITH
Blue Roses from the Moons
(Elektra) “Folk’s most obvious poseur stubs her toe on ‘I Fought the Law.’ Griffith as desperate fugitive? Sounds like she tussled with a traffic cop.” — A.N.

INSANE CLOWN POSSE
The Great Milenko
(Island) “First issued, then recalled, by Disney label Hollywood; Disney rewarded with Broadway smash The Lion King. Retracted by Island: Island punished by departure of founder Chris Blackwell. Coincidences? We think not.” — K.R.

JOE SATRIANI, ERIC JOHNSON, AND STEVE VAI
G3: Live in Concert
(Epic) “Didn’t these speedy-fingered showoffs ever learn that haste makes waste?” — P.P.

MORTAL KOMBAT: ANNIHILATION
Original motion-picture soundtrack
(TVT Soundtrax) “An album that seems to have been digitally recorded through somebody’s decaying teeth.” — S.S.
Bell'Oggetti, known for its contemporary Euro-designs, proudly introduces new home office computer furniture complementing its complete home theater furniture line. Sophisticated and functional, tempered safety glass surfaces are supported by the finest quality steel in a carefree, baked, powder-coated finish. Quick and easy assembly.
The Shopper's Survival Guide

by Daniel Kumin

HOW TO MAKE THE MOST OF YOUR NEXT A/V SHOPPING EXPEDITION

Hopping for an audio or home-theater system may not be quite so daunting a task as buying a car, but in the annals of consumerism its intimidation factor looms almost as large — and in some ways the situation is considerably worse. While there are hundreds of vehicles on the market, at each intersection of type, style, and price there is really only a handful of actual competitors, and once you've made your pick, you're done. In the A/V world, however, you need to repeat the process several times — once for the speakers, then the receiver or amp, and then for each source component. And that's just the audio gear!

Starting Out
As in any shopping expedition, success in your quest for a great A/V system will depend largely on how well you are prepared, which means thinking about key issues before you head for the stores. One of the first decisions you'll need to make relates not to what you buy, but to where you choose to buy it. Your options are, in essence, threefold: an A/V electronics specialty store, an electronics/appliance/computer "superstore," or a mail-order or online discounter.

We can address the last option right away: mail-order and online buying is really best suited to those who already know precisely what equipment they want, how much it should cost, and how to set it up and use it when it arrives. Most of us are probably not in that position and would benefit from shopping at a service-oriented retailer. And I cannot state too strongly that to exploit a retailer's time in researching equipment you have no serious intention of buying from him (or a comparable store) is quite simply unethical in my book.

The choice between buying from a relatively small independent or regional-chain A/V specialist and a soup-to-nuts electronics superstore is not so easy. An A/V specialist will tend to offer more personalized and experienced assistance in a relatively relaxed, home-like setting. You'll probably also learn a bit more about the products that particular dealer sells as well as the technology behind them. A superstore, on the other hand, usually has a less knowledgeable sales staff but will offer aggressive pricing, potentially saving you a significant amount of cold hard cash.

But these are generalizations. You may well find a local specialty shop that is ready and willing to compete with the superstores on price. By the same token, it's not inconceivable that in one of the football-field-size superstores you will encounter a salesman who has all the A/V acumen and sensi-
...tivity to your needs that you could want. Regardless of which type of retailer you end up buying from, one thing to consider is how the store handles repairs — warranty or otherwise. Does it have a service department that repairs equipment on site, or is repair work farmed out? In the event that a piece of equipment you buy turns out to be faulty, it’s nice to know how the retailer will support the product. Any way you slice it, to find the best retailers in your area you’ll have to get out there and shop. So dig out a pair of comfortable shoes and let’s go.

After you decide where to shop, the next issue is when to shop. Most folks simply hit the stores when time allows, and for many of us there is no practical alternative to that approach. But if you can make the time to do your most serious investigations on, say, a Tuesday evening (or, better yet, a Tuesday morning) instead of a Saturday afternoon, and in some period other than the month before Christmas, there will be fewer distractions. Retail salespeople are stretched to the snapping point (or beyond) at those busiest of times and seasons. Consequently, expecting a salesman to spend an hour or two A/B’ing speakers at the height of the Christmas rush is . . . ummm, optimisitc. Remember, these guys have to make a living.

That brings us to the “C” word. Most of the salespeople you’ll encounter will be working at least in part for commissions — that is, some percentage of each transaction — so the more they sell, the more they earn. Before recoiling in horror at so gross and grasping an arrangement, note that the commission system can work for you as easily as against you. Salespeople want to sell you equipment, and the wise ones know that it’s in their best interest to fulfill the needs of their customers — so that they’ll come back the next time they’re in the market for A/V gear.

**Good Cop, Bad Cop**

Any encounter between a serious customer and a skillful salesperson will begin with what’s called the “qualifying” process. The sales pro encourages you to spill the beans through a simple series of questions and answers aimed at discovering exactly why you’re in the store. Instinctively, many of us clam up under such interrogation — as if revealing that we’re shopping specifically for, say, a center-channel speaker somehow puts us at a disadvantage. Instead, we give the universal reflexive response: “Just looking.”

**Don’t.** When you find a salesman who is ready to work with you, tell him exactly what you hope to achieve during this visit, what your long-term system-building or upgrading plan is, and precisely what kind of equipment you can relate to, it’s time to get down to the nitty-gritty of figuring out exactly which one-brand systems If you’re looking for a complete music system in the hotly competitive entry-level price range, you’ll find lots of one-brand “rack” or “mini” shelf systems competing for your dollars. Some of these systems offer very respectable performance for the money (the speakers are usually the weakest links). But you can generally achieve similar value by mixing and matching. And by cutting back a bit on flashy features, you may improve ultimate performance, if only by incorporating higher-grade speakers.

**SPEAKERS**

**Floor-standing or bookshelf?** If you already know which kind is best suited for your room, start there. Don’t...
you’re interested in now. At this point
many salespeople will ask you what
price range you are looking in, or if
you’ve established a budget for your
system. This is important because it
gives the seller an idea of what class of
equipment to show you — and it en-
courages you to be realistic about what
you can afford so that you don’t waste
time auditioning components that are
way out of your reach. A word of ad-
vice: begin at the low end of your price
spectrum. Any good salesperson will
try to “step you up” a notch or two,
which is not necessarily bad. Yes, he
gets a bigger sale, but you also get a
better piece of gear. So leave yourself
some bargaining room.

You can find all kinds of characters
on a sales floor, so it pays to shop
around for a salesperson, too. A good
one will ask lots of questions — about
your listening habits, the size and lay-
out of your room, and so on. Even

more important, he will actually listen
to your answers and weigh them in his
response.

In contrast, an inept salesperson may
gloss over the “qualifying” part and
rush you toward a particular brand or
product, extolling virtues and features
that may have no bearing on your needs
or goals. Similarly, a salesman who
emphasizes a lot of technical features,
specifications, or just plain irrelevant
information is suspect. A good sales-

person will skip the jargon — unless to
illustrate a specific point or answer a
question — and take the time to ex-
plain how a product works, or to out-
line its key features, in simple terms.
Good salespeople follow the old motto:
pitch benefits, not features. Hardly any-
body cares if a receiver uses a 24-bit
DSP chip, but most can relate to the
more natural sense of ambience it
might bring to surround sound.

An expert salesperson will almost al-
ways offer you alternatives, usually
along a “good-better-best” path, with
well-explained facts to support claims
of improved sound quality or other ben-

efits. This is enlightened self-interest,
of course — “better” and “best” always
cost more than “good,” but if they are
legitimately better, it can be worth it. A
sales presentation that seems mysteri-
ously to wend back to a particular prod-

uct or brand may also be suspect: the
manufacturer may be offering sales-

people an extra incentive, or “spiff,”

beyond the regular commission. (This
doesn’t automatically make the product
a bad choice, though.)

A good salesperson will be happy to
provide meaningful demonstrations —
within reason — and will usually be
frank about products where in-store lis-
tening is not really useful. Salespeople
who are reluctant to demonstrate com-
ponents and point out their salient fea-
tures may simply be trying to rush the

Paradigm home-theater speakers are
available in several matched suites.

always be perceived as being “better.”
And speakers under comparison should
be placed right next to each other, or
their inherent differences may be
observed by room acoustics. Be

skeptical of comparisons that don’t

observe these rules.

Have the salesman use a top-quality
source component and power amplifier,
and listen to a variety of recordings at
several volumes. Concentrate on the
kind of music you usually listen to, and
play it as loud as you would at home.
When comparing the performance of
home-theater audio components or
speakers, ask the salesman to turn the
picture off: sight dominates hearing to
such an extent that we simply cannot
make critical aural judgments while
viewing a moving picture.

Center/surround speakers Unless
you’re buying a matched suite of home-

theater speakers, be sure to select a
center speaker that’s tonally matched
to the left and right front speakers. The


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Finally, a good salesperson will never sell by knocking the competition, whether it is a brand he doesn’t carry or sell by knocking the competition, out of the product. The smart sales pro is not going to risk instinating and can easily backfire. The most commonly sold is the “close,” the part where the salesperson cuts to the chase with questions like “How do you want to pay for this?” Before you panic, do some deep breathing exercises and remind yourself that this is why you came into the store in the first place — to buy that new DVD player or set of speakers. Sealing the deal should be an exciting conclusion to your shopping expedition, not the retail equivalent of oral surgery.

There is a long tradition of price bargaining in consumer electronics, and while the superstores have tried to eliminate the practice (or at least make it less visible), it still goes on at specialty stores and even, to some degree, at the biggies. There’s nothing wrong with asking for a better price, and there’s no better time to do so than when the salesperson is aiming to wrap up the sale. Try to assess each transaction realistically, looking at it from both your own perspective and that of the seller.

In your perfect world, you’d get your gear for free; in the dealer’s, everything would sell at list price. Somewhere in between is a number you can both live with, but the point where you intersect is likely to vary from one transaction to the next. There will always be some brands or classes of components that sell at or near list, while others are routinely discounted.

First, get comfortable with the idea that the dealer is not providing a public service. He’s there to make a profit, and expecting to deny him one altogether is unrealistic, unfair, and, in the long run, counterproductive. A retailer that sells high-quality equipment and service at a fair price will be an asset for years to come; a decade hence, whether you saved 2 or 3 percent here or there won’t matter much. It’s always a mistake to kill a deal over a few bucks — say, $20 on a $750 sale. If that’s the price of goodwill from a dealer who can help bring you up to speed on the latest technology, repair or exchange a com-

Rock the Casbah

Once you’ve selected a component or system that you want to buy, you’ve reached the stage of the sale that many of us dread: the “close,” the part where the salesperson cuts to the chase with questions like “How do you want to buy that new DVD player or set of speakers? Before you panic, do some deep breathing exercises and remind yourself that this is why you came into the store in the first place — to buy that new DVD player or set of speakers. Sealing the deal should be an exciting conclusion to your shopping expedition, not the retail equivalent of oral surgery.

There is a long tradition of price bargaining in consumer electronics, and while the superstores have tried to eliminate the practice (or at least make it less visible), it still goes on at specialty stores and even, to some degree, at the biggies. There’s nothing wrong with asking for a better price, and there’s no better time to do so than when the salesperson is aiming to wrap up the sale. Try to assess each transaction realistically, looking at it from both your own perspective and that of the seller.

In your perfect world, you’d get your gear for free; in the dealer’s, everything would sell at list price. Somewhere in between is a number you can both live with, but the point where you intersect is likely to vary from one transaction to the next. There will always be some brands or classes of components that sell at or near list, while others are routinely discounted.

First, get comfortable with the idea that the dealer is not providing a public service. He’s there to make a profit, and expecting to deny him one altogether is unrealistic, unfair, and, in the long run, counterproductive. A retailer that sells high-quality equipment and service at a fair price will be an asset for years to come; a decade hence, whether you saved 2 or 3 percent here or there won’t matter much. It’s always a mistake to kill a deal over a few bucks — say, $20 on a $750 sale. If that’s the price of goodwill from a dealer who can help bring you up to speed on the latest technology, repair or exchange a com-

SHOPPING TIPS

What about a subwoofer? You don’t automatically need a subwoofer, even if you’re setting up a home theater. If your front left/right speakers are capable of producing fully dynamic output deep into the lowest bass octave, a separate sub won’t add much. Truth be told, a system with solid output down to 40 Hz or so will satisfy most people, at least initially. Nonetheless, many systems — especially those built around bookshelf-size or smaller satellite speakers — will benefit from the addition of a true subwoofer engineered to deliver high output over the bottom three octaves. Powered subs, which incorporate their own amplifier and crossover circuitry, are available in virtually all price ranges these days. If you decide to include (or add) a subwoofer, make sure it really enhances your system’s bass performance before you buy.

A/V RECEIVERS AND SURROUND AMPLIFIERS

Dolby Pro Logic, Dolby Digital, or Dolby Digital-ready? Regular Dolby Pro Logic (DPL) A/V receivers decode the matrixed Dolby Surround soundtracks found on virtually all movie videotapes and laserdics. Dolby Digital (DD) receivers and surround amplifiers are able right out of the box to deliver the superior 5.1-channel digital surround sound on DVDs and some laserdics. DD-ready components are not, but they have a specific set of input jacks so you can easily add an outboard Dolby Digital decoder later on.

While DPL receivers are fast being eclipsed by DD and DD-ready models, DPL units still dominate store shelves, and they offer excellent performance and superb value if you are not ready to make the 5.1-channel scene yet. But note that most DPL receivers cannot be upgraded to DD, while all DD receivers can handle DPL recordings with aplomb. Weigh all the options in your price range before making a decision.

Are there enough inputs? You can hardly have too many A/V inputs these days. Today you may have only a VCR and a camcorder, but tomorrow you may want to add a satellite-TV receiver and a DVD player. An A/V receiver or amp/processor with a couple of extra inputs may be a blessing down the road. And don’t overlook the digital inputs, which you’ll need for both digital TV (coming later this year) and DVD. If you still cherish an LP collection, you should also be aware that many new receivers and amp/processors don’t have a phono input. You’ll need an outboard phono preamp with these models — and an available line-level input to connect it.

Too much noise? Noise in the surround channel is the most common wart on today’s home-theater audio gear. Though noise is rarely a practical problem, it’s still something you should keep an ear out for — especially during a surround-sound demo.

DSP/ambience modes Most A/V receivers and processors include “extra” surround modes for music and non-movie video sources, many using digital signal processing (DSP). With names like Hall or Jazz Club, these ambience

Rock the Casbah

Once you’ve selected a component or system that you want to buy, you’ve reached the stage of the sale that many of us dread: the “close,” the part where the salesperson cuts to the chase with questions like “How do you want to
modes range from superbly natural sounding to virtually unlistenable. Check 'em out.

How about the radio? Don't overlook a receiver's FM performance (and even AM, if that matters to you). Radio performance is impossible to evaluate realistically in a store — a home trial with your own antenna system is the only reliable test.

Does it deliver equal power to the three front channels? It should: this is a universal feature of serious surround systems today. For movie sound, the center speaker is at least as important as the front left and right speakers.

Is the surround-mode power sufficient? How much all-around power is enough? These questions can only be answered by weighing the character of the speakers you've selected, the size of your listening/viewing room, and your listening habits. For example, quite small (yet common) differences in speaker sensitivity can double or halve your real-world power requirements. Just keep in mind that for any given channel, you have to double the amplifier output (in watts) to achieve a meaningful increase in loudness.

SOURCE COMPONENTS

The CD Player There are untold dozens of models available, from single-disc players to five-disc carousel models to 200-disc megachangers. You'll need to budget some time to investigate the options. If you're in the market for a megachanger, pay particular attention to the disc programming and cataloguing features. If CD-player sound quality is an issue for you, don't waste time trying to "audition" players in the store. A home trial is your best bet for such critical listening.

What about DVD? DVD is the high-performance entertainment delivery system that will take us into the next millennium. At this writing several hundred DVD movies are available, and it's not unreasonable to expect that a thousand or so will be on store shelves by the end of the year. Remember that any DVD player can also play audio CDs with full fidelity, so you can save the cost of a separate CD player when you buy a DVD machine — unless a changer is a must. Check out DVD!

Sony's DVP-S7000 DVD player ($1,000) features component-video outputs.

Do you need a VCR? If videotapes are an important home-theater source for you, a VHS Hi-Fi VCR is a necessity. The VHS Hi-Fi audio system delivers sound whose dynamic range and overall quality is close enough to CD-grade to bring a home theater alive, even with the humblest of rental tapes. But the 5.1-channel Dolby Digital sound from DVD (and some laserdiscs) puts you in another league.

Laserdiscs? If you're not already committed to the big-disc optical video format, it doesn't look like a good bet. DVDs are all but certain to supplant laserdiscs almost entirely within the next few years.
Take Complete Control
with Home Theater Master

The only remote control you will ever need!

Guaranteed to operate all of your Audio/Video equipment.

Convenient Features Include:

• Eight Component Operation
  DSS, SAT, TV, VCR, Cable, Audio, CD, Tape, LD, DVD and Home Automation devices.

• Full Equipment Control
  Contains all the secondary functions of your original remote controls.

• Memory Buttons
  Turn on/off up to five devices or select your favorite channels with one button.

• Punch Through Controls
  Adjust your audio receiver volume while watching a video program.

• LCD Display
  Continuous display of LCD assists you in all operations.

• Bright Backlit Buttons
  Energy saving “EL” technology.

"...the SL-8000 was immediately able to control every component in my system."
Al Griffin, Home Theater Buyer's Guide, Fall 1997

"...extremely versatile and user friendly. It is destined to be a glowing success."
Karl Fincke, Satellite Choice, October 1997

Universal Remote Control, Inc. 271 North Avenue • New Rochelle • New York, 10801
Thinking about upgrading your audio system or building a home theater? There's never been a better time than today. And don't be confused by all those new equipment options. Stereo Review's 1998 Equipment Buying Guide can give you a handle on what's out there. The guide provides information on a wide range of receivers, tuners, preamps, power amps, CD players, home recording equipment, and speakers. We haven't forgotten about your home theater, either — DVD players, A/V receivers and amps, CD/laserdisc combi-players, and surround-sound processors are listed as well.

We wish we could list every available component from every manufacturer, but that's just not possible in a magazine this size. However, this sampling contains well over 1,400 current products and more than 180 brands. Included are what we and the product manufacturers think will be of the greatest interest to you and what you're most likely to find at your local audio/video retailer. But please note that the absence of a particular product or manufacturer in no way reflects on its quality.

All the information here was provided by the manufacturers, including pertinent features, technical specifications, and suggested retail prices. You'll find a key to abbreviations on page 116. For more information on any of the products listed, contact the manufacturer directly — a directory of addresses and phone numbers is provided on page 118. Or head out to your local store, and take the Buying Guide along!
**DUD PLAYERS**

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
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<tbody>
<tr>
<td>DV-500 DVD Player</td>
<td>$899</td>
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<tr>
<td>DV-770 DVD/Laserdisc</td>
<td>$1,200</td>
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<tr>
<td>DV-100 DVD Player</td>
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<td>$549</td>
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<td>DV2000 DVD Player</td>
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**All DVD players listed here include a remote control and support base-level DVD features including multi-angle play, variable bit-rate conversion, and up to 8 soundtrack languages and 32 subtitle languages. All can also play audio CDs.**

**DENON**

- **DVP-2000 DVD Player**
  - 20-bit audio D/A converter. Plays DVDs with 96-kHz/20-bit audio. Dual-focus pickup. Optical digital output; analog audio outputs. Custom bookmark functions; restart play memory...**$799**

**FAROUDDJA**

- **DVP-1000 DVD Player**
  - 9-bit video and 20-bit audio D/A converters. Enhanced error correction; DTS ready. Coaxial/ optical digital output; 2 pair audio outputs; S-video and component-video outputs. Numerical LED display...**$5,495**

**JVC**

- **XY-2000RK DVD Player**
  - Plays DVDs with 96-kHz/20-bit audio and video CDs. Built-in Dolby Digital and MPEG-2 decoders. 5.1-channel Dolby Digital analog outputs; 1 pair analog audio outputs; optical and coaxial digital outputs; S-video output; headphone jack with volume. Graphical user interface; parental lock; slow-motion speeds; high-speed-scan; title; track; chapter; and folder search. Universal remote control. Black. 17¾ x 4½ x 13 in. 10 lb...**$1,000**

**MERIDIAN**

- **Model 586 DVD Player**
  - 10-bit video D/A converter. Plays DVDs with 96-kHz/24-bit audio. Inter-reduction circuitry. Composite-video, S-video, and component-video outputs. Black. 12¼ x 3½ x 13½ in. 20 lb...**$3,495**

**MITSUBISHI**

- **DD-1000 DVD Player**
  - 10-bit video and 20-bit audio D/A converters. Multiple play speeds; digital special effects; enhanced error correction; 1 pair analog audio outputs; coaxial digital output; S-video output...**$699**

**OKIVO**

- **DVD-7 DVD Player**

**PANASONIC**

- **D-300 DVD Player**
  - 9-bit video and 20-bit audio D/A converters. 1 pair analog audio outputs; 5.1-channel Dolby Digital analog outputs; optical digital output. Fast/slow play, still/stop, track/ chapter/title display. Color screen with Dot Matrix mode; random play; skip; universal remote with joystick...**$750**

- **D-100 DVD Player**
  - 9-bit video and 20-bit audio D/A converters. S-video outputs; 1 pair analog audio outputs; Optical digital output. Parental lock-out; title/chapter/A-B programming...**$499**

**PHILIPS MAGNAVOX**

- **DVD320AT DVD Player**
  - 10-bit video and 20-bit audio D/A converters. Plays DVDs with 96-kHz/20-bit audio. Coaxial digital output; 1 pair audio outputs: composite- and S-video outputs; all terminals are gold-plated. Digital zoom; title/chapter/track search; universal remote control with jog/shuttle; parental control. Black. 17 x 3¼ x 12½; 7 lb...**$650**

- **DVD400AT DVD Player**
  - 9-bit video and 20-bit audio D/A converters. 2 play speeds; digital special effects. Coaxial digital output; 1 pair analog audio outputs; S-video output. Numerical fluorescent display; parental control...**$549**

**PIONEER**

- **Elite DVD-390 DVD/Laserdisc Player**
  - 9-bit video D/A converter. Plays DVDs with 96-kHz/24-bit audio, laserdiscs, and CD-R (recordable) discs. Variable digital noise reduction; 2 composite-video outputs; 2 gold-plated S-video outputs; 2 sets of RCA analog outputs; optical and coaxial digital outputs; coaxial AC-3 RF output. Graphical user interface: slow motion; resume-play memory for 5 discs. Black; rosewood side panels. 16½ x 5½ x 31/8 in; 20 lb...**$1,750**

- **DVL-700 DVD/Laserdisc Player**
  - 9-bit video D/A converter. Plays DVDs with 96-kHz/24-bit audio, laserdiscs, and CD-R (recordable) discs. 2 composite- and S-video outputs; 2 sets of RCA analog outputs; optical and coaxial digital outputs; coaxial AC-3 RF output. Slow motion/still frame; resume-play memory for 5 discs. Black 16½ x 5½ x 18½ in; 20 lb...**$1,000**

**PROSCAN**

- **PS8600P DVD Player**
  - 9-bit video and 20-bit audio D/A converters. 2 play speeds: built-in Dolby Digital decoder. Coaxial digital output; 2 pair analog audio outputs; 5.1-channel Dolby Digital analog outputs. S-video output; gold-plated jacks; headphone jack. Jog/shuttle dial; parental control; universal remote control. 16 x 3 x 12½ in...**$750**

**RCA**

- **RC5500P DVD Player**
  - 9-bit video and 20-bit audio D/A converters. 2 play speeds: digital special effects. Built-in Dolby by Digital decoder; enhanced error correction. Coaxial digital output; 2 pair analog audio outputs; 5.1-channel Dolby Digital analog outputs. S-video output; headphone jack. Jog/shuttle dial; universal remote control. 16 x 3 x 12 in...**$699**

- **RC5200P**
  - As above without jog/shuttle controls or Dolby Digital decoder...**$499**

**SAMSUNG**

- **DVPH95 DVD Player**
  - Plays DVDs with 96-kHz/24-bit audio. Built-in Dolby Digital decoder. 2 composite-video outputs: S-video output; RGB video output; coaxial and optical digital audio outputs; 5.1-channel Dolby Digital audio and optical outputs. Two-color fluorescent display; universal remote: 16½ x 4½ x 3¼ in; 10 lb...**$750**

**SONY**

- **DVP-S7000 DVD Player**
  - 10-bit video and 24-bit audio D/A converters. Plays DVDs with 96-kHz/24-bit audio and CD-R (recordable) discs. Smooth Scan; digital video EQ and NR; enhanced error correction; DTS ready. Coaxial and optical digital outputs; S-video outputs; 2 pair analog audio outputs; gold-plated jacks; bit-rate meter; universal remote control. Parental control; digital special effects; bit-rate meter; S-Link; numerical fluorescent display...**$1,000**

**TOSHIBA**

- **SD-3107 DVD Player**
  - 10-bit video and 20-bit audio D/A converters. Video Black (level expander circuitry); Spatializer 3-D Stereo processing. Component-video, composite-video, and S-video outputs; optical and coaxial digital outputs; front-panel jog/shuttle control; karaoke; universal remote control. Dark gray. 17 x 3¼ x 12½ in; 9 lb...**$799**

- **SD-3006 DVD Player**
  - 10-bit video and 20-bit audio D/A converters. Component-video, composite-video, and S-video outputs; coaxial digital audio outputs. Parental control: on-screen programming; 2X fast-forward; 10X reverse; still frame; frame advance; slow motion; universal remote control. Dark gray. 17 x 3¼ x 12½ in; 9 lb...**$699**

- **SD-2107 DVD Player**
  - 10-bit video and 20-bit audio D/A converters. Video Black. Level expander circuitry. Component-video, composite-video, and S-video outputs; coaxial digital output; 1 pair analog audio outputs. Time search. Dark gray. 17 x 3¼ x 12½ in; 9 lb...**$599**

**YAMAHA**

- **DVD-7070 DVD Player**
  - 10-bit video and 24-bit audio D/A converters. Plays DVDs with 96-kHz/24-bit audio and video CDs. DTS compatible; built-in Dolby Digital decoder. Coaxial and optical digital outputs; 2 pair analog audio outputs; 5.1-channel Dolby Digital analog outputs. S-video output; coaxial digital output; 1 pair analog audio outputs. Time search. Black-aluminum front panel. 17¼ x 3½ x 11½ in; 8 lb...**$799**

**ZENITH**

- **DVD2000 DVD Player**
  - 9-bit video and 20-bit audio D/A converters. Digital special effects; 1 pair analog audio outputs; coaxial digital output; S-video output. Numerical fluorescent display...**$699**
ACCUPHASE
DP-55 CD Player
20-bit D/A converter. 3 DACs per channel; full digital control circuitry of servo mechanisms; locking tray: coaxial and optical digital inputs; two digital outputs: XLR and RCA analog outputs. Remote control. THD 0.003%; S/N 116 dB; dynamic range 97 dB; ch sep 105 dB; 18/4 x 5/6 x 15/4 in; 24 lb $3,995

Alpha 7 CD Player
1-bit PWM D/A converter. Fixed-level analog outputs: coaxial digital outputs. Remote control. THD 0.005%; S/N 105 dB; 9 lb $999

Adcom GCD-750 CD Player
17 x 4 3/4 x 16 1/2 in $1,250

Acoustic Research
CD2 Player
20-bit D/A converter. Digital servo transport: discrete FET analog stage. Coaxial digital output. Remote control. THD 0.005%; S/N 95 dB; dynamic range 105 dB; ch sep 91 dB at 1 kHz $995

DX-2 CD Player
1-bit MASH D/A converter. Digital-servo transport: discrete FET analog stage; AGC noise filtration; low-jitter relocking circuits. Coaxial digital and RCA analog outputs. LCD display: digital output. Remote control. THD 0.005%; S/N 92 dB; dynamic range 92 dB; ch sep 90 dB at 1 kHz 3-yr warranty 15 lb $649

CALIFORNIA AUDIO LABS
CL-10 5-Disc CD Changer
20-bit D/A converter. 5-disc digital servo transport; HDCD filter/decoder; discrete FET analog stage. Coaxial and AES/EBU digital outputs. Remote control. THD 0.005%; S/N 95 dB; dynamic range 107 dB; ch sep 92 dB at 1 kHz 3-yr warranty 19 x 4 x 13 1/4 in; 18 lb $3,495

CRX
CD242 CD Player
1-bit delta sigma D/A converter. 3-beam linear laser and laser assemblies; modular upgradable design. AES/EBU digital output. Gold-plated analog RCA outputs. Pause, track skip; backlit LCD; remote control. THD 0.03%; S/N 90 dB; dynamic range 100 dB; ch sep 100 dB at 1 kHz 16 3/4 x 3 1/4 x 11 3/4 in; 9 lb $1,095

DENON
DCD-S1 CD Player
Four 20-bit D/A converters. Top loading design: disc stabilizer, Alpha processor for 20-bit
Two 20-bit D/A converters. 5-disc carousel. Alpha processor with 20-bit digital filter; dynamic 2-fold power supply for separate analog and digital circuits. Coaxial and optical digital outputs; 20-track processing; random play; 7-repeat modes; intro scan; highlight search; fade control; display dimmer: remote control. $5,000

DYNACO CDV-PRO CD Player
Dual 20-bit Burr-Brown D/A converters. HDCD compatible; Pacific Microsystems digital filter chip. Analog and coaxial digital outputs. Tube output section; integral volume control with bypass switch; 4-position display dimmer; remote control. THD 0.02%; S/N 100 dB. Black anodized aluminum. 17 x 3 1/4 x 12 in; 16 lb. $1,099

CDV-2 Tube CD Player
16-bit delta-sigma D/A converter. Tube output stage; 8× oversampling. Analog and coaxial digital outputs. Integral volume control with bypass switch: 4-position display dimmer; remote control. THD 0.02%; S/N 100 dB. Black anodized aluminum. 17 x 3 1/4 x 12 in; 16 lb. $779

JVC XL-CC222BK CD changer

ENLIGHTENED AUDIO DESIGNS

UDT92000 CD Player
20-bit D/A converter. HDCD filter/decoder; dual- to differential D/A conversion; stabilized-platter drive; upgradable design. Fixed-analog output; coaxial digital output. Track remaining; time display; random play; remote control. THD 0.001%; S/N 100 dB. $2,995

FISHER

Studio 150 DAC-1506 156-156 Disc CD Changer
Dual 1-bit D/A converter. 156-disc auto-load mechanism. 2 RCA line-level outputs; headphone jack with volume control. 80-track programmability; 14-prezet music categories; 2-speed disc and category search; dual-mode random play; 2-character alphanumeric display; bidirectional radial transport; 28-key shuttle remote control. THD 0.03%; S/N 100 dB; dynamic range 90 dB; eh seep 80 dB. Black finish. 16 1/2 x 7 1/2 x 18 in; 18 lb. $439

Studio 60 DAC-6006 60-60 Disc CD Changer
Dual 1-bit D/A converter. 60-disc manual-load mechanism. 2 RCA line-level outputs; 48-track programmability; 7-prezet music categories; dual-mode random play; character alphanumeric display; category and subcategory programming and play; bidirectional radial transport; 28-key remote control. THD 0.03%; S/N 100 dB: dynamic range 90 dB; eh seep 80 dB. Black finish. 16 1/2 x 7 1/2 x 17 1/2 in; 18 lb. $439

Studio 24 DAC-2406 24-24 Disc CD Changer
Dual 1-bit D/A converter. 24-disc manual-load mechanism. 2 RCA line-level outputs; 48-track programmability; 7-prezet music categories; dual-mode random play; character alphanumeric display; category and subcategory programming and play; bidirectional radial transport; 23-key remote control. THD 0.03%; S/N 100 dB; dynamic range 90 dB; eh seep 80 dB. Black finish. 16 x 7 1/4 x 17 1/4 in; 15 lb. $300

HARMAN KARDON

FLX-500 5-Disc CD Changer
Dual 20-bit Burr-Brown D/A converter. 5-disc carousel. 20-bit digital filter dual-differential discrete analog-output section. 2 RCA analog output; 1 optical digital output; headphone output with level control; system remote-control jack. Can change 4 discs while 1 plays; 3 repeat modes; random play; intro scan; disc skip; remote control. THD 0.005%; S/N 104 dB; dynamic range 94 dB. Black matte. 17 1/4 x 3 1/4 x 14 1/4 in; 15 lb. $399

FLX300 5-Disc CD Changer
Dual 1-bit Bitstream D/A converter. 5-disc carousel. Discrete analog output stage. Analog RCA outputs; coaxial digital output; headphone jack; system remote control jack. Can change 4 discs while one plays; 3 repeat modes; random play; intro scan; disc skip; remote control. THD 0.05%; S/N 104 dB; dynamic range 94 dB. Black matte. 17 1/4 x 3 1/4 x 10 1/4 in; 15 lb. $329

HD710 CD Player
Dual 1-bit Bitstream D/A converter. Discrete analog output stage. 2 RCA analog outputs; digital output; headphone jack. Multiple repeat modes; random play; intro scan; index search; head- phone-level control; remote. THD 0.002%; S/N 104 dB; dynamic range 95 dB; eh seep 94 dB. Black matte. 17 1/4 x 3 1/4 x 13 in; 15 lb. $299

JVC

XL-MC202 101-101 Disc CD Changer
1-bit PEM D/A converter. 100-disc module and separate controller with single-disc tray. 3-beam laser pickup. Daisy-chain connection for play and control of two XL-MCM1 100-CD add-on transports for total of 300 CDs; 10 user files; delete file; remote disc-title index and search. 301-disc random play: 4 repeat modes; resume function; security door lock; intro scan; 301-disc title memory on LCD remote; continuous play; fluorescent display. Black. THD 0.002%; S/N 107 dB; dynamic range 99 dB. $680

XL-222 200-Disc CD Changer
1-bit D/A converter. 8× oversampling: motor-driven clear-acrylic CD door. AC input; 2 RCA outputs; 2 CompuLink inputs/outputs. 25-CD play exchange with 1 CD eject; random play; play for disks above or below the disc in stack; separate controller with single disc tray. THD 0.002%; S/N 107 dB; dynamic range 99 dB. Black. $380

XL-M35D 7-Disc CD Changer
1-bit PEM D/A converter. 6-disc magazine plus single-disc tray. Optical digital output; headphone output with volume control. Auto/manual search; jog dial for input of up to 192 titles; disc/title search; 4 repeat modes; 7-disc continuous play; fluorescent display. THD 0.002%; S/N 108 dB; dynamic range 99 dB. $330

XL-M14 7-Disc CD Changer
1-bit PEM D/A converter. 6-disc magazine plus single-disc tray. Independent suspension system: servo system. Auto/manual search; auto power-on/off eject; 4 repeat modes; resume function; continuous play; 20-track programmability; 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. $260

XL-M13 7-Disc CD Changer
1-bit PEM D/A converter. 6-disc magazine plus single-disc tray. Independent suspension servo system; headphone jack; remote control. Auto/manual search; auto power-on/off eject; 4 repeat modes; resume function; continuous play; intro scan and remote control. THD 0.002%; S/N 107 dB; dynamic range 98 dB. $200

XL-M13BLK 7-Disc CD Changer
As above without headphone jack. intro scan. or remote control. $220
CD PLAYERS

XL-F341BK 5-Disc CD Changer
1-bit PEM D/A converter; 5-disc carousel; independent suspension system; servo system; disc-stabilizing clamp. Can change 4 discs while 1 plays; auto/manual search; continuous play; random play; 4 repeat modes; fluorescent display; remote control. THD 0.002%; S/N 107 dB; dynamic range 98 dB $200

XL-F1541K. As above, no remote control $180

XL-A32T2K CD Player
1-bit PEM D/A converter; independent suspension system; servo system; disc-stabilizing clamp. 4 repeat modes; auto and programmed edit functions; auto-power-on/off; auto/manual search; Dynamic Detection Recording Process: remote control with direct access indexing. THD 0.0025%; S/N 106 dB; dynamic range 98 dB $200

XL-F11TH 5-Disc CD Changer
1-bit PEM D/A converter. 5-disc carousel. 8x oversampling. Can change 4 discs while 1 plays; front-panel direct-access keys; random play; 4 repeat modes; 32-track programming; 20-track music calendar: FR 2/30 Hz; THD 0.002%; S/N 107 dB; dynamic range 98 dB. Black. 15 3/4 x 6 x 15 3/4 in; 11 lb. $180

Kenwood Model 1050CD CD changer

KENWOOD
Model 1050CD 5-Disc CD Changer
Dual 1-bit D/A converters. 5-disc carousel. 8x oversampling; drive-distortion reduction circuitry; digital pulse-axis control, 3rd-order noise shaping. Analog outputs. Can change 4 discs while 1 plays; random play with lockout; 1-touch recording; audible fast-forward/fast-reverse. Remote control $140

Model 103CD 5-Disc CD Changer
Dual 1-bit D/A converters. 5-disc carousel. 8x oversampling; digital pulse-axis control; 3rd-order noise shaping. Analog outputs. Can change 4 discs while 1 plays; audible fast-forward/fast-reverse; 1-touch recording; auto function 1-touch operation; remote control. $200

KRELL
KA-300cd CD Player
20-bit Burr-Brown ALCM-1702K D/A converter. 8x oversampling; HCD decoder; drawer loading. 12-V trigger input; 1-pr RCA and 1-pair XLR analog outputs; 1 Toslink and 1 coaxial digital output. Remote control. S/N 103 dB; 5-year warranty. 7 1/2 x 7 x 17 in; 22 lb. $3,500

LINUX
CD-700 SCR CD Player
20-bit D/A converter. HCD decoder. front-loading mechanism: 1-set analog-RCA phono jacks; 1-pr XLR outputs; 1 coaxial digital output. THD 0.002%; S/N 110 dB; dynamic range 98 dB; ch sep 108 dB at 1 kHz. Champagne gold; 3-yr parts-and-labor warranty. 17 x 5 3/4 x 17 3/4 in; 18 lb. $2,500

LUXMAN
D-375 CD Player
1-bit delta-sigma D/A converter. Motor-driven volume control; line-phase control signal. Optical digital output; system bus connection. Digital fade out; tape edit; syncro play with compatible cassette decks; random play; repeat play; auto scan; timer play; fluorescent display with 3 brightness levels; remote control. THD 0.004% at 1 kHz; S/N 105 dB; dynamic range 98 dB; ch sep 100 dB. Black or champagne. $795

D-355 CD Player
1-bit delta-sigma D/A converter. Motor-driven volume control. System bus connection. Syncro play with compatible cassette decks: random play; repeat play; auto scan; timer play; fluorescent display with 3 brightness levels. Remote control. THD 0.007% at 1 kHz; S/N 96 dB; dynamic range 96 dB; ch sep 96 dB. Black or champagne. $495

D-322 CD Player
18-bit D/A converter. Floating pickup suspension; metal chassis and front panel. Auto edit/space; random play; repeat play; remote control. THD 0.003% at 1 kHz; S/N 105 dB; dynamic range 100 dB; ch sep 103 dB. 17 3/4 x 4 x 11 in; 9 lb. $395

MAGNAVOX
CD-17 CD Player
Dual-1-bit D/A converter. 5-disc carousel. 8x oversampling. Can change 2 discs while 1 plays; audible music search; random and repeat play; auto search; 6-character fluorescent display: remote control. 17 x 4 3/4 x 14 in; 8 lb. $130

MARANTZ
CD-17 CD Player
Dual-differential 1-bit Bitstream D/A converters. CD-7-1 holographic laser beam: digital servo control. Analog outputs: optical and coaxial digital outputs. Track scan; repeat play; index play; display dimmer; tape edit; peak search; remote control. THD 0.002%; S/N 104 dB; dynamic range 97 dB; ch sep 98 dB; 3-yr parts-and-labor warranty. 18 x 3 3/4 x 12 in; 13 lb. $1,200

CD-50 CD Player
20-bit D/A converter. All-metal drawer mechanism. Variable-level and analog outputs; digital input and output. Remote control. $5,995

McINTOSH
ML-7020 Combi-Player
Plays CDs and laserdiscs. Dual 1-bit Bitstream D/A converters. Digital noise reduction; digital video processing. Dual-side play; remote control. $3,200

MCD-7009 CD Player
Dual 1-bit dual-differential D/A converters. 20-bit filter digital; vibration-free rigid disc clamp. CD-size die-cast-aluminum disc turntable. Remote control. $2,750

MERIDIAN
Model 508 CD Player
24-bit D/A converter. Precision re-clock dod digital outputs for reduced jitter. Coaxial and optical digital outputs; XLR connectors. 8-character alphanumeric display; previous and next track. Includes Meridian system remote control. 12 3/4 x 3 1/2 x 13 in. $3,495

Model 598. As above, 20-bit D/A converter, without XLR output. $1,895

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MITSUBISHI
M-C5Si0 5-Disc CD Changer
1-bit D/A converter. 5-disc carousel. 8X oversampling. 18-bit digital filter; 3-pole analog filter. Skip and search functions: can change 4 discs while one plays; 40-track program memory; 6 repeat modes; intro scan; random play. THD 0.005%; S/N 97 dB; dynamic range 96 dB; 17" x 4 3/4 x 15 1/2 in; $349

NAD Model 514 CD player

NAD
NAD Model 514 CD Player
Dual 1-bit MASH D/A converters. DC coupling; 4X oversampling; linear-phase digital filter; 5-pole active analog filter design. Digital outputs: NAD Link; THD 0.005%; dynamic range 98 dB; ch sep 100 dB at 1 kHz. 17" x 3 3/4 x 11 in; $99

NAD Model 515 5-Disc CD Changer
Bitstream D/A converter. 5-disc carousel. 8X oversampling; linear phase with 18-bit coefficients; 4-pole active analog filter. Stereo analog outputs: coaxial digital output. Can change 3 discs while 1 plays; quick load: shuttle play; edit; remote control. THD 0.003%; S/N 90 dB; dynamic range 90 dB; ch sep 90 dB at 1 kHz. 17" x 4 3/4 x 15 in; $499

NAD Model 523 5-Disc CD Player
1-bit Bitstream D/A converter. 5-disc carousel. High speed access to single disc; 8X oversampling; linear-phase digital filter. Can change 2 discs while 1 plays. THD 0.0035%; dynamic range 97 dB; ch sep 99 dB at 1 kHz. 17.1/8 x 4 3/16 x 15 in; $800

NAD Model 512 CD Player
1-bit MASH D/A converter. DC coupling. 4X oversampling; linear-phase digital filter; 5-pole active analog filter design. Digital output. NAD Link; remote control. THD 0.0025%; dynamic range 98 dB; ch sep 100 dB at 1 kHz. 17 1/4 x 3 3/4 x 11 1/2 in; $399

NAD Model 510 CD Player
1-bit Bitstream D/A converter. Separate digital audio. and control IC's: 4-pole active analog filter design. THD 0.004%; dynamic range 98 dB; ch sep 110 dB at 1 kHz. 17 1/4 x 3 3/4 x 11 in; 9 lb; $249

NAKAMICHI
The following feature Nakamichi's MusicBank 7-disc internal stacking mechanism.

MB-1s 7-Disc CD Changer
Dual hand-selected 20-bit D/A converters. 18-B/D Bettsel analog low-pass filter. Gold-plated analog outputs: coaxial digital output: headphone jack with volume control; system remote-control jack; 50-track programming; random play; repeat track: remaining-time and total-time displays. THD 0.0035% at 1 kHz; S/N 100 dB; dynamic range 100 dB; ch sep 100 dB. 17 1/8 x 5 3/8 x 10 in; $495

MB-2s. As above. 18-B/D converters. THD 0.004% at 1 kHz; S/N 96 dB; dynamic range 92 dB; ch sep 90 dB. 17 1/8 x 5 3/8 x 10 in; $600

MB-3 7-Disc CD Changer
Dual 18-B/D converters. 18-B/D Bettsel analog low-pass filter. 50-track programming; random play; repeat play: tracking-time and total-time displays: system remote-control compatible; controls. THD 0.006% at 1 kHz; S/N 96 dB; dynamic range 90 dB; ch sep 90 dB at 1 kHz. 17 1/8 x 3 3/4 x 10% in; $500

ONKYO
Integra DX-7911 CD Player
Dual 1-bit D/A converters. Modular classic construction: new linear motor actuator. AccuPulse Quartz System: Front Pulse Expansion: more direct driven volume control. Optical and coaxial digital outputs: fixed/variable output, headphone jack with volume control. Peak search; memory reverse; time edit; fade out; 5 mode repeat play. THD 0.002%; S/N 97 dB; dynamic range 100 dB; 17" x 5 1/4 x 14 1/4 in; $230

DX-7211 CD Player
1-bit PWM D/A converter. 8X oversampling; AccuPulse Quartz System; synelro play with compatible cassette decks. Headphone jack with volume control. Repeat 5 modes; peak search; RI-system-compatible full-range remote control. FR 5 kHz; THD 0.002%; S/N 99 dB; dynamic range 96 dB; ch sep 90 dB at 1 kHz. Brushed-aluminum front panel. 17 1/2 x 3 1/2 x 13 1/4 in; $999

DX-C540 6-Disc CD Player
1-bit PWM D/A converter. 6-disc carousel. 8X oversampling; AccuPulse Quartz System. 1-pair analog outputs: 1 optical digital output. Can change 3 discs while 1 plays: random play: next selection function; 6 repeat modes; fluorescent display, remote control. Dynamic range 96 dB. Brushed aluminum front panel. Front panel. 17 1/4 x 17 in; $850

DX-C340 6-Disc CD Changer
Dual 1-bit D/A converters. 6-disc carousel. Can change 5 discs while 1 plays; synchro play with compatible cassette decks: 40-track programming; random play: 6 repeat modes: next-selection function; R1-system cassette-deck compatibility: 202-disc music file: remote control. 5 Hz-20 kHz. THD 0.002% at 1 kHz. S/N 92 dB; dynamic range 96 dB; ch sep 92 dB at 1 kHz. Brushed aluminum front panel. 17 1/2 x 5 1/2 x 17 1/4 in; $159

LX-990 Combi-Player
2 discs during play: remote control... $150

PANASONIC
LX-780 Combi-Player
Plays CDs and lasediscs. Four 1-bit D/A converters. 2 A/V outputs: two mic jacks; headphone jack; external audio input. Quick auto reverse; digital servo control; search functions; remote control. THD 0.006%; S/N 102 dB. 17 x 5 1/2 x 16 in; $850

LX-H100 Combi-Player
Plays CDs and lasediscs. Four 1-bit D/A converters. Quick and reverse; digital servo control: 2 audio/video outputs: S-Video output; Dolby Digital RF output; optical digital audio output; headphone jack. Shuttle controls; programmed play: random play; repeat play; custom index play. Edit play. THD 0.004%; S/N 115 dB. 17 x 5 x 16 in; $550

SL-PD469 5-Disc CD Changer
5-disc carousel. Front-loading mechanism: dual-directional platter. Can change 4 discs while 1 plays; disc-location display, full random. 1-disc random and spiral play modes: delete programming: 4 repeat modes: remote control. 17 x 5 x 16 in; $200

SL-PD349. As above with improved disc-location display. Without remote. 14 1/4 x 5 x 14 1/4 in; $99

PARASOUND
CDC-1500 5-Si Disc CD Changer
Hybrid 1-bit/18-bit Burr-Brown PCM-67D ladder D/A converters. 5-disc carousel. Mechanically damped chassis. Coaxial digital output; gold-plated connectors; external remote-control connector. Can change 2 discs while one plays; remote control. $650

CDC-1000 CD Player
Hybrid 1-bit/18-bit Burr-Brown PCM-67D ladder D/A converter. Mechanically damped chassis. Coaxial digital output; gold-plated connectors. Remote control... $495

PHILIPS MAGNAVOX
CDC751 5-Si Disc CD Changer
1-bit Bitstream D/A converter. 5-disc carousel. Can change 3 discs while 1 plays; shuffle disc; peak search; auto fade; quick play; timed edit: repeat and intro scan: cue and review: compatible with auto space; remote control. 17 1/4 x 4 3/4 x 15 1/4 in; $230
PIONEER
Elite PD-65 CD Player
1-bit D/A converter. Disc-drive mechanism with stabilized aluminum platter; disc clamp; brushless spindle motor; Class A FET buffer amp; noise shaper; antiresonant honeycomb chassis; motor-driven volume control; Optical and coaxial digital outputs; remote control.......................$800

Elite PD-59 CD Player
1-bit D/A converter. Stabilized-platter disc-drive mechanism with aluminum platter; disc clamp; brushless spindle motor; antiresonant honeycomb chassis; Optical and coaxial digital outputs. Synchro play with compatible cassette decks; remote control..........................$545

PD-103 CD Player
1-bit D/A converter. Peak search; defeatable display; tape edit......................................................$190

Combi-Players
The following play CDs and laserdiscs and feature proprietary digital video noise reduction that allows the user to vary luminance and luma by factors of 10 and proprietary digital video processing that includes a digital timebase corrector. All models also have a Dolby Digital RF output for connection to AC-3 compatible components.

Elite CLD-99 Combi-Player
1-bit D/A converter. Direct-CD mode with independent CD tray within laserdisc 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; optical and coaxial digital outputs. Dual-side play; digital level control; remote control with jog/shuttle. Dynamic range 98 dB. Luggage wood side panels. 18½ x 5⅜ in x 17 in..............................$2,400

Elite CLD-79 Combi-Player
1-bit D/A converter. Direct-CD mode with independent CD tray within laserdisc 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; optical and coaxial digital outputs. Dual-side play; digital level control; remote control with jog/shuttle. Dynamic range 98 dB. 16½ x 5⅜ x 17 in......................$1,440

Elite CLD-59 Combi-Player
1-bit D/A converter. Direct-CD mode with independent CD tray within laserdisc 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; optical and coaxial digital outputs. Dual-side play; remote control with jog/shuttle. Dynamic range 96 dB. 16½ x 5⅜ x 15¼ in.......................$900

CD-D606 Combi-Player
1-bit D/A converter. Direct-CD mode with independent CD tray within laserdisc tray: 8-bit digital field memory for special effects: 3-line comb filter: 2 S-video outputs; optical digital outputs. Dual-side play: one-touch karaoke; digital key control; mic-level controls; tape edit; CD deck Synchro: intro; highlight scan; on-screen displays; compatible with RS-system remote control with jog/shuttle. Includes mic. Dynamic range 96 dB. 16½ x 5⅜ x 15¼ in...........................$750

CD-D406 Combi-Player
Plays CDs and laserdiscs. Digital video processing: digital timebase corrector; independent CD tray. 2 audio and video outputs; optical digital output. Dual-side play; last memory with review mode; random play; highlight/infro scan; display-off switch; remote. S/N 102 dB. 16½ x 16½ in..............................$600

CD-Changers
Elite PD-107 101-Disc CD Changer
1-bit Pulsetlow D/A converter, 100-disc mechanism plus single-disc slot. Legato Link: Headphone output with volume control; optical and coaxial digital output. CD-deck synchro: custom file function; CD-deck synchro: custom file function; best-selection memory; highlight scan; program; random; and repeat play: last-disc memory; auto power-on/power-down/eject; previous disc scan; memory back-up: remote control. Includes holder for CD booklets. S/N 105 dB; dynamic range 96 dB. Urushi finish. ...............$4,750

Pioneer PD-F906 CD changer
Elite PD-E97 51-Disc CD Changer
1-bit Pulsetlow D/A converter, 50-disc mechanism plus single-disc slot. Legato Link: Headphone output with volume control; optical and coaxial digital output. CD-deck synchro: custom file function; CD-deck synchro: custom file function; best-selection memory; highlight scan; program; random; and repeat play: last-disc memory; auto power-on/power-down/eject; previous-disc/highlight scan; last-disc memory; SR-system remote compatible...........$360

Elite PD-E59 26-Disc CD Changer
1-bit D/A converter. 26-disc mechanism plus single-disc slot. Legato Link: Headphone output with volume control; optical and coaxial digital output. CD-deck synchro: custom file function; best-selection memory; highlight scan; program; random; and repeat play: last-disc memory; auto power-on/power-down/eject; previous-disc/highlight scan; last-disc memory; SR-system remote compatible. Includes holder for CD booklets. S/N 105 dB; dynamic range 96 dB. Urushi finish..............$345

Elite PD-M59 6-Disc CD Changer
1-bit D/A converter. 6-disc magazine. Antiresonant honeycomb chassis; Legato Link: Optical digital output. Highlight scan; random play; digital level control; remote control..................................................$30

PD-F606 25-Disc CD Changer
1-bit D/A converter. 3-mode custom-file function; best-selection memory; previous-disc scan; highlight scan; random; program; and repeat play: last-disc memory; SR-system compatible........................................................................$265

PD-API CD File Controller
Connects up to three PD-F1006 or PD-F906 CD file changers. Random play of tracks: jog dial for input/search; CD synchro.........................$280

PD-M426 6-Disc CD Changer
1-bit D/A converter. 6-disc magazine. Highlight scan; last-disc memory; remote control..................$245

PROCEDURE
CDI CD Player
18-bit D/A converter. Front-loading design; all-metal drawer. Digital inputs and outputs; analog outputs. Remote control with volume control.............................$3,495

QUAD
Quad 77 CD Player
18-bit delta-sigma D/A converter. Front-loading design; Philips CDM-12 mechanism; 64X oversampling; powered and controlled directly from the QUAD Link 77 control box. Stand-alone version optional. 2½ x 13 x 12½ in........................$1,299
Quad 77 A/C. Stand-alone version...............................$1,699

REVOX
S22 Elegance CD Player
Bitsream D/A converter. Continuous-calibration D/A converter; 2-bit filter; Revox algorithm; Philips 12.2 transport; RCA digital output; stereo-analog output. Phase reverse; digital output on/off; timing functions; drawer open/close functions; remote controlled programming. THD 0.03%; S/N 90 dB; dynamic range 105 dB; black or silver brushed aluminum. 17⅜ x 4 ⅞ x 14 in; 9 lb...............................$995

ROTEL
RCD-991 CD Player
Dual Burr-Brown D/A converters. HDCD digital filter. Switched-digital output: XLR and RCA analog outputs; coaxial and optical digital outputs. Tunable delay modes; display brightness control; output phase control; remote control. THD 0.0035%; S/N 115 dB; ch sep 110 dB; 18½ x 7½ x 14½ in; 1.4 lb..........................$1,500

RCD-975 CD Player
Dual-differential Philips continuous-calibration D/A converters. Track programming; random play; repeat play; scan; remote control. THD 0.002%; S/N 107 dB; 17¼ x 2½ x 12½ in; 1.3 lb..............................................$750

RCD-970BX CD Player
Phillips continuous-calibration D/A converter. CDM-9 single-beam laser transport. Track programming; random play; repeat play; remote control. THD 0.002%; S/N 105 dB; 17¼ x 2½ x 12½ in; 1.3 lb..........................$750

RCD-950CD Player
Quad 950 Oversampling; center-mount transport. Program random play; repeat play; scan; time; remote control. THD 0.0045%; S/N 100 dB; 17¼ x 3½ x 1¼ in; 1.3 lb..........................$450

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CD PLAYERS

RC-953 5-Disc CD Changer
Dual 1-bit PWM D/A converters, 5-disc carousel, 4X oversampling; delta-sigma noise shaping. Can change discs while one plays; 32-track programming; random play; repeat play; intro scan; digital readout. FR 20 Hz -18 kHz 53 dB, THD 0.02%; S/N 88 dBA, ch sep 95 dB, black. 17 x 3/4 x 14 1/4 in. 11 lb. $350

RC-D93AX CD Player
Dual 1-bit D/A converters. 2nd-order delta-sigma noise shaping. Track programming: random play; repeat play; remote control. THD 0.01%; S/N 90 dBA. 17.6 x 2 1/2 x 12 in. $300

MPS-720 7-Disc CD Changer
1-bit delta-sigma D/A converter, 6-disc mechanism plus single-disc slot. Optical digital output; 3-mode editing; 10-key direct access; 2-way repeat; remote control. THD 0.003%; S/N 102 dB, dynamic range 98 dB. Black. 20 x 8 x 1 1/2 in. $499

CX-515 CD Player
Delta-sigma D/A converter. Optical digital output; 3-mode editing; random play; music scan; 2-way repeat; 10-key direct access; remote control. THD 0.003%; S/N 102 dB, dynamic range 98 dB. Brushed aluminum. 17 x 3/4 x 1 1/4 in. 9 lb. $269

SHERWOOD
CD-6505B 5-Disc CD Changer
Dual 1-bit D/A converters, 5-disc carousel. Front-loading mechanism; 3-beam laser pickup. Headphone jack with volume control. Can change discs while one plays; delete play, intro scan; random play; 7 repeat modes; syncrophase record with compatible cassette decks; tape edit; remote direct track access; timer play; display dimmer; fluorescent display; remote control. $249

CD-380R CD Player
Dual 1-bit D/A converters. Front loading design; 3-beam laser pickup. Headphone jack with volume control; cassette deck; 20-track programming; random play; delete play; intro scan; synchro play with compatible cassette decks; tape edit; timer play; display dimmer; fluorescent display; remote control. $149

Sonic Frontiers
SFC-1 Tube CD Player
Dual Ultralogical D/A converters. 8X oversampling; 8-picosecond intrinsic jitter; vacuum-tube output stage; direct-coupled servo controlled; Pacific Microsystems PDM-100 HD: CD filter/decoder. 1 pr XLR outputs; 1 pr RCA outputs. A-B repeat; load, search; repeat functions; remote control. THD 0.05%; S/N 107 dB, dynamic range 98 dB. Black or gold. 5-yr parts and labor warranty. 19 x 4 x 12 in. 27 lb. $5,395

Sony
CD-XA7ES CD Player
Current-pulse D/A converter. Feed-forward digital filter with 3-stage oversampling. 45-bit internal processing, and 20-bit outputs; direct digital syncro: aluminum front panel. Optical digital output; gold-plated analog outputs; remote variable line-level output; headphone jack with variable control; 38-disc Custom File memory; full peace and delete play. S/N 119 dB; dynamic range 100 dB; ch sep 110 dB. 5-yr limited warranty. 17 x 5 x 15 1/4 in. 17 lb. $700

CDP-CA985 5-Disc CD Changer
Current-pulse D/A converter, 5-disc carousel. Feed-forward digital filter with 3-stage oversampling, 45-bit internal processing, and 20-bit outputs; direct digital syncro; aluminum front panel. Optical digital output; gold-plated analog outputs; remote variable line-level output; headphone jack with variable control; 38-disc Custom File memory; full peace and delete play. S/N 119 dB; dynamic range 100 dB; ch sep 110 dB. 5-yr limited warranty. 17 x 5 x 15 1/4 in. 17 lb. $550

CDP-CX205 200-Disc CD Changer
Hybrid-pulse D/A converter. 200-disc internal storage; mechanism: 8X oversampling digital filter; digital servo control; patented CD changer operation. Optical digital output. Custom File for 8 groups; Custom File for memo; CD text; delete bank; memo scan; disc scan; memo search. S-Link: jog-dial control. 3 multisite 32-track programs; 6 play modes; 3 repeat modes; remote control. S/N 107 dB; dynamic range 98 dB; ch sep 100 dB. 17 x 17 1/16 x 20 in. 20 lb. $420

CDP-CX205 200-Disc CD Changer
Hybrid-pulse D/A converter. 200-disc internal storage; mechanism: 8X oversampling digital filter; digital servo control; patented CD changer operation. Optical digital output. Custom File for 8 groups; Custom File for memo; CD text; delete bank; memo scan; disc scan; memo search. S-Link: jog-dial control. 3 multisite 32-track programs; 6 play modes; 3 repeat modes; remote control. S/N 107 dB; dynamic range 98 dB; ch sep 100 dB. 17 x 17 1/16 x 20 in. 20 lb. $449

CDP-CX205 200-Disc CD Changer
Hybrid-pulse D/A converter. 200-disc internal storage; mechanism: 8X oversampling digital filter; digital servo control; patented CD changer operation. Optical digital output. Custom File for 8 groups; Custom File for memo; CD text; delete bank; memo scan; disc scan; memo search. S-Link: jog-dial control. 3 multisite 32-track programs; 6 play modes; 3 repeat modes; remote control. S/N 107 dB; dynamic range 98 dB; ch sep 100 dB. 17 x 17 1/16 x 20 in. 20 lb. $449
CD PLAYERS

DETEC

TEAC

CDX-55 5-Disc CD Changer

CDX-C415 5-Disc CD Changer

CDX-C50 5-Disc CD Changer


ULTECH AUDIO

UC-100 CD Player

Dual 20-bit Burr-Brown PCM-1702 D/A Converters. HOD filter/crossover. 256x oversampling. Fixed-analog output. Backlit display; repeat mode; time display; remote control included. S/N 110 dB; 17 x 5 x 14 in; 25 lb. $805

WADIA DIGITAL

Wadia 850 CD Player

Jitter-reduction technology: variable-analog output; patent-silent mechanism. Aluminum-plate chassis. 1-pr XLR-analog output; 1-pr RCA-analog output. Digital volume control; aluminum body; remote control. 17 x 6 1/4 x 16 1/2 in; 48 lb. $4,950

YAMAHA

CDX-393 CD Player

1-bit D/A converters. Intelligent digital servo. 1-pr analog outputs. 4-mode time display; tape edit: CD synchro start with compatible cassette deck: peak search: index search: 10-key pad on front panel; remote control. THD 0.003%; S/N 105 dB; dynamic range 95 dB; 17% x 3 1/4 x 10 1/2 in; 9 lb. $219

CD Changers

CD-765 5-Disc CD Changer

Yamaha S-Plus Plus D/A Converter. 4 D/A converters; 8X oversampling; intelligent digital servos. Pulsar Digital technology: translates 16-bit signal to 20-bit signal for audio resolution; super-silent mechanism. 1-pr analog outputs; optical digital output. Program file: table of contents (TOC) memory: input/output control program. For custom installations: synchro start: intro scan: index search: 3-way music search; remote control. THD 0.0025%; S/N 115 dB; dynamic range 100 dB; 17% x 4 1/4 x 15 1/4 in; 17 lb. $349

CDE-665 5-Disc CD Changer

Yamaha S-Plus Plus D/A Converter. 4 D/A converters; 8X oversampling; intelligent digital servo: super-silent mechanism; synchro start. 1-pr analog output. Index search: intro scan: tape edit; peak search: 3-level display illumination: 16-key direct access: 33-key remote control. THD 0.003%; S/N 106 dB; dynamic range 96 dB; 17% x 4 1/4 x 15 1/4 in; 17 lb. $269

CDE-565 5-Disc CD Changer

Yamaha S-Plus Plus D/A Converter. 4 D/A converters; 8X oversampling; intelligent digital servo: super-silent mechanism. 1-pr analog outputs. Synchro start: intro scan: 3-way music search; intro scan: 33-key remote control. THD 0.004%; S/N 102 dB; dynamic range 95 dB; 17% x 4 1/4 x 15 1/4 in; 17 lb. $199

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### HOME RECORDING EQUIPMENT

#### CARVER

**TDR-1550 Cassette Deck**

Dolby B, C. HQX Pro. Front-case coil metal-alloy record/play head; double-gap erase head; auto reverse. Headphone jack with volume control. Timer record; real-time counter; peak-level meters; remote control. FR 40 Hz-18 kHz high-bias; S/N 73 dB metal; W&F 0.06% wrms. 19 x 5/8 x 12 1/4 in; 12 lb.

#### DENON

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

**DMD-1000 MD Recorder**

20-bit A/D converter; 64X oversampling; 4th-generation ATACR audio coder; 8X oversampling digital filter; separate digital and analog circuits: 6-sec anti-skip memory. 1 coaxial and 2 optical digital inputs; analog RCA input. Program function; monitor function: 25 track-programming; disc recovery function; CD synchro record with compatible CD players; remote control.

#### Philips CDR870 recorder

**HARMAN KARDON**

**TD420 Cassette Deck**

Dolby B, C. HQ Pro. 2-head design; bias fine trim; MPX filter on/off switch; horizontal draw mechanism. Rear-panel system: remote control jack; auto tape-bias selector; fluorescent meter with linear tape-time counter; music search and intro scan; CD synchro dubbing. Includes interconnect cables. FR 20 Hz-20 kHz metal; S/N 73 dB; W&F 0.08% wrms. 17 3/4 x 5 1/4 x 11 1/4 in; 12 lb.

**JVC**

The following feature the Enhanced CompuLink Control System for control via a JVC receiver.

**TD-V662BK 3-Head Cassette Deck**

Dolby B, C, HX Pro. Closed-loop dual-capstan drive with direct-drive motor mechanism; computer-controlled full-logic: center-mount transport; powered cassette door; auto-bias and level record calibration; MPX filter. CD-Direct input; headshell. Fluorescent display; auto-record mute; auto tape-bias selector; auto monitor; timer record/play; fluorescent peak display; level meters, and 4-digit linear counter. FR 15 Hz-19 kHz ±3 dB metal; S/N (metal) 79 dBol. C. W&F 0.035% wrms.

**TD-W718BK Double Cassette Deck**

Dolby B, C. HQ Pro. Record/play on both transports; computer-controlled full-logic mechanism: 6-motor drive. Headphone jack with volume control; mic input with mix-level control. Rotating-head auto reverse for both transports; pitch control for one transport; sequential play and record; synchro high-speed dubbing; autorecording; record mute; auto tape-bias and sensitivity; fluorescent level meters and 4-digit counters, blank skip. FR 20 Hz-16 kHz ±3 dB metal; S/N (metal) 78 dBol. C. W&F 0.08% wrms.

**TD-W354BK**

As above without headphone volume control. 2-tape sequential record, and blank skip.

**TD-R462BK Cassette Deck**

Dolby B, C. HQ Pro. Computer-controlled full-logic mechanism: CD-direct input; headphone jack; Rotating-head head-sensing auto reverse: bias control; auto record mute; music scan; timer record/play; auto-bias selector; input balance control; fluorescent level meters; 4-digit fluorescent linear counter/peak display. FR 20 Hz-16 kHz ±3 dB metal; S/N (metal) 78 dBol. C. W&F 0.08% wrms.

**TD-W254BK Double Cassette Deck**

Dolby B, C. HQ Pro. 1-headplay transport; computer-controlled full-logic mechanism. Headphone jack. Rotating-head auto reverse for both transports; 6-motor drive; 2-tape sequential play; synchro high-speed dubbing; auto/synchro record mute; auto tape-bias selector; fluorescent level meters, and 4-digit counter for both transports.

### VHF-686 Double Cassette Deck

Dolby B. Headphone jack. Auto reverse for one transport; synchro high-speed dubbing: 2-tape sequential play; left/right record-level controls; auto tape-bias selector; two 5-segment LED level meters. FR 20 Hz-16 kHz ±3 dB metal; S/N (metal) 78 dBol. C. W&F 0.08% wrms.

**TD-W5TH Double Cassette Deck**

Dolby B, C. HQ Pro. Computer-controlled full-logic mechanism. Auto reverse for both transports; high-speed dubbing; auto tape-type selector; fluorescent level meters; tape counter. FR 20 Hz-18 kHz ±3 dB metal; S/N (metal) 78 dBol. C. W&F 0.08% wrms. THD 0.8%. 15% 5 x 14 1/4 in; 10 lb.

### KENWOOD

**1050MD MD Recorder**

4th-generation ATACR audio clipper. Ability to capture CD Text from text-encoded CDs and standard four-track audio tapes. Includes interconnect cables. FR 25 Hz-18 kHz high-bias; S/N (high bias) 71 dBol. C. 56 dBol. C. 51/2 x 12 1/4 x 14 1/4 in; 13 lb.

**Model 1050CT Double Cassette Deck**

Dolby B, C. HQ Pro. Full-logic electronic tape transports: auto reverse for both transports; auto bias adjustment for both transports; bidirectional 2-track head system; manual bias control; low-noise transport system. Headphone jack. High-speed dubbing; program search; one-touch operation: auto tape selector.

### LUXMAN

**K-373 3-Head Cassette Deck**

Dolby B, C. HQ Pro. Record and play heads with hard Permalloy cores; demagnetizer: cassette stabilizer. Mic input: system bus connection. Bias control; record return; program search; blank search/hold; auto scan; timer record/play. S/N (high bias) 74 dBol. C. 58 dBol. C. 17 1/2 x 5 1/4 x 14 1/2 in; 695 lb.

#### MARANTZ

**SD-57 Cassette Deck**

Dolby B, C. HQ Pro. Metal chassis; record and play heads with hard Permalloy cores; switchable MPX filter. Bias fine-tuning; auto music search: tape bias selector; record return; digital tape transport system. Headphone jack. Normal/high-speed dubbing; tape type selector; auto tape selector and play heads; digital tape counter; level meters; peak hold; manual; automatic bias control; auto tape selector; digital tape counter; level meters with peak hold; remote control. FR 20 Hz-20 kHz ±3 dB metal; S/N 85 dBol. C. W&F 0.05% wrms. 3-yr parts-and-labor warranty. 173/4 x 5 1/2 x 12 in; 8 lb.

**SD-63 3-Head Cassette Deck**

Dolby B, C. HQ Pro. Hard Permalloy record/play head; dual-gap ferrite erase head; computer-controlled logic. Headphone jack with volume control. Timer record/play; manual/automatic bias control; auto tape selector; digital tape counter; level meters with peak hold; remote control. FR 20 Hz-20 kHz ±3 dB metal; S/N 85 dBol. C. W&F 0.05% wrms. 3-yr parts-and-labor warranty. 16 1/2 x 5 1/2 x 12 in.

**SD-555 Double Cassette Deck**

Dolby B, C. HQ Pro. One record/play transport; photo-sensor end-of-tape detection: DC capstan and reel motors; full-logic controls for both transports. RC-5 system remote-control jacks: headphone jack with volume control. Autoreverse for both transports; repeat; normal/high-
HOME RECORDING EQUIPMENT

speed dubbing; digital tape counter; digital peak-
level indicator. Remote. FR 40 Hz-17 kHz ±3 dB high-
bias, no NR: S/N (high bias) 80 dB Dolby C,
60 dB no NR; W&F 0.06% rms. 3-yr parts-
and-labor warranty. 17.8 x 5/2 x 11 2/12 in. ...$300

NAD

Model 614 Cassette Deck

Dolby C, HX Pro. 2 Fermlow heads; full-
logic control mechanism; Peak-hold metering;
bias adjust; NAD Link for remote control. FR 30
Hz-16 kHz ±3 dB: S/N (high bias) 78 dB Dolby
C, 59 dB no NR: W&F 0.07% rms. 17.8 x 5 x 12 3/4 in. ...$399

Model 616 Double Cassette Deck

Dolby C, HX Pro. Dual-well/dual record;
full-logic control mechanisms. Peak-hold me-
tering; bias adjust; NAD Link for remote con-
trol. FR 30 Hz-18 kHz ±3 dB: S/N (bias) 78 dB Dolby
C, 58 dB no NR; W&F 0.07% rms. 17.8 x 5 x 12 1/2 in; 13 lb ...$399

NAXAMICHI

DR-2-Head Cassette Deck

Dolby C, Dual capstans; DC servo capstan motor;
power-paddle lifter; auto slack take-up. Gold-plated
inputs and outputs. Switchable MPX filter, bidirectional
auto search; adjustable bias; repeat; timer; record mute; output-
level control; tape-bias selector with interleaved EQ
selection; fluorescent display; 5-digit counter; DC motor
transport system; FR 30 Hz-21 kHz ±3 dB; S/N (metal) 72 dB Dolby
C, W&F 0.035% rms. THD 0.8% at 1 kHz. 17 x 4 x 12 1/2 in; 12 lb ...$800

DR-3 Cassette Deck

Dolby C, DC servo capstan motor; pressure-
pad lifter; auto slack take-up. Switchable MPX
filter; bidirectional auto search; adjustable bias;
repeat; timer; record mute; tape-bias selector with
interlocked EQ selection; fluorescent display; 5-digit counter;
program search; blank skip; 2-tape continuous play; auto tape-
bias selector; fluorescent display. ...$130

ONKYO

The following feature Onkyo RI-system remote-con-
trol compatibility.

Integra TA-6711 3-Head Cassette Deck

Dolby C, 3-motor/3-head design; linear-glide
loading system; anti-vibration stabilizer; auto/
manual Accubias system; full-logic control mecha-
nism. Twin mic inputs. Real-time counter; music
search/skip; fluorescent peak meters. W&F
0.025% rms. 17 x 15 x 7 1/2 in; 14 lb ...$800

TA-R440 Cassette Deck

Dolby C, HX Pro. 2 motor transport system;
proprietary Accubias system; CD-syncro re-
cording; 13-segment fluorescent display with peak
level and balance meters. Analog input/outputs;
Full-logic controls; A/B block repeat; auto
spacing; remote control. FR 20 Hz-19 kHz
high-bias: S/N 58 dB; W&F 0.07% rms. 17 x
4 3/4 x 12 in; 11 lb ...$280

TA-6210 Cassette Deck

Dolby C, HX Pro. 2-motor transport; Accu-
bias system; full-logic control mechanism. Syn-
chronizing impulses. Program search; blank
skip; 4-digit electronic linear/relapse-time
counter; fluorescent peak-hold meter; SR-
system remote compatibility. ...$300

CT-W616DR Double Cassette Deck

Dolby C, HX Pro. Auto tape-bias adjust-
tment; record-level optimization; autoreverse re-
cord/play for one transport. Headphone jack,
Normal/high-speed dubbing; program search;
blank skip; 4-digit electronic linear/relapse-time
counter; fluorescent peak-hold meter; SR-
system remote compatibility. ...$300

CT-W640R Double Cassette Deck

Dolby C, S. HX Pro. Tape-duplication noise
suppressor; record/play for one transport; auto-
reverse for one transport. Headphone jack. Relay
play; Normal/high-speed dubbing; program search;
blank skip; 4-digit electronic linear/relapse-time
counter; fluorescent peak-hold meter; SR-system remote compatibility. ...$325

phone jack. Autoreverse record/play for both trans-
ports; 2-tape simultaneous record; 2-tape sequential play; auto tape-bias selector; high-
speed dubbing; input level and balance controls;
program search; repeat. FR 20 Hz-16 kHz high-
bias; W&F 0.07% rms. 18 x 4 3/4 x 12 in; 13 lb ...$425

TA-RWS44 Double Cassette Deck

Dolby C, HX Pro. Full-logic control mecha-
nism. Headphone jack. Autoreverse record/play
for both transports; program search; auto tape-
bias selector; 2-tape sequential play; high speed
dubbing; input level control; fluorescent peak-level
indicator. FR 20 Hz-16 kHz high-bias; W&F
0.07% rms. 18 x 4 3/4 x 12 1/2 in; 13 lb ...$350

OPTIMUS BY RADIO SHACK

SCT-56 Double Cassette Deck

Dolby C, HX Pro. Autoreverse for one trans-
port; 2-tape continuous play; high-speed dubbing;
auto tape-bias selector; 2 input-level controls;
record-level meters. ...$150

SCT-53 Double Cassette Deck

Dolby C. 2-tape sequential play; normal/high-
speed dubbing; auto record-level control; auto tape-
bias selector. ...$130

PHILIPS

CDR-870 CD Recorder

1-bit D/A and A/D converters. Continuous cali-
bration D/A conversion. Records both write-
over CD-Rs and erasable CD-RWs; auto sam-
ing-rate converter. Analog RCA inputs and
outputs; coaxial and optical digital inputs and
outputs; headphone output with volume control.
Auto record/pause; last-track/disc erase; fast
search; recording-time remaining display; 20-
track program play; track search; remote control.
Includes analog and coaxial digital cable. FR 20 Hz-20 kHz; S/N 95 dB record. 105 dB
play; THD 85 dB; dynamic range 95 dB record.
98 dB play, 17 x 12 x 9 1/2 in. ...$650

PIONEER

PDR-05 CD Recorder

I-bit D/A converter. Sampling-rate converter;
sampling-rate converter for 32- and 48-kHz
sources; SCMS: three-beam pickup. Auto re-
cord/pause; auto space mute; auto track search;
recording-end search; fade-in/fade-out record-
ing; digital-sound indicator; fluorescent dis-
play; level meter. ...$1,970

PDR-04. As above without sampling-rate con-
verter or sampling-rate indicator. ...$1,165

REVOX

RD-960BX Cassette Deck

Dolby C, HX Pro. Two motors; switchable
MPX filter. Bias fine-tuning; program search;
memory rewind/repeat; remote compatibility.
FR 30 Hz-20 kHz ±3 dB high bias, no NR: S/N 73 dB Dolby
C high-bias; W&F 0.1%. ...$2,995

ROTEL

RX-5IOWR Double Cassette Deck

Dolby C. 1/2-inch tape. Two transport modes;
High-speed dubbing; Optical and coaxial digital
inputs and outputs; headphone jack. 8-bit A/D and D/A
converters. Gold-plated inputs and outputs; headphone jack.
Relay play with random and program search;
SR compatibility. 3-mode bass-extension system;
Sampling rates 32 and 48 kHz. ...$1,165

SANSHU

DX-310WR Double Cassette Deck

Dolby C. High-speed dubbing; LED peak-level
meters; digital tape counter. 19 7/2 x 8 x 14 in; 9 lb...$269

SHARP

MD-MS100 Portable MD Recorder

Shock-resistant buffer memory. Optical digital
input; 4 3/4 hr play capability; 3 3/4 hr record
capability; stereo headphones with multifunction
remote control; synchro-sound recording;
one-touch digital recording. Headphone jack; switchable
character title; 3-mode bass-extension system; ran-
dom play. 4 3/4 x 13/4 x 3 3/4 in ...$700

MD-R1 Portable MD Recorder

1-bit D/A and D/A converter. Analog input and
output; optical input and output; coaxial input;
Headphone jack. Compact design; jog dial for
SONY

MDS-JA50ES MD Recorder
- 3rd-generation ATRAC audio coder; 8X oversampling; 44.1 kHz ±3 dB; S/N 58 dB no NR; W&F 0.07% wms. 17 x 4 3/4 x 14 1/4 in; 17 lb $359

MZ-R30 MiniDisc recorder
- 16-bit D/A converter; AVLS; 10-second anti-shock memory; digital-synchro recording capability; 42 kHz ±3 dB; S/N 58 dB no NR: W&F 0.01% wms. 17 x 4 3/4 x 14 1/4 in; 17 lb $499

TC-WE805S Double Cassette Deck
- Dolby B, C, S, HX Pro. Both transports; dual linear tape heads; high-speed fast-forward and rewind; auto-record level; and calibration for both transports; twin linear tape counter; power-on; and high-speed dubbing; relay play; remote control. Fader switch; peak-level meters; switchable auto-play after fast-rewind; memory control; peak-level meters. FR 30 Hz-19 kHz ±3 dB; S/N 58 dB no NR; W&F 0.02% wms. 17 x 4 3/4 x 14 1/4 in; 17 lb $1,000

TC-KE400S Cassette Deck
- Dolby B, C, S, HX Pro. 2-motors; high-density Permalloy tape heads; MPX filter; auto-reverse for both transports; headroom sequence; high-speed fast-forward and rewind; auto-record level; and calibration for both transports; twin linear tape counter; high-speed dubbing; relay play; fader switch; peak-level meters; record level; memory control; peak-level meter; and high-speed dubbing; relay play; remote control. FR 30 Hz-19 kHz ±3 dB; S/N 58 dB no NR; W&F 0.07% wms. 17 x 4 3/4 x 14 1/4 in; 17 lb $350

ES Series Cassette Decks
TC-RA9ES 3-Head Cassette Deck
- Dolby B, C, S, HX Pro. Closed-loop dual-capstan three-motor direct drive; quartz-locked high-speed servo; sapphire main bearings; laser-amorphous record and play heads; auto-record level; auto-record level; and calibration for both transports; high-density Permalloy tape heads. Includes battery charger, rechargeable battery, twin track and high-speed dubbing; relay play; fader switch; peak-level meters; record level; memory control; peak-level meters. FR 30 Hz-19 kHz ±3 dB; S/N 59 dB no NR; W&F 0.02% wms. 17 x 4 3/4 x 14 1/4 in; 17 lb $250

TC-WAVE'S Double Cassette Deck
- Dolby B, C, S, HX Pro. For both transports. Dual 3-motor tape transport; auto bias and record calibration for each transport; laser-amorphous tape heads; ceramic cassette holder; aluminum front panel; switchable MPX filter. Headphone jack with built-in oscillator; analog input; and high-density Permalloy tape heads. Power cord; detachable power cord; auto-reverse; pitch control; remote control; fader switch; peak-level meters; record level; memory control; peak-level meters. FR 30 Hz-19 kHz ±3 dB; S/N 59 dB no NR; W&F 0.02% wms. 17 x 4 3/4 x 14 1/4 in; 17 lb $250

TC-K2ES 3-Head Cassette Deck
- Dolby B, C, S, HX Pro. High-precision 3-motor tape transport; 160 kHz Super Bias circuitry; FET output amp; bias and record calibration for each transport; high-density Permalloy tape. Includes battery charger, rechargeable battery, and headphones. FR 30 Hz-19 kHz ±3 dB; S/N 58 dB no NR; W&F 0.01% wms. 17 x 4 3/4 x 14 1/4 in; 17 lb $950

TC-WM9ES Double Cassette Deck
- Dolby B, C, S, HX Pro. For both transports. Dual 3-motor tape transport; auto bias and record calibration for each transport; laser-amorphous tape heads; ceramic cassette holder; aluminum front panel; switchable MPX filter. Headphone jack with built-in oscillator; analog input; and high-density Permalloy tape heads. Power cord; detachable power cord; auto-reverse; pitch control; remote control; fader switch; peak-level meters; record level; memory control; peak-level meters. FR 30 Hz-19 kHz ±3 dB; S/N 59 dB no NR; W&F 0.02% wms. 17 x 4 3/4 x 14 1/4 in; 17 lb $950
**TC-WA8ESA Double Cassette Deck**

Dolby B, C, SX Pro. 2-motor for both transports. 2 motors for each transport; auto record calibration; drive between power supply and audio circuits; ceramic cassette holder; switchable MPX filter. Headphone jack. Autoreverse record/play for both transports; 2-source/2-track 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; twin linear time counter of minutes and seconds with memory; peak meters; remote control through compatible Sony components. FR 30 Hz-17 kHz ±3 dB high-bias; S/N (high bias) 57 dB no NR; W&F 0.055% wrms. 5-yr-limited warranty. 17 x 4 1/4 x 12 1/4 in; 9 lb ...$550

**V-1030 3-Head Cassette Deck**

Dolby B, C, SX Pro. Bias fine-tuning control; hard Permalloy record and play combination head; cassette stabilizer; heavy-duty die-cast zinc-alloy head-block assembly; electronic tape index counter; linear mode input; linear output; headphone jack with level control. Switchable MPX filter; peak-level meters; record-mute with auto space; auto monitor; auto tape-selector; timer/record/play capability. RC: Permalloy record/play rotating head system; synchro reverse; 2X fast-forward/rewind speeds; bidirectional reverse; normal/high-speed dubbing; two linear counters; fluorescent peak-hold meters. ...$170

**AD-500 Cassette Deck/CD Player**

Dolby B. I.C logic control mechanism; hard Permalloy record/play heads. Autoreverse; pitch control; auto-tape selector; synchro record; zero return; remote mute; full-function remote control. CD section: shuffle play; 3-mode repeat. FR 50 Hz-15 kHz ±3 dB high-bias; S/N 69 dB Dolby B; W&F 0.08% wrms. 17% x 5 1/4 x 11 1/4 in; 12 lb ...$299

**Double Cassette Decks**

W-6000R Double Cassette Deck

Dolby B, C, SX Pro. Cassette stabilizer; high-density Permalloy tape heads. Headphone jack. Rotating-head autoreverse record/play; for both transports; 6-digit pitch control for one transport; 2-tape simultaneous play; mic/line mixing; program search; normal/high-speed dubbing; auto record-level control; fluorescent display; remote controls. FR 25 Hz-18 kHz high-bias; S/N 69 dB Dolby B 79 dB Dolby C; W&F 0.06% wrms. 17% x 5 1/4 x 11 1/4 in; 20 lb ...$750

W-850R Double Cassette Deck

Dolby B, C, SX Pro. Hard Permalloy record/play heads. L/R mic inputs; headphone jack. Rotating-head auto-inverse record/play for both transports; 2-source/2-track sequential program search; intro scan; blank search; record mute with auto space; dual-level meters with peakhold; 24-digit electronic counters. Separate remote control optional. FR 25 Hz-18 kHz high-bias; S/N 69 dB Dolby B 79 dB Dolby C; W&F 0.06% wrms. 17% x 5 1/4 x 11 1/4 in ...$339

W-780R Double Cassette Deck

Dolby B, C, SX Pro. Twin I.C logic control mechanism; precision hard Permalloy record/play rotating head system; synchro reverse and dubbing capability; dual-level program-level meters with peak-hold function; CD/Deck synchro dubbing. Headphone jack with level control. Auto-reverse and repeat-play; one-touch high-normal/speed dubbing; bidirectional double-deck continuous play; bidirectional record and play; electronic tape counter with clear buffer display; auto tape-selector. FR 25 Hz-18 kHz high-bias; S/N 70 dB Dolby C; 59 dB no NR; W&F 0.06% w... 17% x 5 1/2 x 11 1/4 in; 10 lb ...$219

**TEAC**

V-8030S 3-Head Cassette Deck

Dolby B, C, SX Pro. Quad-limiter dual-capstan 4-motor direct drive; cobalt amorphous head; cassette stabilizer; antivibration chassis. Gold-plated line-level connectors and CD-direct head; cassette stabilizer; antivibration chassis. FR 20 Hz-18 kHz ±3 dB high-bias; S/N 79 dB Dolby C, 59 dB no NR; W&F 0.06% w... 17% x 5 1/2 x 11 1/4 in; 10 lb ...$249

V-2030S 3-Head Cassette Deck

Dolby B, C, SX Pro. Auto-bias and record-level calibration system with ceramic heads. Hard Permalloy record and play combination head; 150-kHz high-frequency bias current; heavy-duty die-cast zinc-alloy head-block assembly; cassette stabilizer; electronic tape counter with time mode; aluminum front panel. Mic input; line output; headphone jack with level control. Headphone outputs; headphone jack with level control. Record-mute with auto space; memory stop/play; auto monitor; concentric dual-record-level controls; auto tape-type selector; timer remote. FR 15 Hz-20 kHz ±3 dB high-bias; S/N 84 dB Dolby S, 60 dB no NR; W&F 0.045% wrms. 17% x 5 1/4 x 11 1/4 in; 10 lb ...$650

**TECHNICS**

RS-TR75 Double Cassette Deck

Dolby B, C, SX Pro. Record/play and autoreverse for both transports: 2-source sequential record/play; auto tape calibration; bias control; high-speed dubbing; two linear counters; fluorescent peak-hold meters. ...$720

**RS-BX501 Cassette Deck**

Dolby B, C, SX Pro. Advanced transport mechanism; auto tape calibration. Autoreverse; linear electronic tape counter; memory stop; holeless remote control through select Technics receivers. ...$240

**RS-TR73 Double Cassette Deck**

Dolby B, C, SX Pro. Autoreverse for both transports; 2X fast-forward/rewind speeds; high-speed dubbing; 2 fluorescent electronic counters. ...$220

**RS-TR72 Double Cassette Deck**

Dolby B, C, SX Pro. Full display with electronic counter. Full-logic controls; auto record-level control; high-speed dubbing; normal/high start/stop; wireless remote-control capability. FR 40 Hz-15 kHz high-bias; S/N 64 dB; W&F 0.18% wrms. 9 lb ...$170

**YAMAHA**

The following are compatible with Yamaids system remote control.

**KY-W92 Double Cassette Deck**

Dolby B, C, SX Pro. Full logic control. Autoreverse; play-trim control; normal/high-speed dubbing; one-source simultaneous play; CD-tape synchro record; delay play; music search; record mute; record return; auto tape-type selection. Remote control optional. FR 20 Hz-18 kHz ±3 dB high-bias; S/N 74 dB Dolby C 5% no NR; W&F 0.08% wrms. 17% x 5 1/4 x 11 1/4 in ...$399

**KY-W421 Double Cassette Deck**

Dolby B, C, SX Pro. For both transport. Full-logic operation. Autoreverse; normal/high-speed dubbing play trim; CD-tape synchro record; delay play; music search; record mute; record return; auto tape-type selection. Remote control optional. FR 20 Hz-18 kHz ±3 dB high-bias; S/N 74 dB Dolby C 5% no NR; W&F 0.08% wrms. 17% x 5 1/4 x 11 1/4 in; 13 lb ...$299

**KY-393 Cassette Deck**

Dolby B, C, SX Pro. Full logic operation; antivibration feet; Hard Permalloy heads; double-gap erase heads reduce noise on rerecorded tapes; cassette stabilizer. Front-panel headphone jack with level control; trim-control; auto tape optimization tuning. MPX Filter Switch; manual bias control; intro scan; CD-tape synchro record start; music search; 15-segment peak-level meters; 4-digit electronic tape counter; FR 20 Hz-19 kHz ±3 dB metal; S/N 74 dB Dolby C; W&F 0.07% wrms. 17% x 5 x 11 1/4 in; 13 lb ...$249

**KY-W321 Double Cassette Deck**

Dolby B and C. Full logic operation. Autoreverse; normal/high-speed dubbing; auto tape-type selection; CD-tape synchro record; music search; auto record mute; record return. FR 20 Hz-18 kHz ±3 dB high-bias; S/N 74 dB Dolby C; W&F 0.08% wrms. 17% x 5 1/4 x 11 1/4 in; 11 lb ...$249
TUNERS

ADCOM
GEF-555H AM/FM Tuner
8 AM/FM presets. Quartz-referenced digital-synthesis design; buffered output stages using Class A amplification. Auto scan; switchable high-blend circuit; monaural/stereo switch. FM: 50 dB quieting 36 dB; cap ratio 1.5 dB; alt- ch sel 75 dB. $400

AMC
T-7 AM/FM Tuner
30 AM/FM presets. Remote control of tuning, presets, and band; center-tune indicator: mono switch. FM: AM rej 60 dB; cap ratio 1.5 dB; alt- ch sel 65 dB; S/N 74 dB; THD 0.08% at 1 kHz; 0.3% at 1 kHz 6kHz; ch sep 30 dB. AM: S/N 45 dB. Black. 17 x 3½ x 13 in; 9 lb. $350

CARVER
TX-8R AM/FM Tuner
20 AM/FM presets. Preset scan; auto/manual scan tuning; FM mono/stereo switch; analog signal-strength meter. Removable rack handles; remote control. FM: 50dB quieting 40.7 dB stereo; AM rej 60 dB; cap ratio 1.5 dB; alt-ch sel 63 dB; S/N 70 dB stereo; THD 0.3% stereo at 1 kHz; 19 x 2 x 12½ in; 7 lb. $325

DAY SEQUERRA
FM Reference Classic FM Tuner
Analog tube/dual mono design. All-discrete output. Three selectable IF bandwidths, CRT oscilloscope tuning and audio displays; digital frequency display. Special order only. $5,500

FM Studio Two AM/FM Tuner
User defined AM/FM presets: MicrTone PLL circuitry; selectable IF bandwidths; advanced tuning display. $2,800

DENON
TU-380RD AM/FM/RDS Tuner
40 AM/FM presets. Quartz-lock synthesis design. RDS reception with scrolling radio text display; IS- system remote compatibility. $3,225

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

HARMAN KARDON
TU9.30 AM/FM Tuner
30 AM/FM presets. Digital synthesis quartz-locked tuning. RCA output. Direct-access tuning; auto/manual tuning; remote control. FM: 50dB quieting 37.2 dB; AM rej 60 dB; cap ratio 2 dB; adj-ch sel 10 dB; alt-ch sel 75 dB; S/N 68 dB; THD 0.2%; ch sep 40 dB at 1 kHz. AM: S/N 50 dB. Black matte. 17¾ x 3½ x 13½ in; 7 lb. $199

LINN
Krellin FM Tuner
80 FM presets. Two parallel high-level mixers; 13-stage IF filter: PLL demodulator: oscillator with shorted-transmission line coaxial resonator. 2 line-level output pairs; remote control jack. Adjustable input gain/scan threshold with memory; auto/manual scan; signal-strength meter; software upgradable. $3,995

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

MARANTZ
ST-46 AM/FM Tuner
30 AM/FM presets. System remote control jacks. Scan tuning; fluorescent display; alphanumeric labeling of station presets; remote control. FM: 50 dB quieting; alt-ch sel 65 dB; S/N 80 dB mono; 73 dB stereo; THD 0.2% stereo; ch sep 45 dB. 3-yr parts-and-labor warranty. 16¾ x 3½ x 11½ in; 7 lb. $250

McINTOSH
MR7084 AM/FM Tuner
50 AM/FM presets. Spatial circuit to modify frequency and phase response. Preset scan; all-preset-clear button; remote control via cap microphone. McIntosh remote-controlled products. $1,500

DAY SEQUERRA
Rotei RT-990BX Tuner

MERIDIAN
Model 504 AM/FM Tuner
30 FM presets. 10 dB output. Custom labeling for each preset; mono/stereo switch; signal-strength and tuning-accuracy displays; 8-character alphanumeric display. FM: S/N 70 dB; 12½ x 3½ x 13 in; 1.395

NAD
Model 412 AM/FM Tuner
24 AM/FM presets. High-speed search tuning; tunes in 25 kHz increments. NAD-Link facility for remote control through other NAD products; manual PLL circuitry. FM: cap ratio 1.6 dB; alt-ch sel 58 dB; S/N 78 dB; 17½ x 3 x 11½ in; 9 lb. $1,299

NAIM
Ultra 01 FM Tuner
Progressive switching from mono to stereo; separate power supply. Auto bandwidth selection; digital frequency display that increases in brightness to indicate signal strength. 11½ x 3 x 8 in. $995

SONY
ST-SAES AM/FM Tuner
40 AM/FM presets. Frequency synthesis design; optically-sensed rotary tuning; antenna attenuator to prevent distortion from front-end overload. Two FM antenna inputs. High-blend switch; preset scan; auto scan tuning; alphanumeric naming for each preset. A/B antenna selector. FM interstation muting: 10-segment signal-strength meter. FM: S/N 100 dB mono. 92 dB stereo; ch sep 70 dB at 1 kHz. 5 yr warranty. 17 x 4 x 14½ in; 13 lb. $800

ST-SE200 AM/FM Tuner
30 AM/FM presets. Frequency-synthesis design. Control S input for Sony multiroom systems. FM interstation muting; alphanumeric preset naming; 10-segment signal-strength meter. FM: S/N 80 dB mono. 17 x 3½ x 11½ in; 5 lb. $1,500

OKINO
Integra T-9900II FM Tuner
20 FM presets. Two antenna inputs. Auto/manual receive-optimization system to select A/B antenna and local/DX; wide/narrow/super-narrow/IF amplifier (Alpha) circuitry. 6-way multiswitch station memory; high-blend switch. FM: 50 dB quieting 15.1 dB; alt-ch sel 85 dB; S/N 96 dB; 17½ x 3 x 12½ in; 8 lb. $529

ONKYO
TX-92 AM/FM Tuner
40 AM/FM presets. IF count synthesizer: absolute linear-phase IF-amplifier (Alpha) circuitry; rotary encoder tuning. Analog audio output. Auto station scanning; preset editing; 3-way multiswitch memory; 20-segment signal-quality meter: high-gain AM loop antenna. 17½ x 6½ x 13½ in; 9 lb. $199

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

PARASOUND
TDO-1600 AM/FM Tuner

PIONEER
Elite F-93 AM/FM Tuner
Super-narrow FM IF-bandwidth setting. FM: 50 dB quieting 36.2 dB stereo; AM rej 80 dB; cap ratio 1 dB; alt-ch sel 85 dB super-narrow; S/N 88 dB stereo at 80 dB; ch sep 60 dB at 1 kHz. AM: S/N 50 dB. 18 x 4½ x 13½ in; 19lb

ROTEL
RT-990BX FM Tuner
16 FM presets. Discrete-component front end with copper shield; RF attenuator. Selectable wide/narrow IF bandwidth; remote control. FM: 50 dB quieting 37.2 dB stereo; cap ratio 1 dB; adj-ch sel 80 dB; S/N 82 dB; THD 0.12%; 17½ x 2½ x 12 in; 19lb

SANSUI
TU-X210 AM/FM Tuner
16 AM/FM presets. 9-key direct access tuning; last-station recall; auto seek; auto station lock. Black. 19¼ x 4½ x 11½ in; 7 lb. $139

SONY
TX-950 AM/FM Tuner
40 AM/FM presets. Computer Servo Lock tuning; digital fine tuning; absolute linear phase IF amplifier (Alpha) circuitry. 6-way multiswitch station memory; high-blend switch. FM: 50 dB quieting 15.1 dB; alt-ch sel 85 dB; S/N 96 dB; 17½ x 3 x 12½ in; 8 lb. $529

YAMAHA
TX-950 AM/FM Tuner
40 AM/FM presets. Computer Servo Lock tuning; digital fine tuning; absolute linear phase IF amplifier (Alpha) circuitry. 6-way multiswitch station memory; high-blend switch. FM: 50 dB quieting 15.1 dB; alt-ch sel 85 dB; S/N 96 dB; 17½ x 3 x 12½ in; 8 lb. $529
**AIWA**

**AV-X580 400-W A/V Receiver/VCR**

4 channels. Dolby Pro Logic; 100 W x 3 (front, center) + 100 x 1 (surround). Front-panel A/V input; subwoofer output. Built-in 4-head hi-fi VCR; DSP; BBE audio enhancement (4-position); digital-synthesis tuning; MTS/SAP tuner; auto head cleaning; motor-driven volume control; remote control. Graphic EQ; A/B, A+B speaker switching; 32-station random-memory presets; sleep timer; on-screen displays; 8-event/year programming; VCR Plus+ with cable box control; learning remote control. 14 1/4 x 10 1/4 x 12 1/2 in; 22 lb. $650

**AV-X300 400-W A/V Receiver/CD Changer**

4 channels. Dolby Pro Logic; 100 W x 3 (front, center) + 100 x 1 (surround). 6 audio inputs: front-panel A/V input; subwoofer output; optical digital output. Built-in 5-disc CD changer, digital signal processor; BBE audio enhancement (4-position); digital-synthesis tuner; motor-driven volume control; digital filter. Graphic EQ; A/B, A+B speaker switching; learning remote control; 32-station random-access memory presets; sleep timer; fluorescent display; 20-track cue-size calendar; random play; 14 1/4 x 10 1/4 x 12 1/2 in; 24 lb. $550

**AV-X270 560-W A/V Receiver**

5 channels. Dolby Pro Logic: 200 W x 3 (front, center) + 100 x 2 (surround) + 100 x 1 (subwoofer). 6 audio inputs: front-panel A/V input; subwoofer output; optical digital output; 5-way binding posts; headphone jack. 32 tuner presets; on/off and sleep timers; remote control. 17 x 14 x 5 1/2 in. $999

**B&K COMPONENTS**

**AVR-3205 245-W Dolby Digital Receiver**

5 channels. Dolby Digital; Dolby Pro Logic. 110 W x 5 (front, center, surround) from 20 Hz-20 kHz with 0.05% THD into 8 ohms. 5 digital inputs; AC-3 RF input; digital audio outputs. 5 Amp: S/N 96 dB. FM: cap ratio 1.5; alt. chan sel 30 dB. Black. 17 1/4 x 6 x 15 1/2 in; 29 lb. $699

**AVR-3100 250-W A/V Receiver**

5 channels. Dolby Digital, DTS, Dolby Pro Logic, and 4 surround modes. 75 W x 5 (front, center, surround) from 20 Hz-20 kHz with 0.05% THD into 8 ohms. 6-channel analog input for external decoder; subwoofer output; binding-post terminals for front speakers. Digital Dynamic Discrete Surround Circuit (DDSC). Personal Memory Plus; 40 AM/FM presets; auto preset memory; remote control. $750

**AVR-2400 357-W A/V Receiver**

5 channels. Dolby Pro Logic Concert, Hall, Live, Rock Arena, Jazz Club, Mono Movie, and 5-Ch Stereo modes. 75 W x 5 (front, center, surround) from 20 Hz-20 kHz with 0.05% THD into 8 ohms. 6-channel analog input for external Dolby Digital (or other) surround decoder; 7 analog inputs, tuner inputs. 4-channel analog input; 4 composite-video inputs; 3 S-video inputs; 2 switched AC outlets. Digital Dynamic Discrete Surround Circuit (DDSC), Cinema EQ, personal memory plus. Icon-based on-screen display; learning remote. Amp: S/N 96 dB. FM: cap ratio 1.5. Black. 17 1/4 x 6 x 15 1/2 in; 29 lb. $699

**AVR-1400** As above. 65 W x 5. Without S-video, icon-based display, and Cinema EQ. Amp: S/N 92 dB. 23 lb. $549

**AVR-1100 275-W A/V Receiver**

5 channels. Dolby Pro Logic: 55 W x 5 (front, center, surround). 6-channel analog input for external decoder; subwoofer output; binding-post terminals for front speakers. Digital Dynamic Discrete Surround Circuit (DDSC). Personal Memory Plus; 40 AM/FM presets; auto preset memory; color-coded remote control. ...$529

**AVR-600 180-W A/V Receiver**

5 channels. Dolby Pro Logic: 50 W x 3 (front, center) + 15 x 2 (surround). Subwoofer output; binding-post terminals for front speakers. Digital Dynamic Discrete Surround Circuit (DDSC). Personal Memory Plus; 40 AM/FM presets; auto preset memory; remote control. $400

**AVR-375RD 60-Wch Receiver**

2 channels. 60 W x 2 from 20 Hz-20 kHz with 0.08% THD into 8 ohms. 2 video inputs and outputs; switched AC outlets. Discrete amplifier output stage; motor-driven volume control. Frequency-synthesis tuning; text-capable RDS tuner. 40-station random preset memory; auto preset memory; character input; last-channel-tuned memory; remote control. ...$299

**AVR-275 40-Wch Receiver**

2 channels. 40 W x 2 from 20 Hz-20 kHz with 0.08% THD into 8 ohms. 2 video inputs and outputs; switchable AC outlets. Discrete amplifier output stage; motor-driven volume control. Frequency-synthesis tuning; text-capable RDS tuner. 40-station random preset memory; remote control. $249

**DUAL**

**CR595RC 120-Wch Receiver**

2 channels. 120 W x 2 with 0.02% THD into 8 ohms. Class A digital output; digital volume control; digital noise-synthesis tuner. Gold-plated inputs for phono and CD; 16 AM/FM presets; remote control. $620

**CR9065RC 80-Wch Receiver**

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

**FISHER**

**RS-929 460-W A/V Receiver**

5 channels. Dolby Pro Logic: 115 W x 3 (front, center) + 57.5 x 2 (surround) rms at 1 kHz with Infinite Deco...
0.9% THD into 8 ohms or 120 x 2 rms from 40 Hz-20 kHz with 0.9% THD into 8 ohms; 4 audio inputs; 2 video inputs; subwoofer output; 2 switched AC outlets. High-current amp design. 30 AM/FM presets, memory for surround modes: system remote control. Amp: S/N 92 dB; ch sep 45 dB at 1 kHz; FM: cap ratio 42 dB; adj-ch sel 5 dB; alt-ch sel 65 dB. Black. 17.0 x 6.4 x 16 in; 26 lb. $220

HARMAN KARDON

AVR-85 105-Din Category Digital Receiver 5 channels. Dolby Digital, Dolby Pro Logic. Dolby 3 Stereo, Matrix, Movie, and Hall modes. 85 W x 3 (front, center) + 105 W x 2 (surround) from 20 Hz-20 kHz with 0.07% THD and 80 W x 2 from 40 Hz-20 kHz with 0.09% THD. 3 audio inputs; 2 video inputs; headphone jack. 30 AM/FM presets, memory for surround modes: system remote control. Amp: S/N 90 dB; ch sep 45 dB at 1 kHz; FM: cap ratio 42 dB; adj-ch sel 5 dB; alt-ch sel 65 dB. Black. 17.0 x 6.4 x 16 in; 26 lb. $220

RECEIVERS

AVR-75 350-W Digital Receiver 5 channels. Dolby Digital, Dolby Pro Logic, Dolby 3 Stereo, Matrix, Movie, and Hall modes. 75 W x 3 from 20 Hz-20 kHz with 0.07% THD into 8 ohms. 4 audio inputs; 5 video inputs; 3 audio inputs; 4 video inputs; subwoofer output; 3 line-level outputs; multichannel audio/visual inputs; 2 line-level outputs. Learning remote; multichannel -multiroom control; on -screen menu displays; line -level outputs for all channels. Amp: S/N 95 dB; ch sep 50 dB at 8 kHz. FM: cap ratio 2.0 dB; adj-ch sel 5 dB; alt-ch sel 65 dB. Black. 17.6 x 6.4 x 16 in; 31 lb. $1,499

AVR-55 275-W Digital Receiver 5 channels. Dolby Digital, Dolby Pro Logic, Dolby 3 Stereo, Matrix, Home, and Hall channels. 55 W x 3 from 20 Hz-20 kHz with 0.07% THD into 8 ohms, 5 audio inputs; 2 video inputs; AC-3 RF, coaxial, and optical digital inputs; 3 SD video inputs; 3 coax inputs; 2 audio inputs. Learning remote for surround modes: system remote control; memory for surround modes. Amp: S/N 95 dB; ch sep 50 dB at 8 kHz. FM: cap ratio 2.0 dB; adj-ch sel 5 dB; alt-ch sel 65 dB. Black. 17.6 x 6.4 x 16 in; 29 lb. $1,199

AXR-40 215-W A/V Receiver 5 channels. Dolby Pro Logic. Dolby 3 Stereo, Hall, and Wrap modes. 55 x 2 (front) from 20 Hz-20 kHz with 0.2% THD into 8 ohms or 80 x 2 from 20 Hz-20 kHz with 0.09% THD into 8 ohms. 4 audio inputs; 2 video inputs; subwoofer output; 2 switched AC outlets. High-current amp design. 30 AM/FM presets, memory for surround modes: system remote control. Amp: S/N 92 dB; ch sep 45 dB at 1 kHz; FM: cap ratio 42 dB; adj-ch sel 5 dB; alt-ch sel 65 dB. Black. 17.0 x 6.4 x 16 in; 27 lb. $247

Model 3280 48-W A/V Receiver 2 channels. 80 W x 2 from 8 ohms or 65 x 2 into 4 ohms, 80 W x 2 from 20 Hz-20 kHz with 0.09% THD. 4 audio inputs with tape monitor; 2 video inputs; 2 line-level outputs; system remote control; jacks: outputs for 2 speaker pairs; 5 independent level control; on-screen display; discrete amplifier output stage. 30 AM/FM presets, memory for surround modes: system remote control. Amp: S/N 92 dB; ch sep 50 dB at 1 kHz. FM: cap ratio 2.0 dB; adj-ch sel 5 dB; alt-ch sel 65 dB. Black. 17.4 x 6.4 x 15; 18 lb. $319

JVC

RX-992VBK 480-W A/V Receiver 5 channels. Dolby Pro Logic. Dolby 3 Stereo, Studio, Dance Club, Live Club, Library, Pavilion, and 2 Theater modes. DSP. 120 W x 3 + 60 W 2 at 1 kHz with 0.89% THD or 120 W x 2 from 20 Hz-20 kHz with 0.05% THD. All into 8 ohms or 65 W 2 from 20 Hz-20 kHz with 0.03% THD. 4 audio inputs; 5 video inputs; subwoofer output; 2 S-video inputs; on -screen displays; programmable A/V remote with DVD and CD compatible; A/V remote control; A/V remote control. 4-Speaker surround mode; 40 AM/FM presets; loudness switch; tape -monitor loop; A/V remote control; Enhanced CompuLink control system. $1,699

RX-772VBX 440-W A/V Receiver 4 channels. Dolby Pro Logic. Dolby 3 Stereo, 2 Theater modes. 161/2 x 63/4 x 21; 16 lb. $220

RX-5TH 200-W A/V Receiver 4 channels. Dolby Pro Logic, Dolby 3 Stereo, 3 HD Phonic, and 4 other DSP surround modes. 50 W x 4 at 1 kHz or 100 x 2 from 40 Hz-20 kHz, all into 8 ohms with 0.8% THD. 5 audio and 2 video inputs; 2 audio and 2 video outputs. One -touch operation; 14 EQ presets; CompuLink control system; on -screen display. Amp: S/N 87 dB; FM: cap ratio 1.5 dB; adj-ch sel 60 dB. Black. 15 5/16 x 4 x 13 1/4; 17 lb. $360

RX-662VK 440-W A/V Receiver 4 channels. Dolby Pro Logic, Dolby 3 Stereo, and Hall modes. 110 W x 3 (front) + 110 W x 2 (surround) at 1 kHz with 0.89% THD or 110 W x 2 from 20 Hz-20 kHz, all into 8 ohms with 0.8% THD. 5 audio and 2 video inputs; 2 audio and 2 video outputs. Learning remote; multichannel -multiroom control; A/V remote control; Enhanced CompuLink control system. $1,320

RX-552BK. As above. 80 W x 3 or 80 W x 2. 5 audio inputs; no subwoofer output. $230

RX-318B 110-Wch Receiver 2 channels. 110 W x 2. 4 audio inputs; A/B speaker outputs; headphone jack. Discrete amplifier output stage. Computer-controlled digital-synthesis tuning; motorized volume control; 4 -speaker surround mode; 40 AM/FM presets; loudness switch; tape -monitor loop; A/V remote control; Enhanced CompuLink control system. $200

KENWOOD

Model 1090VR 750-W Dolby Digital Receiver 5 channels. Dolby Digital, Dolby Pro Logic, Studio, and Hall modes. 150 W x 3 (front, center, surround) or 110 W x 3 + 60 W 2 at 1 kHz with 0.7% THD or 150 W x 2 from 20 Hz-20 kHz with 0.03% THD, all into 6 ohms. 4 audio inputs; front -panel A/V input; 4 video inputs; 1 optical and 2 coaxial digital inputs; video -monitor output; 2 video outputs; all video in -puts/outputs composite-video input and S -video input and S -video output; 12-V relay control output. Digital -domain Pro Logic processing; dynamic -range control; instant power-on -circuitry; 5 -channel independent level control; variable high -pass filters for all speaker channels; 100 -Hz low-pass filter for subwoofer output. Dual -independent /dual-source operation; on -screen display; programmable remote with back -lit display; control and control codes upgradeable via toll -free 800 number; text -capable RDS tuner; 3 -memory play presets; pink -noise generator for speaker balancing; subwoofer-level adjustment; remote -controlled range extender. Amp: S/N 96 dB. FM: cap ratio 1.8 dB. Black. $1,200 100VR. As above, 120 W x 3 + 60 W 2 or 120 W x 2 into 8 ohms. 3 optical and 2 coaxial digital inputs; A/V remote control; enhanced -screen display; speaker -level adjustment; signal -lock indicators. Includes 12-V power supply. $150
Model 104AR 100-W/ch Receiver
2 channels. 100 W x 2 from 20 Hz-20 kHz with 0.09% THD into 8 ohms. 6 audio inputs. S/N 3-D sound. 40 AM/FM presets: direct-access tuning; multifunction remote control. Slate.............$180

Model 103AR 50-W/ch Receiver
2 channels. 50 W x 2 from 20 Hz-20 kHz with 0.09% THD into 8 ohms. 4 audio inputs; Kenwood system control jacks. Variable SRS 3-D sound. Multifunction remote control. Slate.............$150

Model 1070VR 480-W A/V Receiver
5 channels. Dolby Pro Logic, Arena, Jazz Club, and Studio modes. 120 W x 3 (front, center) + 60 x 2 (surround) at 1 kHz with 0.7% THD or 120 x 2 from 20 Hz-20 kHz with 0.06% THD, into all 8 ohms. 6-channel analog input for external Dolby Digital (or other) surround processor; 6 digital inputs (coaxial and optical); 1 AC-3 RF input (with built-in RF demodulator); 5-channel preamp outputs. S-video on-screen display; no night mode. Lucasfilm ReEQ cinema sound equalizer; RF input on receiver with auto preset memory/scan and station naming; dual-zone capability with fixed or variable-level preamp outputs for second zone; 3-year parts-and-labor warranty. 174 7/16 x 6 9/16 x 12 28 lb.............$1,500

Model 1070VR 480-W A/V Receiver
5 channels. Dolby Pro Logic, Arena, Jazz Club, and Studio modes. 120 W x 3 (front, center) + 60 x 2 (surround) at 1 kHz with 0.7% THD or 120 x 2 from 20 Hz-20 kHz with 0.06% THD, into all 8 ohms. 6-channel analog input for external Dolby Digital decoder; 5 audio inputs; 5 video inputs; front-panel A/V inputs; composite video and S-video switching; 4 channel analog input for external Dolby Digital decoder. 4 audio inputs; 5 video inputs; banana-plug-compatible speaker terminals. On-screen text display; TV/DVD inputs; auto power-on; 30 AM/FM presets; RC-2000 intelligent-learning remote. Amp: S/N 105 dB. FM: cap ratio 1 dB; alt-ch sel 65 dB. 3-year parts-and-labor warranty. 174 7/16 x 6 9/16 x 18 33 lb.............$1,100

Model 1060VR 420-W A/V Receiver
5 channels. Dolby Pro Logic and DSP modes. 80 W x 3 (front) + 50 x 2 (surround), all from 20 Hz-20 kHz with 0.05% THD into 8 ohms. 6-channel analog input for external Dolby Digital decoder; 4 audio inputs; 5 video inputs; front-panel A/V inputs; composite video and S-video switching; 6-channel analog input for external Dolby Digital decoder. 4 audio inputs; 5 video inputs; banana-plug-compatible speaker terminals. On-screen text display; TV/DVD inputs; auto power-on; preamp multroom outputs: 30 AM/FM presets; learning remote control. Amp: S/N 105 dB. FM: cap ratio 1 dB; alt-ch sel 65 dB. 3-year parts-and-labor warranty. 174 7/16 x 6 9/16 x 18 30 lb.............$700

Model 1060VR 420-W A/V Receiver
5 channels. Dolby Pro Logic and DSP modes. 80 W x 3 (front) + 50 x 2 (surround), all from 20 Hz-20 kHz with 0.05% THD into 8 ohms or 105 x 3 (front) + 50 x 2 (surround) with 0.09% THD into 8 ohms. 6-channel analog input for external Dolby Digital decoder. 4 audio inputs; 5 video inputs; banana-plug-compatible speaker terminals. Multifunction remote control; on-screen text display; 20 AM/FM presets; RC-2000 intelligent-learning remote. Amp: S/N 105 dB. FM: cap ratio 1 dB; alt-ch sel 65 dB. 3-year parts-and-labor warranty. 174 7/16 x 6 9/16 x 18 30 lb.............$600

Model 105VR 200-W A/V Receiver
4 channels. Dolby Pro Logic. 50 W x 3 (front) + 50 x 2 (surround) at 1 kHz with 0.7% THD or 120 x 2 from 40 Hz-20 kHz with 0.8% THD, into all 8 ohms. 8 video inputs; video-monitor output. Kenwood system remote control jacks. Variable SRS 3-D sound. Multifunction remote control. Slate.............$250

Model 105VR 200-W A/V Receiver
4 channels. Dolby Pro Logic. 50 W x 3 (front) + 50 x 2 (surround) at 1 kHz with 0.7% THD or 120 x 2 from 40 Hz-20 kHz with 0.8% THD, into all 8 ohms. 8 audio inputs; Kenwood system remote control jacks. Variable SRS 3-D sound. Multifunction remote control. Slate.............$200

Maramont SR-680 receiver
MITSUBISHI
VR-1000 420-W Dolby Digital Receiver
5 channels. Dolby Digital, Pro Logic, Dolby 3 Stereo.
Wide modes. 100 W x 3 (front, center) + 60 W x 2 (surround) at 1 kHz with 0.1% THD or 125 x 2 from 20 Hz-20 kHz with 0.09% THD; all into 6 ohms. 3 S-video/composite-video inputs; 3 audio inputs; 3 S-video/composite-video outputs; 3 audio outputs; 2 independent monitors; high-speed search/rewind; On-screen menu system; programmable remote control; 30 AM/FM presets with scan. Amp: THD 0.09%. 17¼ x 5¼ x 15 in.; 20 lb
$350

VR-600 255-W A/V Receiver
5 channels. Dolby Pro Logic, Wide, Phantom, Dolby 3 Stereo. Wide modes. 100 W x 3 (front, center) + 60 W x 2 (surround) into 6 ohms + 20 W x 2 (surround); 100 W x 2 (front) or 60 W x 2 (surround) or 20 W x 2 (surround) into 6 ohms + 20 W x 2 (surround). 3 S-video/composite-video inputs; 3 audio inputs; 3 S-video/composite-video outputs; 3 audio outputs; 2 independent monitors; high-speed search/rewind; On-screen menu system; programmable remote control; 30 AM/FM presets with scan. Amp: THD 0.09%. 17¼ x 5¼ x 15 in.; 20 lb
$1,000

VR-400 190-W A/V Receiver
5 channels. Dolby Pro Logic, Wide, Phantom, Dolby 3 Stereo, and Hall modes. 50 W x 3 (front, center) + 60 W x 2 (surround) into 6 ohms + 20 W x 2 (surround); 100 W x 2 (front) or 60 W x 2 (surround) or 20 W x 2 (surround) into 6 ohms + 20 W x 2 (surround). 3 S-video/composite-video inputs; 3 audio inputs; 3 S-video/composite-video outputs; 3 audio outputs; 2 independent monitors; high-speed search/rewind; On-screen menu system; programmable remote control; 30 AM/FM presets with scan. Amp: THD 0.09%. 17¼ x 5¼ x 15 in.; 20 lb
$749

NAD
Model AV 710 265-W A/V Receiver
5 channels. Dolby Pro Logic and Hall modes. 55 W x 3 (front, center) + 20 x 2 (surround) or 80 x 2 both into 8 ohms. 115 x 2 into 4 ohms. 4 S-video/composite-video inputs; 4 audio inputs; 4 S-video/composite-video outputs; 4 audio outputs. Amplifier: 2-channel or multiroom mode settings; display of relative volume settings; remote control. Amp: FR 20 Hz-30 kHz ±1 dB; THD 0.08% at rated power; S/N 80 dB picovolts, 100 db line. $749

Model AV 713 195-W A/V Receiver
4 channels. Dolby Pro Logic and Hall modes. 55 W x 3 (front, center) + 30 x 1 (surround) or 60 x 2, all from 8 ohms; all from 20 Hz-20 kHz with 0.08% THD into 8 ohms. CD and phono inputs, 2 tape inputs, 2 video inputs; 1 video output. Discrete amplifier output stage; Controlled Dynamic Range (CDR) switch for late-night listening; video switching; system remote control; NAD Link; 30 AM/FM presets. Amp: FR 20 Hz-30 kHz ±0.1 dB, S/N 100 dB. $749

Model AV 711 140-W A/V Receiver
4 channels. Dolby Pro Logic and Hall modes. 40 W x 3 (front, center) + 20 x 1 (surround) or 40 x 2, all from 8 ohms from 20 Hz-20 kHz with 0.08% THD; 4 audio inputs including 2 tape inputs/outputs; 2 video inputs. Amplifier: THD 0.09%. $749

Model 712 25-W/Ch Receiver
2 channels. 25 W x 2 from 20 Hz-20 kHz with 0.03% THD into 8 ohms. 6 audio line-level inputs including 2 tape inputs; line-level outputs. Extended Dynamic Power and Soft Clipping circuitry. System remote control; NAD Link; 24 AM/FM presets. Amp: S/N 116 dB. 17¼ x 5¼ x 11⅛ in.; 13 lb
$399

Model 710 20-W/Ch Receiver
2 channels. 20 W x 2 continuous into 8 ohms or 80 x 2 into 2 ohms. Super Simple circuit design for increased efficiency; MOSFET-bipolar output stage. 24 AM/FM presets; high-speed search tuning. Amp: S/N 74 dB.
$399

ONKYO
TX-SV282THX 370-W THX Receiver
5 channels. Dolby Pro Logic and 7 surround modes. 90 W x 3 (front, center) + 50 x 2 (surround) or 100 W x 2, all into 8 ohms. 4 S-video inputs; preamp-out/main-in for all channels; mono subwoofer output; front-panel A/V input. Dolby Digital ready, bypassable subwoofer crossover; auto input balance; cooling fan; 24-bit DSP chip; multiroom capability; adjustable digital display; 30 AM/FM presets with battery-free backup in 3 groups with scan; direct station access; FM mute; sleep timer; on-screen display; TX-R800 System compatible; programmable remote control. Amp: FR 20 Hz-20 kHz; THD 0.03%; 17¼ x 7 x 17¼ in.; 33 lb
$1,000

TX-SV646 300-W A/V Receiver
5 channels. Dolby Pro Logic and 6 surround modes; DSP: 80 W x 3 (front, center) from 20 Hz-20 kHz with 0.08% THD + 30 x 2 (surround) or 90 W x 2 from 20 Hz-30 kHz with 0.08% THD into 8 ohms, 4 audio inputs, 4 A/V inputs; multichannel inputs for Dolby Digital; subwoofer output: 2 switched outputs. Dolby Digital ready: 24-bit DSP chip; Lucasfilm Cinema ReEQ and Timbre Matching circuitry; low-negativood-feedback wideband circuitry. On-screen display; Intelligent Power Management (IPM) audio/video trigger for linking system to TV program. Acoustic program presets for surround parameters (size and shape, effect level, and reverb time and level); Lucasfilm Cinema ReEQ circuit; Midnight Theater mode for low-level listening: on-screen display; auto acoustic analyzer with mic; 3 language on-screen display; mid-bass control; drop-down control panel with light; direct-access tuning; 40 AM/FM presets in four groups; auto-scene monitoring: 8-character station naming; learning remote control with sleep timer...
$2,800

Integra TX-DS838. As above without THX and auto acoustic analyzer/mic; 90 W x 3 (front, center) + 50 x 2 (surround) or 120 x 2. 4 A/V inputs; 1 optical digital input; preprogrammed remote control...
$1,500

TX-DS747 320-W Dolby Digital Receiver
5 channels. Dolby Digital, Dolby Pro Logic, and 12 DSP modes. 80 W x 3 (front, center) from 20 Hz-20 kHz with 0.08% THD + 40 x 2 (surround) or 90 W x 2 from 20 Hz-30 kHz with 0.08% THD, all into 8 ohms. 4 audio inputs; 4 A/V inputs; 4 S-video inputs; 1 optical and 2 coaxial digital inputs; subwoofer output; 2 switched AC outlets. Dolby Digital decoder; 24-bit DSP chip; Lucasfilm Cinema ReEQ and Timbre Matching circuitry. On-screen display; Intelligent Power Management (IPM) audio/video trigger for linking system to TV program; 3-D Bass control; scan function; selectable character-display input for tuner presets; Onkyo R1 System compatible; multirroom/multisource capable. Amp: S/N 70 dB. Brushed-aluminum front panel. 17¼ x 6½ x 15⅞ in; 29 lb...
2 channels. 50 W x 2 from 40 Hz-20 kHz with 0.5% THD into 8 ohms; 3 audio inputs; phono input; FM, AM, 12-disc changer, bass; treble controls; loudness switch; tape-monitor control; 5-segment 1 LED power meter...

PIONEER

VSX-D180S 500-W Dolby Digital Receiver
5 channels. Dolby Digital, Dolby 3 Stereo, Jazz, Dance, Hall, and 2 Theater modes. 75 W x 3 (front, center, surround) from 20 Hz-20 kHz with 0.8% THD; 110 x 2 from 20 Hz-20 kHz with 0.9% THD; all into 6 ohms. AC-3 RF and 2 coaxial digital audio inputs; 4 audio and 3 video inputs; front-panel A/V input; 2-way binding posts for all channels; line-level outputs for all channels plus subwoofer; 1 AC outlet. Speaker binding posts. On-screen graphical interface including control of CD changers and titling of 100 discs; 30 AM/FM presets; multichannel capability; programmable/included remote. Amp: S/N 97 dB; FM: cap ratio 1 dB; alt-ch sel 65 dB; Rosewood side panels. 18 x 6 1/2 x 16 1/4 in; $1,750

VSX-07TX. As above without copper chassis, gold-plated connections, and rosewood side panels. 16 x 6 x 6 1/4 in; 30 lb; $1,450

VSX-6S 500-W Dolby Digital Receiver
5 channels. Dolby Digital, Dolby 3 Stereo, Jazz, and 2 Theater modes. 50 W x 5 (front, center, surround) from 20 Hz-20 kHz with 0.8% THD; 110 x 5 from 20 Hz-20 kHz with 0.9% THD; all into 6 ohms. AC-3 RF and 2 coaxial digital audio inputs; 4 audio and 3 video inputs; front-panel A/V input; line-level outputs for all channels plus subwoofer; 1 AC outlet. Speaker binding posts. On-screen graphical interface including control of CD changers and titling of 100 discs; 30 AM/FM presets; multichannel capability; programmable/included remote. Amp: S/N 97 dB; FM: cap ratio 1 dB; alt-ch sel 60 dB; 16 x 6 1/2 x 12 1/2 in; 31 lb...

RS-44 As above without Dolby Digital, graphical user interface, and CD titling. 4 audio and 3 video inputs. Amp: S/N 96 dB; 19 lb...

RCA

RX-3798 200-W A/V Receiver
5 channels. Dolby Digital, Dolby 3 Stereo, Jazz, and 2 Theater modes. 40 W x 5 (front, center, surround) or 40 x 2, all from 20 Hz-20 kHz with 0.25% THD into 8 ohms; 6-channel analog inputs for external Dolby Digital (or other) surround decoder. 5 audio and 3 video inputs; DSS and DVD control and multi-operation but- ton; 30 AM/FM presets; CD changers and titling of 100 discs; 5 audio and 3 video inputs; front-panel A/V input; line-level outputs for all channels plus subwoofer; 1 AC outlet. Speaker binding posts. On-screen graphical interface including control of CD changers and titling of 100 discs; 30 AM/FM presets; multichannel capability; programmable/included remote...
<table>
<thead>
<tr>
<th>Model</th>
<th>RECVERS</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>RX-525 400-W A/V Receiver</td>
<td>5 channels. Dolby Pro Logic, Dolby Stereo, Live, and Hall modes. 50 W x 3 (front, center) + 2 x 2 (surround)</td>
<td>Dolby Pro Logic, Dolby 3 Stereo, Cinema Studio, Virtual Rear, and 47 DSP surround modes. 100 W x 3 (front, center) + 50 W x 2 (surround) at 1 kHz with 0.8% THD</td>
</tr>
<tr>
<td>RX-4050R 170-W A/V Receiver</td>
<td>4 channels. Dolby Pro Logic and Dolby 3 Stereo modes. 50 W x 3 (front, center) + 20 W x 1 (surround)</td>
<td>Dolby Pro Logic, Dolby 3 Stereo, Live, and Hall modes. 50 W x 3 (front, center) + 10 x 2 (surround) at 20 Hz-20 kHz with 0.025% THD</td>
</tr>
</tbody>
</table>

**SHERWOOD**

<table>
<thead>
<tr>
<th>Model</th>
<th>RECVERS</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>RV-1000R</td>
<td>300-W A/V Receiver</td>
<td>5 channels. Dolby Pro Logic, Dolby Stereo, Live, and Hall modes. 50 W x 3 (front, center) + 2 x 2 (surround)</td>
</tr>
</tbody>
</table>

**SONY**

<table>
<thead>
<tr>
<th>Model</th>
<th>RECVERS</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>STR-DH715 500-W A/V Receiver</td>
<td>5 channels. Dolby Pro Logic, Cinema Studio, and 15 DSP surround modes. 100 W x 5 at 1 kHz with 0.08% THD into 8 ohms. 6-channel analog input for external Dolby Digital decoder; front-panel A/V input; 3 video inputs; video-monitor output; subwoofer output; headphone jack. Discrete amplifier output transistors; auto input balance; motor-driven volume control; S-Link A/V control system. Programmable A/V remote control, surround- and center-channel level controls; 30 AM/FM presets: loudness and mute switches; tuner station indexing, input indexing. Amp: FR 10-50 kHz ± 1 dB. 6/5 x 7/8 x 14 in; 22 lb</td>
<td>$999</td>
</tr>
</tbody>
</table>

**NEWCASTLE SERIES**

<table>
<thead>
<tr>
<th>Model</th>
<th>RECVERS</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>R-945 500-W Dolby Digital/DTS Receiver</td>
<td>5 channels. Dolby Digital, DTS, Dolby Pro Logic, Theater. Dolby 3 Stereo, Hall and Studios</td>
<td>Modes. 100 W x 5 or 125 W x 2 from 20 Hz-20 kHz with 0.02% THD into 8 ohms. AC-3 RF, coaxial, and optical digital audio inputs; 6 audio and 4 video inputs; 5 main-amp inputs; S-video input and output; front-panel A/V input; 6 line-level outputs, subwoofer output; binding-post speaker terminals, gold-plated connector. Motors: 24-bit DSP chip; cooling fan; discrete amplifier output stage; motor-driven volume control. Discrete amplifier output transistors: auto input balance; motor-driven volume control; S-Link A/V control system. Programmable A/V remote control, surround- and center-channel level controls; 30 AM/FM presets: loudness and mute switches; tuner station indexing, input indexing. Amp: FR 10-50 kHz ± 1 dB. 6/5 x 7/8 x 14 in; 22 lb</td>
</tr>
</tbody>
</table>

**SONY**

<table>
<thead>
<tr>
<th>Model</th>
<th>RECVERS</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>STR-DH715 500-W A/V Receiver</td>
<td>5 channels. Dolby Pro Logic, Cinema Studio, and 15 DSP surround modes. 100 W x 5 at 1 kHz with 0.08% THD into 8 ohms. 6-channel analog input for external Dolby Digital decoder; front-panel A/V input; 3 video inputs; video-monitor output; subwoofer output; headphone jack. Discrete amplifier output transistors; auto input balance; motor-driven volume control; S-Link A/V control system. Programmable A/V remote control, surround- and center-channel level controls; 30 AM/FM presets: loudness and mute switches; tuner station indexing, input indexing. Amp: FR 10-50 kHz ± 1 dB. 6/5 x 7/8 x 14 in; 22 lb</td>
<td>$999</td>
</tr>
</tbody>
</table>

**SHARP**

<table>
<thead>
<tr>
<th>Model</th>
<th>RECVERS</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>STR-D9215G 500-W A/V Receiver</td>
<td>5 channels. Dolby Pro Logic, Dolby 3 Stereo, Live, and Hall modes. 50 W x 3 (front, center) + 2 x 2 (surround)</td>
<td>Dolby Pro Logic, Dolby 3 Stereo, Live, and Hall modes. 50 W x 3 (front, center) + 2 x 2 (surround) at 1 kHz with 0.8% THD</td>
</tr>
</tbody>
</table>

**SHERWOOD**

<table>
<thead>
<tr>
<th>Model</th>
<th>RECVERS</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>RV-3000R</td>
<td>300-W A/V Receiver</td>
<td>5 channels. Dolby Pro Logic, Dolby Stereo, Live, and Hall modes. 50 W x 3 (front, center) + 2 x 2 (surround)</td>
</tr>
</tbody>
</table>

**SONY**

<table>
<thead>
<tr>
<th>Model</th>
<th>RECVERS</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>STR-DH715 500-W A/V Receiver</td>
<td>5 channels. Dolby Pro Logic, Cinema Studio, and 15 DSP surround modes. 100 W x 5 at 1 kHz with 0.08% THD into 8 ohms. 6-channel analog input for external Dolby Digital decoder; front-panel A/V input; 3 video inputs; video-monitor output; subwoofer output; headphone jack. Discrete amplifier output transistors; auto input balance; motor-driven volume control; S-Link A/V control system. Programmable A/V remote control, surround- and center-channel level controls; 30 AM/FM presets: loudness and mute switches; tuner station indexing, input indexing. Amp: FR 10-50 kHz ± 1 dB. 6/5 x 7/8 x 14 in; 22 lb</td>
<td>$999</td>
</tr>
</tbody>
</table>

**SHARP**

<table>
<thead>
<tr>
<th>Model</th>
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<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>STR-D9215G 500-W A/V Receiver</td>
<td>5 channels. Dolby Pro Logic, Dolby 3 Stereo, Live, and Hall modes. 50 W x 3 (front, center) + 2 x 2 (surround)</td>
<td>Dolby Pro Logic, Dolby 3 Stereo, Live, and Hall modes. 50 W x 3 (front, center) + 2 x 2 (surround) at 1 kHz with 0.8% THD</td>
</tr>
</tbody>
</table>

**SHERWOOD**

<table>
<thead>
<tr>
<th>Model</th>
<th>RECVERS</th>
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</tr>
</thead>
<tbody>
<tr>
<td>RV-3000R</td>
<td>300-W A/V Receiver</td>
<td>5 channels. Dolby Pro Logic, Dolby Stereo, Live, and Hall modes. 50 W x 3 (front, center) + 2 x 2 (surround)</td>
</tr>
</tbody>
</table>

**SONY**

<table>
<thead>
<tr>
<th>Model</th>
<th>RECVERS</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>STR-D9215G 500-W A/V Receiver</td>
<td>5 channels. Dolby Pro Logic, Cinema Studio, and 15 DSP surround modes. 100 W x 5 at 1 kHz with 0.08% THD into 8 ohms. 6-channel analog input for external Dolby Digital decoder; front-panel A/V input; 3 video inputs; video-monitor output; subwoofer output; headphone jack. Discrete amplifier output transistors; auto input balance; motor-driven volume control; S-Link A/V control system. Programmable A/V remote control, surround- and center-channel level controls; 30 AM/FM presets: loudness and mute switches; tuner station indexing, input indexing. Amp: FR 10-50 kHz ± 1 dB. 6/5 x 7/8 x 14 in; 22 lb</td>
<td>$999</td>
</tr>
</tbody>
</table>
RX-V992 400-W Dolby Digital Receiver
5 channels. Dolby Digital, Dolby Pro Logic, Cinema DSP modes. 80 W x 2 (front) from 20 Hz-20 kHz with 0.04% THD + 80 W x 1 (center) at 1 kHz with 0.3% THD. 5 A/V inputs with S-video connectors; front-panel aux input; 4 audio inputs; 5 line-level outputs; subwoofer output; optical and coaxial digital inputs; 3 switched/unswitched AC outlets. Motor-driven volume control. On-screen display; 40 AM/FM presets; sleep timer; remote control with built-in macros and learning capability. Amp: S/N 96 dB. FM: alt-ch sel 85 dB. Black. 17 1/4 x 6 1/4 x 15 1/2 in; 30 lb

Yamaha RX-V992 receiver

RX-V793 400-W Dolby Digital Receiver
5 channels. Dolby Digital, Dolby Pro Logic Enhanced, Cinema DSP modes. 80 W x 2 (front) from 20 Hz-20 kHz with 0.04% THD + 50 W x 1 (center) at 1 kHz with 0.9% THD. 2 A/V inputs; 2 switched AC outlets. Motor-driven volume control. Amp: S/N 96 dB. FM: alt-ch sel 85 dB. Black. 17 1/4 x 5 1/4 x 15 1/2 in; 27 lb

RX-V770 85-W/c Receiver
2 channels. 85 W x 2 from 20 Hz-20 kHz with 0.019% THD into 8 ohms. 4 audio and 2 A/V inputs; 2-way speaker terminals; infrared input and output ports. Direct PLL I-F/counters, system remote control; sleep timer, memory; continuously variable loudness control; continuously variable loudness control; 10 AM/FM presets; auto station memory and preset editing. Amp: S/N 108 dB. FM: alt-ch sel 85 dB. 17 1/4 x 5 1/4 x 12 1/2 in; 17 lb

RX-V393 190-W A/V Receiver
6 channels. Dolby Pro Logic, Dolby Pro Logic Enhanced, Cinema DSP, A/V Remote, Rock Concert, Mono Movie, and Cinema DSP modes. 50 W x 2 (front) from 20 Hz-20 kHz with 0.04% THD + 50 W x 1 (center) at 1 kHz with 0.9% THD. 2 A/V inputs; 2 switched AC outlets. Motor-driven volume control. A/V remote control; sleep timer; remote control. Amp: S/N 96 dB. FM: alt-ch sel 85 dB. Black. 17 1/4 x 5 1/4 x 10 1/2 in

RX-V395 45-W/c Receiver
2 channels. 45 W x 2 from 20 Hz-20 kHz with 0.04% THD into 8 ohms. 3 audio inputs; 1 tape input; two switched AC outlets; headphone jack. Direct-access input selector with source display; motor-driven volume control; pure Direct switch for short and direct signal path. Function remote control; Yamaha system remote control capability; sleep timer; continuously variable loudness control; continuously variable loudness control; 10 AM/FM presets; auto station memory and preset editing. Amp: S/N 108 dB. FM: alt-ch sel 85 dB. 17 1/4 x 5 1/4 x 12 1/2 in; 17 lb

RX-V993 550-W A/V Receiver
6 channels. Dolby Digital, Dolby Pro Logic Enhanced, Cinema DSP, A/V Remote, Rock Concert, Mono Movie, and Cinema DSP modes. 75 W x 2 (front) from 20 Hz-20 kHz with 0.04% THD + 75 x 1 (center) at 1 kHz with 0.7% THD + 35 x 2 (surround) at 1 kHz with 0.3% THD, all into 6 ohms. 6-channel analog inputs for external Dolby Digital decoder; 4 A/V inputs; 2 audio inputs; 2 switched AC outlets. Motor-driven volume control. Remote control with built-in macros and learning capability; sleep timer; pre-programmed remote...
## POWER AMPLIFIERS

### ACCUPHASE

<table>
<thead>
<tr>
<th>Model</th>
<th>Power Rating</th>
<th>Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>P-450 200-W Amplifier</td>
<td>200 W x 2 into 8 ohms, 300 x 2 into 4 ohms, 400 x 2 into 2 ohms, 800 x 1 into 4 ohms, all from 20 Hz-20 kHz with 0.02% THD; 600 v 1 into 2 ohms from 20 Hz-20 kHz with 90% THD; XLR and RCA input, Power meter; meter-light switch; 3-way inputs, Power meters; meter-light switch; 3-way inputs</td>
<td></td>
</tr>
<tr>
<td>$1,300</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### AMPLIFIERS

<table>
<thead>
<tr>
<th>Model</th>
<th>Power Rating</th>
<th>Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>GFA-253/L 240-W Amplifier</td>
<td>4 channels, 110 W x 4 into 8 ohms, 220 x 2 into 4 ohms, with 90% THD; 400 x 2 into 2 ohms, 800 x 4 into 4 ohms, all from 20 Hz-20 kHz with 0.05% THD; 400 x 2 into 2 ohms, 800 x 4 into 4 ohms, all from 20 Hz-20 kHz with 0.05% THD; XLR and RCA input, Power meter; meter-light switch; 3-way inputs, Power meters; meter-light switch; 3-way inputs</td>
<td></td>
</tr>
<tr>
<td>$1,300</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### ARAGON

| Model 8008x3 600-W Amplifier | 3 channels, 200 W x 3 into 8 ohms with 0.03% THD or 400 x 2 into 4 ohms, from 5 Hz-20 kHz, DC coupling: DC servo control; matched output transistors: auto bias circuitry, S/N 110 dB, 19 x 8 x 16 in, 65 lb | $2,499 |

### ARCAM

| Model 8008 ST 200-W Amplifier | 2 channels, 200 W x 2 into 8 ohms with 0.03% THD or 400 x 2 into 4 ohms, both from 5 Hz-20 kHz, Dual-mono design: DC coupling, matched output transistors: auto bias circuitry, DC servo control, S/N 110 dB, 19 x 6 ½ x 4 in, 70 lb | $1,999 |

### AUDIO BY VAN ALSTINE

| Model PTM-6150 900-W THX Amplifier | 6 channels. 50 W x 6 into 8 ohms or 250 x 2 into 4 ohms, THX-certified: fan cooling; Class A/B output stage, Banana-plug outputs, THD 0.006% at 1 kHz, 5.5 x 19 x 20 in | $1,999 |

### AUDIO DESIGN ASSOCIATES

| Model PTM-650 300-W Amplifier | 5 channels. 50 W x 6. Designed to power moderate home theaters or 3 zones; matches Delta 3 preamp: fan cooling; 4-ohm capability | $1,999 |

### AUDIO RESEARCH

| Model REFERENCE 600 500-W Tube Mono Amplifier | 1 channel. 500 W cont into 16 ohms from 20 Hz-20 kHz with 0.07% THD, 110 x 2 into 4 ohms, 500 x 2 into 2 ohms, 1/4 ohm load capability, fan cooling: LED output meters, S/N 95 dB; slew rate 10 V/µs | $1,574 |

### AUDIO SOURCE

| Model AMP Three 150-W Amplifier | 2 channels, 150 W x 2 into 8 ohms or 400 x 1 into 4 or 8 ohms. Signalsensing auto on: A/B | $4,495 |
VU meters circuitry. Line-in and CD-direct inputs. Output 20 kHz with 0.002% THD. 4 ohms, or 400 x 2 into 2 ohms, all from 20 Hz - 20 kHz with 0.03% THD. Proprietary system to increase single-channel power on demand. S/N 110 dB, 19 x 5 1/8 x 10 in; 42 lb $1,599

AMPLIFIERS

**BOULDER**

Model 2060 600-W Amplifier

2 channels. 600 W x 2 into 4 ohms, or 400 x 2 into 2 ohms, both from 20 Hz - 20 kHz with 0.0015% THD. Class A design; auto bias; balanced circuitry. Internal status-monitoring capability when used with Boulder 2000 preamp. 2 XLR inputs. S/N 135 dB; ch sep 100 dB. 242 lb $3,895

Model 500 150-W Amplifier

2 channels. 150 W x 2 into 8 ohms from 20 Hz - 20 kHz with 0.0015% THD. Class A design; auto bias; balanced circuitry. Internal status-monitoring capability when used with Boulder 2000 preamp. 2 XLR inputs. S/N 114 dB low gain, 103 dB high gain. Slew rate 60 V/ps; damping factor 800 into 8 ohms. 19 x 5 1/4 x 9 1/4 in $3,999

Model 4B - ST 250-W/ch Tube Amplifier

2 channels. 250 W x 2 into 8 ohms from 20 Hz - 20 kHz with 0.01% THD. Class AB design; remote on/off switch; LED indicators; mono/stereo switch. FR 20 Hz - 20 kHz with 0.0025% THD. Class A design; auto bias; balanced circuitry. Internal status-monitoring capability when used with Boulder 2000 preamp. 2 XLR inputs. S/N 125 dB; ch sep 70 dB at 1 kHz. damping factor 1/0. 3- yr warranty. 19 x 5 1/8 x 20 in; 41 lb $1,298

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null
### Amplifiers

<table>
<thead>
<tr>
<th>Model</th>
<th>Power</th>
<th>Channels</th>
<th>Description</th>
<th>Features</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>GOLDEN TUBE AUDIO</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SE-40 40-W/ch Tube Amplifier</td>
<td>2 channels</td>
<td>40 W x 2 into 8 ohms</td>
<td>Single-ended parallel design; higher-gain mode for CD-direct/passive preamp; Class A design; FR 20 Hz-20 kHz; THD 4%</td>
<td>$980</td>
<td></td>
</tr>
<tr>
<td><strong>HARMAN KARDON</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Signature 21 500-W Amplifier</td>
<td>5 channels</td>
<td>100 W x 5 into 8 ohms or 150 x 5 into 4 ohms</td>
<td>Both from 20 Hz-20 kHz with 0.05% THD</td>
<td>$1,999</td>
<td></td>
</tr>
<tr>
<td><strong>INTERACTIVE LABS</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fatboy 500-W Amplifier</td>
<td>5 channels</td>
<td>100 W x 5 into 8 ohms or 200 x 5 into 4 ohms</td>
<td>With THD 0.01%</td>
<td>$750</td>
<td></td>
</tr>
<tr>
<td><strong>JBL</strong></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Se650 650-W THX Amplifier</td>
<td>5 channels</td>
<td>130 W x 5 into 8 ohms or 200 x 5 into 4 ohms</td>
<td>THX-certified, forced-air cooling. Designed for home theater. Current-sense AC outlet allows remote turn-on from any component. DC-control output allows the amplifier to operate trigger-equipped devices.</td>
<td>$2,850</td>
<td></td>
</tr>
<tr>
<td><strong>Lexicon</strong></td>
<td>NT Series</td>
<td>All models feature THX-certification, 5-way binding posts, a low-voltage-trigger sensor, adjustable turn-on delay, signal-ground lift, and RCA, XLR, and phone-jack inputs. Common specs include S/N 110 dB and THD 0.01%. A 19-inch rack-mount façade is available as an option.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Legacy Audio</strong></td>
<td>Monobloc power amp</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Legacy Monobloc 450-W Mono Amplifier</td>
<td>1 channel</td>
<td>450 W into 8 ohms or 800 into 4 ohms</td>
<td>With 0.03% THD. Class A/B operation. S/N 115 dB; damping factor 200; dynamic headroom 2 dB.</td>
<td>$1,995</td>
<td></td>
</tr>
</tbody>
</table>

### Other Components

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**AMPLIFIERS**

<table>
<thead>
<tr>
<th>Model</th>
<th>Type</th>
<th>Channels</th>
<th>Power</th>
<th>Frequency Response</th>
<th>Distortion</th>
<th>Damping Factor</th>
<th>Weight</th>
<th>Dimensions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MA-700 200-W THX Mono Amplifier</strong></td>
<td>1</td>
<td>1</td>
<td>200 W</td>
<td>20 Hz - 20 kHz</td>
<td>0.005%</td>
<td>200</td>
<td>$4,200</td>
<td></td>
</tr>
<tr>
<td><strong>MA-500 125-W THX Mono Amplifier</strong></td>
<td>1</td>
<td>1</td>
<td>125 W</td>
<td>20 Hz - 20 kHz</td>
<td>0.005%</td>
<td>200</td>
<td>$3,000</td>
<td></td>
</tr>
<tr>
<td><strong>MARK LEVINSON Model 33 300-W Mono Amplifier</strong></td>
<td>1</td>
<td>1</td>
<td>300 W</td>
<td>20 Hz - 20 kHz</td>
<td>0.005%</td>
<td>200</td>
<td>$2,355</td>
<td></td>
</tr>
<tr>
<td><strong>MUSEATEX AS10 100-W Mono Amplifier</strong></td>
<td>2</td>
<td>2</td>
<td>100 W</td>
<td>20 Hz - 20 kHz</td>
<td>0.005%</td>
<td>200</td>
<td>$1,995</td>
<td></td>
</tr>
<tr>
<td><strong>MUSICMAN DNA-1 185-W Amplifier</strong></td>
<td>2</td>
<td>2</td>
<td>185 W</td>
<td>20 Hz - 20 kHz</td>
<td>0.005%</td>
<td>200</td>
<td>$1,795</td>
<td></td>
</tr>
<tr>
<td><strong>NAD Model 1618-WO Amplifier</strong></td>
<td>6</td>
<td>6</td>
<td>180 W</td>
<td>20 Hz - 20 kHz</td>
<td>0.003%</td>
<td>119 dB</td>
<td>$699</td>
<td></td>
</tr>
<tr>
<td><strong>NAIM NAP-125 75-W Mono Amplifier</strong></td>
<td>1</td>
<td>1</td>
<td>75 W</td>
<td>20 Hz - 20 kHz</td>
<td>0.003%</td>
<td>119 dB</td>
<td>$3,400</td>
<td></td>
</tr>
<tr>
<td><strong>NAP-90/3 30-W/Ch Amplifier</strong></td>
<td>2</td>
<td>2</td>
<td>90 W</td>
<td>20 Hz - 20 kHz</td>
<td>0.003%</td>
<td>119 dB</td>
<td>$3,400</td>
<td></td>
</tr>
<tr>
<td><strong>NILES SI-1320 600-W Amplifier</strong></td>
<td>10</td>
<td>10</td>
<td>600 W</td>
<td>20 Hz - 20 kHz</td>
<td>0.003%</td>
<td>119 dB</td>
<td>$1,955</td>
<td></td>
</tr>
<tr>
<td><strong>ONKYO M-504 165-W/Ch Amplifier</strong></td>
<td>2</td>
<td>2</td>
<td>165 W</td>
<td>20 Hz - 20 kHz</td>
<td>0.003%</td>
<td>119 dB</td>
<td>$870</td>
<td></td>
</tr>
<tr>
<td><strong>PARASOUND HCA-2050A Power amp</strong></td>
<td>1</td>
<td>1</td>
<td>2050 A</td>
<td>20 Hz - 20 kHz</td>
<td>0.003%</td>
<td>119 dB</td>
<td>$2,500</td>
<td></td>
</tr>
<tr>
<td><strong>PARASOUND HCA-2205A 100-W THX Amplifier</strong></td>
<td>1</td>
<td>1</td>
<td>2205 A</td>
<td>20 Hz - 20 kHz</td>
<td>0.003%</td>
<td>119 dB</td>
<td>$1,955</td>
<td></td>
</tr>
<tr>
<td><strong>HCA-1206 810-W THX Amplifier</strong></td>
<td>6</td>
<td>6</td>
<td>810 W</td>
<td>20 Hz - 20 kHz</td>
<td>0.003%</td>
<td>119 dB</td>
<td>$1,955</td>
<td></td>
</tr>
<tr>
<td><strong>HCA-22001 250-W/Ch Amplifier</strong></td>
<td>2</td>
<td>2</td>
<td>22001 W</td>
<td>20 Hz - 20 kHz</td>
<td>0.003%</td>
<td>119 dB</td>
<td>$1,955</td>
<td></td>
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</table>
HCA-2003 600-W Amplifier
3 channels. 200 W x 2 into 8 ohms or 300 x 3 into 4 ohms. Separate power supplies for each channel; separate supplies for driver stage of each channel. Rack mountable. $1,650

HCA-120SA 360-W THX Amplifier
5 channels. 120 W x 5 into 8 ohms or 200 x 5 into 4 ohms, both from 20 Hz-20 kHz with 0.03% THD. Direct coupled; Class AB design; matched JFET input stage. Beta-matched 15-ampere 60-MHz bipolar output transistors per channel. Gold-plated RCA inputs; 3 output loops; gold-plated 5-way binding posts. Auto turn-on trigger, rear-mounted gain controls; gold-plated bridging switches; 4 rack-space front panel. Rack mountable; excess DC, over-current, and thermal protection. $1,650

HCA-150SA 205-W THX Amplifier
2 channels. 205 W x 2 into 8 ohms, 315 x 2 into 4 ohms, or 630 x 1 into 8 ohms, all from 20 Hz-20 kHz with 0.03% THD. Direct coupled; Class AB design; matched JFET input stage; MOSFET driver stage; 8 Beta-matched 15-ampere 60-MHz bipolar output transistors per channel. 5 gold-plated RCA inputs; 3 output loops; gold-plated 5-way binding posts. Auto turn-on trigger, rear-mounted gain controls; gold-plated bridging switches; 4 rack-space front panel. Rack mountable; excess DC, over-current, and thermal protection. $995

PS AUDIO

PS-20 Delta 200-W/ch Amplifier
2 channels. 200 W x 2 into 8 ohms or 375 x 2 into 4 ohms. Class AB operation: EM1/RFI filtering; fuse protection; direct coupling; balanced or unbalanced inputs; 150 Vp. 17 x 6 x 17 in; 68 lb. As above without balanced inputs. $1,995

PS-100 Delta 120-W/ch Amplifier
2 channels. 120 W x 2 into 8 ohms or 200 x 2 into 4 ohms. Dual-mono design. Direct input and output. THD 0.1%; slew rate 150 Vp. 17 x 6 x 17 in; 45 lb. As above. $1,295

SONANCE

SA-400 200-W Amplifier
2 channels. 200 W x 2 into 8 ohms. Bipolar output stage. 17 x 5/4 x 13 in. $1,695

SA-250. As above, 125 W x 2. $1,195

SONY

TA-85ES 100-W Amplifier
2 channels. 100 W x 2 into 8 ohms. 0.07% THD into 8 ohms. FR 20 Hz-20 kHz; THD 0.05%. $625

TA-95ES 110-W Amplifier
2 channels. 110 W x 2 into 8 ohms. 0.05% THD into 8 ohms. FR 20 Hz-20 kHz; THD 0.05%. $725

TA-N90ES 100-W Amplifier
2 channels. 100 W x 2 into 8 ohms with 0.015% THD or 140 x 2 into 4 ohms with 0.01% THD. Power MOSFET output stage; triple push-pull complementary output stage: dual-mono design; protection circuitry. Balanced-XLR inputs. $1,995

TA-N8ES 110-W Amplifier
2 channels. 110 W x 2 into 8 ohms with 0.004% THD and 200 x 2 into 4 ohms or 300 x 1 into 8 ohms. Parallel push-pull output stage with 4 transistors per channel; thermal and short-circuit protection. Fixed and variable inputs; mono or output; push-pull A/B speaker terminals. Gain control. Dynamic headroom 2.8 dB. 5-year limited warranty. 17 x 6 x 12 in; 46 lb. $2,700

TA-N7ES 110-W Amplifier
2 channels. 110 W x 2 into 8 ohms with 0.01% THD or 150 x 1 into 8 ohms. FR 20 Hz-20 kHz; THD 0.05%. $580

TA-N20 180-W Amplifier
4 channels. 45 W x 4 with 0.015% THD. 100 x 1 + 45 x 2 x 0.1% THD or 100 x 2 with 0.1% THD, all into 8 ohms from 20 Hz-20 kHz. Variable line-level gain and bridging controls; front-panel status indicators. Dynamic headroom 2.3 dB. 17 x 5/4 x 14 1/2 in; 27 lb. $400

AMPLIFIERS
**AMPLIFIERS**

**SOUNDSTREAM**
DA2 200-1 W THX 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. XLR and RCA inputs; 5-way binding posts. THX-certified; half-ohm stability; Harmonic amplifier base crossover filter. FR 20 Hz-20 kHz -0.25 dB; S/N 110 dB; slew rate 30 V/µs; damping factor 500. 17 1/4 x 14 x 15 in...$730

RA100 MK III 50-W/ch Amplifier
Designed for one zone in multi-room system with SN1 controller. 50 W x 2 into 4 ohms from 20 Hz-20 kHz with 0.1% THD. 1-ohm stability. Outputs for 4 speaker pairs; variable line-level inputs; input for local audio source; signal-processor loop. Remote volume and balance controls. Wall or shelf mountable. FR 20 Hz-20 kHz -0.5 dB. 9 x 1/4 x 1/4 in; 5 lb...$1,195

**TECHNICS**
SE-A1000 65-W/ch Amplifier
2 channels. 65 W x 2 into 8 ohms. 120 x 2 into 4 ohms. 180 x 1 into 8 ohms. Class A operation; direct discrete-coupled circuitry; 18 individually matched output devices per channel; no global feedback. Balanced inputs. 10-yr parts-and-labor warranty...$5,990

T100 60-W/ch Amplifier
2 channels. 60 W x 2 into 8 ohms. 120 x 2 into 4 ohms. 180 x 1 into 8 ohms. Class A operation; discrete direct-coupled circuitry; 12 matched output devices per channel; no global feedback. Balanced inputs. 10-yr parts-and-labor warranty...$3,190

T50 50-W/ch Amplifier
50 W x 2 into 8 ohms. 100 x 2 into 4 ohms. Class A operation; discrete direct-coupled circuitry; 8 matched output devices per channel; no global feedback. Balanced inputs. 10-yr parts-and-labor warranty...$2,490

**YAMAHA**
MX-1 200-W/ch Amplifier
2 channels. 200 W x 2 into 8 ohms with 0.008% THD or 350 x 2 into 2 ohms with 0.09% THD. Gold-plated printed-circuit-board wiring; twin transformers; Class A operation; linear-damping circuit. Link for CX-1 or CX-2 prepreamplifier. 3-way binding posts. Gold-plated solid-brass inputs. S/N 125 dB; damping factor 350; 17 1/4 x 4 1/4 x 19 1/4 in; 53 lb...$1,199

MX-2. As above, 150 W x 2 into 8 ohms or 230 x 2 into 2 ohms. 17 1/4 x 4 1/4 x 19 1/4 in; 42 lb...$899

**SUNFIRE**
Cinema Grand 1,000-W Amplifier
5 channels. Designed for impedance loads as low as 1 ohms. 200 x 3 into 8 ohms or 400 x 4 into 4 ohms. Crystal base with damping supports for vibration isolation. Balanced inputs. Auro-3D power-supply energy meter on front panel. 5-yr warranty. 19 3/4 x 15 1/4 x 15 in; 45 lb...$2,375

Sunfire Signature 700-W/ch Amplifier
2 channels. 600 W x 2 into 8 ohms. 1,200 x 2 into 4 ohms. 1,200 x 2 into 2 ohms, or 4,000 x 2 into 1 ohm. Designed to drive any load impedance. Power-supply energy meter on front panel. 5-yr warranty. 19 3/4 x 15 1/4 x 15 in; 44 lb...$2,995

Sunfire Signature 600-W/ch Amplifier
2 channels. 600 W x 2 into 8 ohms. 1,200 x 2 into 4 ohms. 1,200 x 2 into 2 ohms, or 4,000 x 2 into 1 ohm. Designed to drive any load impedance. Power-supply energy meter on front panel. 5-yr warranty. 19 3/4 x 15 1/4 x 15 in; 44 lb...$2,995

**MPower Series**
3 channels. 120 W x 3 into 8 ohms from 20 Hz-20 kHz with 0.01% THD. MOS Class AA circuitry. 3 channels. 120 W x 2 into 8 ohms from 20 Hz-20 kHz with 0.005% THD. 31/2 x 8 in; 14 lb

**RA100 Mk111 50-W/ch Amplifier**
Designed for one zone in multi-room system with SN1 controller. 50 W x 2 into 4 ohms from 20 Hz-20 kHz with 0.1% THD. 1-ohm stability. Outputs for 4 speaker pairs; variable line-level inputs; input for local audio source; signal-processor loop. Remote volume and balance controls. Wall or shelf mountable. FR 20 Hz-20 kHz -0.5 dB. 9 x 1/4 x 1/4 in; 5 lb...$1,195

**THRESHOLD**
The following are available in a pewter-gray finish for an additional $100.
T400 150-W/ch Amplifier
2 channels. 150 W x 2 into 8 ohms. 300 x 2 into 4 ohms, or 450 x 1 into 8 ohms. Class A operation; dual-mono design; discrete direct-coupled circuitry; 18 individually matched output devices per channel; no global feedback. Balanced inputs. 10-yr parts-and-labor warranty...$5,990

**GTP-600 A/V Preamplifier/Tuner**
Dolby Pro Logic. Cinema augmentation of DPL and other surround modes. 4-channel inputs: 4 composite/S-video inputs; 2 monitor outputs; subwoofer output; gold-plated RCA connectors. Variable surround-sound delay-as long as 1 1/2 sec—on display; playing remote control. FR 20 Hz-20 kHz ±0.5 dB; THD 0.005%; S/N 100 dB. 17 x 3/4 x 12 in; 14 lb...$1,100

**GTP-555H Preamplifier**
5-channel inputs; MM/MC phono input; direct-coupled and one-normal output. Class A; stereo preamp; separate headphone amp. Record-out selector. FR 5 Hz to 85 kHz ±0.5 dB. THD 0.008%; 15 lb...$500

**GTP-450 Preamplifier/Tuner**
5-channel inputs; signal-processor loop. Quarter-reference digital-tuner; motor-driven voltage control. 14 A/V inputs. 14 A/V outputs. FR 20 Hz-20 kHz ±0.5 dB; THD 0.005%; S/N 95 dB. 17 3/4 x 3/4 x 12 in; 14 lb...$500

**A/V/S/SC4 Zone Preamplifier**
5 AV inputs; 4 stereo zones digitally controlled from remote located control panels (CP8); source control from control panels; fully programmable; doorbell- and phone-activated mute; expandable to 24 rooms. FR 20 Hz-20 kHz ±0.5 dB...$2,500

**AMC**
AV81HT A/V Preamplifier/Tuner
Dolby Pro Logic and Ambience modes. 4-pin audio inputs; 4 sets A/V composite inputs; calibration mic input; 2 buffered audio tape outputs; 2 A/V buffered record outputs; buffered video output; headphone jack; subwoofer output. Class AB; subwoofer crossover 80 Hz; low-pass; high-pass; phono; and signal outputs. Center channel mode switch; built-in Dolby calibration system with microphone; 6 manual output controls for front, center, surround, and subwoofer; tone-control bypass switch; record-out selector; subwoofer high-pass output switch; remote control. FR 20 Hz-20 kHz ±0.5 dB; THD 0.01%; S/N 95 db; max output 12 V rms. Black 17 x 3 1/2 x 13 in; 15 lb...$750

AV81HT THX. TiX-certified version of the above. No ambience mode...$1,200

**CVT 1030a Tube Preamplifier**
5-line-level inputs. Balanced; 2 line-level outputs; tape output; headphone jack; Class A operation; regulated power supplies. Tape-monitor switch; power switch and indicator; phones/normall/direct switch. FR 20 Hz-20 kHz ±0.5 dB. THD 0.03%; S/N 79 dB; phase 96 dB true, max output 22 V rms. Black 17 x 5 x 13 in; 19 lb...$750

CVT 1030. As above. No balanced input...$600

**ANTHEM**
PRE II Tube Preamplifier
4 line-level inputs; 1 balanced; 2 line-level outputs; tape output; headphone jack; Class A operation; regulated power supplies. Tape-monitor switch; power switch and indicator; phones/normall/direct switch. FR 20 Hz-20 kHz ±0.5 dB. THD 0.03%; S/N 79 dB; phase 96 dB true, max output 22 V rms. Silver or black. Limited 5-year warranty; tubes 1 yr. 19 x 5 3/4 x 11 in; 20 lb...$995
**AMPLIFIERS**

**PRE-FET Tube Preamplifier**

Photosensitive tube inputs. Vacuum-tube phase correction. Frequency response 30 Hz to 20 kHz ±0.5 dB. THD 0.5%. S/N 86 dB. Max output: 1 V rms. Silver or black. 5-yr parts-and-labor warranty. 19 x 5½ x 11 in; 18 lb...

$695

**ARAGON**

*Model 28K Preamplifier*

6 inputs; 2 tape outputs; 2 tape outputs; gold-plated connectors. Handcrafted fully discrete Class A design: dual-monaural DC supply, direct-coupled output; single switch control in signal path; discrete-transistor regulation; matched signal-path transistors; inter-stage hybrid with silver wire. Volume, balance, and mute controls. Frequency response 20 Hz to 20 kHz; 50-dB gain; all-tube gain stage. Power to six speakers. Perfect operational stability. Silver or black. 5-yr parts- and- labor warranty. 19 x 5½ x 11 in; 20 lb...

$1,199

**AUDIO BY ALAN STINE**

**FET-Valve EC Tube Preamplifier**

Photosensitive tube inputs. 7 line-level inputs; 2 tape loops; signal-source loop; headphone jack. Handcrafted hybrid vacuum-tube/MOSFET design: voltage- and current-limited protection; regulated power supplies. S/N 86 dB MM. 19 x 5½ x 11 in; 18 lb...

$595

**RAYMOND MILLS**

*Super Pas 4i SL Tube Preamplifier*

Photosensitive tube inputs. 5 line-level inputs; 2 tape loops; headphone jack. Straight-line vacuum-tube voltage-gain circuits: solid-state current drivers; toroidal transformer, regulated power supplies. Balance control. Black anodized faceplate. 12 x 3½ x 9 in...

$709

**AUDIO DESIGN ASSOCIATES**

*Cinema Reference THX Dolby Digital/DTS Preamplifier*

Dolby Digital. DTS, THX Home Cinema. Dolby Pro Logic. Phantom. Phantom Plus. 5-Channel Quad. and Music modes. 8 audio inputs; 4 coaxial- and 3 optical digital inputs; 8 composite-video inputs; 4 S-video inputs. 2 component-video inputs; main component-video output; 8 audio outputs; 1 S-video and 4 composite-video outputs; switched AC outlet. Auto-sensing software. Programmable video-follow-audio switching. 1 CD preamp status display. Auto/manual-set front-panel illumination. Includes wireless bidirectional remote control. Black-anodized chassis with black-anodized, black chrome, brass, or chrome front panel. 19 x 5½ x 20 in; 25 lb...

$1,200

*Olympus 1 Tube Preamplifier*

3 matched vacuum tubes; 24k gold-plated hand-polished solid-brass component construction. Volume and balance controls.

$8,000

*Olympus II Preamplifier*

Passive input selector for above. Inputs for 4 sources: 1 tape output; 1 main output. 24k gold-plated hand-polished solid brass component construction...

$1,200

**AUDIO RESEARCH**

*Reference 1 Tube Preamplifier*

8 switchable balanced/unbalanced inputs; recording outputs; magnetic switching; no tape loop; 5-yr parts-and-labor warranty. 19 x 7 x 15½ in; 30 lb...

$8,495

*LS15 Tube Preamplifier*

2 balanced and 5 unbalanced inputs including tape monitor; 2 balanced and 5 unbalanced outputs including record-out. Four 6922 tubes. Full-function remote control. 19 x 5½ x 10½ in; 12 lb...

$2,995

**AudioSource PreAmp/Tuner Two**

Photosensitive tube inputs; 7 line-level inputs; 2 tape loops; signal-source loop; headphone jack. Handcrafted hybrid vacuum-tube/MOSFET design: voltage- and current-limited protection; regulated power supplies. S/N 86 dB MM. 19 x 5½ x 11 in; 20 lb...

$1,495

**BOULDER**

*Model 2010 Preamplifier*

Six balanced inputs (adapters convert to unbalanced inputs); 2 balanced outputs; 2 tape loop inputs; optical connections between digital and audio sections. Four chorus: left audio, right audio, digital, digital control, and power supply. 18 discrete gain stages. 100-lb attenuator in 0.1-dB steps; large LED readout; remote control...

$33,000

**LSAF Preamplifier**

Two balanced and 6 unbalanced inputs; balanced and unbalanced outputs. Hand-built gain stages. FR 20 Hz to 20 kHz ±0.05 dB. THD 0.005% at 20 kHz. 17 x 43½ x 15¼ in; 12 lb...

$3,995

**BRYSTON**

The following feature a 20-year warranty.

*BP-5 Preamplifier*

Photosensitive tube inputs; 3 line-level inputs; balanced output; tape and processor loops. 2-stage Phono section; no internal wiring with components-plugging directly into boards; volume control-laser-trimmed to 0.25-dB accuracy. THD 0.005%; S/N 80 dB. 95 dB line. 19 x 1½ x 4 in...

$750

**CARVER**

*CT-24 AV/A Preamplifier*

Dolby Pro Logic Surround with 5-mode adjustable delay: 3 audio inputs; 2 A/V inputs; composite-video input; subwoofer output. Decorrelation circuit widens rear soundstage. Remote control. FR 0 Hz to 20 kHz ±0.5 dB; S/N 74 dB. FM: 50 dB quieting sensitivity 40.7 dB. Stereo: S/N 75 dB stereo. 19 x 4½ x 13½ in; 12 lb...

$649

*CT-24 Preamplifier/Tuner*

7 audio inputs; 3 composite-video inputs; coaxial CATV FM input. 30 AM/FM presets: remote control. FR 0 Hz to 20 kHz ±0.5 dB; S/N 78 dB. FM: 50 dB quieting sensitivity 40.7 dB stereo; S/N 68 dB stereo. 19 x 4½ x 13½ in; 12 lb...

$449

**CARVER RESEARCH**

*Lightstar Direct Preamplifier*

3 balanced/unbalanced inputs/outputs. Computer-controlled stepped attenuator for volume and balance control. Remote control. FR 0 Hz to 20 kHz ±0.5 dB balanced. 19 x 4½ x 15½ in; 16 lb...

$2,195

**CELO**

*Exaro Anniversary Edition Preamplifier*

1 balanced Fischer and 4 unbalanced RCA inputs; 2 balanced Fischer and 2 unbalanced RCA outputs; 2 unbalanced RCA record outputs. Ex-
null
**DYNACO**
P-4 Tube Preamplifier

- 7 line-level inputs including 2 tape loops and signal-processor loop.
- Four 6DJ8 and two 12AX7 tubes.
- Tape-dubbing monitor controls.
- Remote control.
- THD 0.01%.

**FAT-6 Preamplifier/Tuner**

- 30 lb.
- Remote control with all functions.
- Three stereo standard outputs.
- 100 dB line.
- AM rej 63 dB; cap ratio 1.5 dB.
- $1,099

**ENLIGHTENED AUDIO DESIGNS**

- Master Orchestra Dolby Digital/DTS Preamp/Processor.
- Dolby Digital, DTS, stereo.
- Phono board.
- CDT circuitry; direct coupling from input to output.
- Gold-plated connectors.
- Class A circuitry.
- RS-232 control; auto setup.
- Digital circuit.
- Touch-screen universal remote.
- 30 lb.
- $3,995

**HARMAN KARDON**

- Signature Series 2 1/2 Dolby Digital Preamp/Tuner.
- Dolby Digital, Dolby Pro Logic.
- 2 DSP modes.
- 17 x 4 x 12 in.
- $2,499

**IMPACT PREAMPLIFIER**

- Signature Series 2 Dolby Digital Preamp/Tuner.
- Dolby Digital, Dolby Pro Logic.
- 2 DSP modes.
- 17 x 4 x 12 in.
- $2,499

**PAUL RAYMOND DESIGN GROUP**

- Coherence Preamp.
- 7 balanced inputs.
- 2 balanced record outputs.
- Separate DAC.
- Solid-aluminum chassis.
- Volume and input impedance.
- Numerical display.
- Remote control.
- $12,800

**JBL**

- SD-2 THX Dolby Digital Preamplifier.
- Dolby Digital and Dolby Pro Logic.
- 20-bit D/A conversion.
- THX-certified.
- 5 audio inputs.
- THX-certified.
- $2,500

**JEFF ROWLAND DESIGN GROUP**

- Synergy Preamp.
- 5 balanced inputs.
- 3 outputs.
- $4,800

**LEXICON**

- K/3 Digital A/V Preamp.
- Dolby Pro Logic and music.
- 7 line-level inputs.
- 6 audio inputs.
- 100 dB line.
- $2,995

**LUXMAN**

- C-08 Preamplifier.
- 6 line-level inputs.
- 3 outputs.
- Remote control.
- $1,395

**LYNQ**

- K/3 Preamp.
- 7 inputs.
- $2,995

**FEBRUARY 1998 STEREO REVIEW 81**

- XP-3000 Preamplifier.
- 4 line-level inputs.
- 8 outputs.
- $7,000

- AMPLIFIERS

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<tr>
<th>Product</th>
<th>Features</th>
<th>Price</th>
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<tbody>
<tr>
<td>Dynaco P-4</td>
<td>7 line-level inputs, tape loops, signal-processor loop, 6DJ8, 12AX7 tubes</td>
<td>$1,099</td>
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<tr>
<td>Dynaco FAT-6</td>
<td>30 lb, remote control, all functions</td>
<td>$1,099</td>
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<tr>
<td>Enlightened Audio Designs</td>
<td>Master Orchestra Dolby Digital/DTS Preamp/Processor</td>
<td>$3,995</td>
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<tr>
<td>Dynaco Signature</td>
<td>17 x 4 x 12 in, $2,499</td>
<td>$2,499</td>
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<tr>
<td>Paul Raymond Design Group</td>
<td>Coherence Preamp, 7 balanced inputs, 2 balanced record outputs</td>
<td>$12,800</td>
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<tr>
<td>JBL SD-2 THX</td>
<td>Dolby Digital, Dolby Pro Logic, 20-bit D/A conversion, THX-certified</td>
<td>$2,500</td>
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<tr>
<td>JBL Synergy</td>
<td>5 balanced inputs, 3 outputs, separate DAC</td>
<td>$4,800</td>
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<tr>
<td>Lexicon K/3 Digital A/V</td>
<td>Dolby Pro Logic, 7 line-level inputs, 6 audio inputs</td>
<td>$2,995</td>
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<tr>
<td>Luxman C-08</td>
<td>6 line-level inputs, 3 outputs, remote control</td>
<td>$1,395</td>
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<tr>
<td>Lynq K/3</td>
<td>7 inputs, remote control, 8 outputs</td>
<td>$2,995</td>
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**AC OUTLETS**

- THX-certified, 20-bit D/A converters, THX subwoofer crossover.
- DSP, 10-bit digital delay variable in 1 ms increments.
- $2,800

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**KMERGETIC**

- KSP-3 Digital A/V Preamp
- Dolby and 6 audio inputs.
- $2,995

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**LEGACY AUDIO**

- Legacy Preamp.
- 5 line-level inputs, 1 balanced input, 3 outputs.
- $1,595

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**LEXICON**

- DC-1 Digital A/V Preamp
- Dolby Pro Logic and music.
- 7 line-level inputs.
- $2,995

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**LINN**

- Kairn Preamp
- 7 inputs.
- $2,995

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**WAKONDA**

- Preamplifier
- MM, MC, and 6 line-level inputs.
- $1,495

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**LUXMAN**

- C-08 Preamplifier
- 6 line-level inputs, 3 outputs.
- $7,000

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**AMPHIERS**
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. Separate printed-circuit boards for analog, digital, and other sections; separate analog and digital power supplies; motor-driven volume control; buffer amplifiers for each video input. Multiroom capability; record-out selector; tone, balance, and loudness controls; remote control. FR 10 Hz-100 kHz ±0.2, ±0.8 dB line; THD 0.003%; S/N 91 dB MM, 76 dB MA, 106 dB line. Black or champagne finish. $995

MARantz
AV-600 THX Preamplifier/Tuner
Dolby Pro Logic and THX Home Cinema modes. Composite- and S-video inputs and outputs. THX-certified; THX crossover with 12- and 24-dB/oct slopes. Test-tone generator with low-frequency subwoofer tone; auto input balance; adjustable input level; 30 AM/FM presets; A/V source mixing; on-screen displays; alphanumeric fluorescent display; remote control. 3-yr parts-and-labor warranty. 16½ x 4 x 13¼ in; 20 lb. $1,100

AV-550 Dolby Digital Preamplifier/Tuner
Dolby Digital and Dolby Pro Logic modes. 2 AC-3 digital inputs; AC-3 RF input; composite and S-video inputs and outputs. Nighttime Dolby Digital volume processing mode: Lucasfilm ReEQ circuitry. 30 AM/FM tuner presets: auto preset memory, preset scan, and station-naming functions; dual-zone multirange capability with fixed- or variable-level preamp outputs; second zone: built-in RF demodulator for laserdisc players with AC-3 RF outputs; on-screen display. FR 20 Hz-20 kHz ±0.3 dB; THD 0.0008%; S/N 83 dB. 17 x 4 x 13 in; 19 lb. $2,060

NAD Model 118 preamplifier
4 analog inputs; 4 direct digital inputs; separate digital outputs for external D/A converter or digital dubbing. 18-bit A/D and 20-bit D/A converters; all effects processing in digital domain. Auto sampling-rate selection; volume, balance, polarity, mono/stereo, bass, midrange, and treble controls; digital compression and expansion modes; stereo soundstage width and spread controls. FR 20 Hz-20 kHz ±0.3 dB; THD 0.01%; S/N 98 dB. 17½ x 3¼ x 11 in; 18 lb. $1,599

ONKYO
Integra P-304 Preamplifier
8 inputs including MM/MC phono. All-discrete signal path, in-phase signal filters; FET power stage. Two-record-out selectors; direct tone controls; side panels. THD 0.005% line: S/N 81 dB MC, 92 dB MM. 18½ x 4 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 controls: video-dubbing capability. FR 15 kHz-2 kHz ±0.5 dB; THD 0.000% line: S/N 92 dB MM. 18 x 4½ x 12½ in; 9 lb. $399

PARASOUND
PSP-1506 THX Preamplifier/Processor
Dolby Pro Logic and THX Home Cinema modes. 4 A/V and 4 audio inputs: composite-
and S-video inputs. Relay switching; THX audio level; on-screen displays; mode control; remote control for Pre/D+1500 outboard Dolby Digital adaptation..................$1,500

P/PH-1100 Preamplifier
6 inputs; gold-plated RCA connectors; headphone jack. Class A circuitry; cmos input switch; 4 line-level inputs; phono input; gold-plated RCA connectors; head- phone jack. THD 0.008% at 1 kHz. 5-yr limited warranty. 17 x 6 x 14 in; 19 lb......................................$1,400

P/PP-850 Preamplifier
4 line-level inputs; phono input; gold-plated connectors; headphone jack. Cs input switching; direct-coupled and normal inputs; muting relay; remote control; defeatable tone controls. THD 0.01%..........................$795

P/PH-100 Phono Preamplifier
Stereo inputs for one MM or high-output MC phono cartridge; unbalanced outputs. Features Analog Devices op-amps and audiophile-grade capacitors..................$120

PERREAX
APV1 Professional Dolby Digital Preamplifier/Processor
Dolly Digital and Dolby Pro Logic modes; 5 analog, 3 digital, and 5 video inputs; AC-3 RF input. On-screen display; remote control. FR 20 Hz-20 kHz ±3 dB line. THD 0.002% at 1 kHz; S/N 90 dB; max output 15 V rms. Black finish..............$2,495

Classic. As above with chrome finish.........................$2,795

EDSP Dolby Digital Preamplifier/Processor
Also provides Dolby Pro Logic mode.................................$1,595

PIONEER
C-72 A/V Preamplifier
4 audio inputs; MM/MC phono input; video input; bass and treble controls. FR 20 Hz-20 kHz ±0.2 dB DM. 1 Hz-150 kHz ±3 dB line. THD 0.002% at 1 kHz; S/N 93 dB MM, 76 dB MC. 106 dB line. 18% x 6 1/2 x 16 1/2 in..........................$850

PROCEED
A/V Preamplifier
Dolly Digital and DTS modes. MPEG-2 compatible; analog and digital surround decoding; 24-bit/192-kHz processing. Upgradable software......................$4,495

PRE Preamplifier
2 balanced and 4 unbalanced inputs; balanced and unbalanced outputs. Independent buffered main and record signal paths. Surround-proces- sor mode; remote amp turn-on; programmable remote control..........................$1,995

SONOGRAPHE
SC-26 Preamplifier
6 line-level inputs. Discrete power-supply regulation. Level and balance controls in 0.5-dB steps; remote control. THD 0.1%; 17 x 2 1/4 x 11 1/2 in......................$750

TECHNICS
SL-C1000/1000 Preamplifier
5 line-level source inputs; MM/MC phono input; 30-hr Ni-Cd battery-driven power supply for noise reduction; auto battery charging 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

SONY
T-AE90ES Preamplifier
6 line-level inputs; MM and MC phono inputs; balanced-XLR inputs and outputs; 2 tape loops; headphone jack. Dual-mono design; MOSFET output stage; aluminum front panel; remote control. FR 20 Hz-20 kHz ±0.3 dB line. THD 0.003% at 1 kHz; S/N 95 dB MM, 85 dB MC. 105 dB line. 5-yr limited warranty. 17 x 3 3/8 x 17 in; 23 lb.................$2,000

T-AE2000ESD Digital A/V Preamplifier
Dolly Pro Logic in digital domain with auto input balance. 10 factory; 10 user sound-field presets. 5 audio inputs including phono; 7 A/V inputs; 3 S-video inputs; 1 coaxial and 2 optical digital inputs; 1 optical digital output; 10 adjustable sound-field parameters; 3-band digital parametric EQ; independent Eqs for front, center, and surround channels; digital dynamic-range control; Control-5 input for Sony multroom systems; record-out selector; programmable A/V remote control. THD 0.014% at 1 kHz. 5-yr limited warranty. 17 x 6 x 14 1/4 in; 19 1/2 lb.................$1,400

SDP-EP8ES Dolby Digital Preamplifier
Dolly Digital, Dolby Pro Logic, Dolby Cinema Sound, and 3-D Cinema Sound modes. 3 optical digital inputs; coaxial-digital input; AC-3 RF-digital input; optical digital output. 24-bit digital processing; motor-driven master volume control. 20-character display; digital balance, bass, and treble controls; auto-processing selection; speaker-size setup with box redirection. 3 pairs of gold-plated audio cables. 5-yr limited warranty. 17 x 3 1/4 x 14 in; 14 lb.................................$750

SOUNDRIST
Mosaic Extreme 1 Dolby Digital Preamplifier/Processor/Tuner
Dolly Digital, DTS, Dolby Pro Logic, MPEG, and Music modes; DSP; 8 audio inputs; 8 video inputs; 2 digital inputs. 20-bit D/A converter; compatible with composite-, component-, and S-video signals; FM tuner with 8 presets; 3 slots for options including Simultaneous Input that routes audio and video signals to 2 zones. Onboard programmable memory for system macros; on-screen display............................................$4,990

Mosaic Essential 1 Dolby Digital Preamplifier
Dolly Digital, DTS, Dolby Pro Logic, MPEG, and Music modes; 4 audio inputs; 4 video inputs. Compatible with composite-, component-, and S-video signals; 7 option slots. Onboard programmable memory for system macros; on-screen display..........................$3,690

SUNFIRE
Classic Vacuum Tube Preamplifier
5 inputs; two sets RCA outputs; XLR outputs. All tube design; no transistors. High- and low- trim signal-contour controls. Black anodized metal. 5-yr parts-and-labor warranty. 19 x 6 1/2 x 15 1/4 in; 49 lb.................................$1,495

Tube phone stage (for above)..........................$350

THRESHOLD
T2 Preamp
Improve 2 balanced and unbalanced sources; balanced-XLR output; unbalanced-XLR output. Fully balanced differential line stage; digitally manipulated microprocessor-based analog vol- tume attenuator; onboard power supply; 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 ±0.25 dB. THD 0.002%; S/N 118 dB..........................$5,750

T3 Preamp
5 balanced line-level inputs; 1 balanced input; gold-plated inputs and outputs. Onboard power supply; pure Class A discrete signal path with direct-coupling from input to output. Remote control with volume, source-select, and
ULTECH AUDIO

DTS-10 DTS Preamp/Processor
DTS decoding. AC 3 RF, ST-optical, coaxial, and Toslink-optical digital inputs; 5 RCA analog inputs, Motorola DSP, six 20-bit Burr-Brown PCM1702 D/A converters. Remote volume control.

$2,795

ULTECH AUDIO

DTS-20 DTS Preamp/Processor
DTS decoding. AC 3 RF, ST-optical, coaxial, and Toslink-optical digital inputs; 5 RCA analog inputs, Motorola DSP, six 20-bit Burr-Brown PCM1702 D/A converters. Remote volume control.

$3,190

YAMAHA

CX-1 Preamp
8 audio inputs; MM/MC phono input; gold-plated input; remote link for MX-1 or MX-2 amplifiers; headphone jack. Capacitive feedback-feeback circuitry; 4-gang volume control; source-direct mode; motor-driven input selector and volume control. Record-out selector; center-defeat tone controls; infrasonic filter; remote control.

T97 $1,199

YAMAHA

CX-2 A/V Preamp
8 audio and 3 video inputs; MM/PC phono input; S-video connectors; remote link for MX-1 or MX-2 amps. Motor-driven input selector and volume control; source-direct mode. Record-out selector; variable loudness control: center-defeat tone controls; switchable infrasonic filter; programmable remote control.

$799

INTEGRATED AMPS

ACCUPHASE

E-306 100W/ch Integrated Amplifier
2 channels. 100 W x 2 into 8 ohms from 20 Hz-20 kHz. 7 line-level inputs; 2 balanced inputs; MM/PC phono input; line-level outputs: pre-out/main-in loops; headphone jack. Current feedback-circuit topology to prevent phase shifts; parallel push-pull output stage; logic-controlled relays: structurally separated sections for power amplifier and preamplifier; infrasonic filter. Balance control; remote source switching and volume adjustment; power-level meters; remote control. THD 0.04%; S/N 102 dB line; 80 dB MM; 78 dB MC; damping factor: 120 into 8 ohms at 50 Hz. 18% x 5% x 16% in; 4 lb.

$4,625

E-210 80W/ch Integrated Amplifier
2 channels. 80 W x 2 into 8 ohms or 10 x 2 into 4 ohms. Balanced inputs; 4 line-level inputs; headphone jack. Current feedback circuit topology to prevent phase shifts; logic-controlled relays for optimum signal routing: infrasonic filter; remote control with source switching and volume adjustment. THD 0.04%; damping factor: 110 into 8 ohms at 50 Hz. 18% x 5% x 16% in; 40 lb.

$2,475

F-210A. As above with phono stage.

$2,670

ACURUS

DIA150 150W/ch Integrated Amplifier
2 channels. 150 W x 2 into 8 ohms from 20 Hz-20 kHz with 0.004% THD. Tape output. Direct input design with gain block from source to speaker outputs. Remote volume, balance, and switching. 17 x 5 x 14 in; 38 lb.

$1,499

DIA100 MkII 100W/ch Integrated Amplifier
2 channels. 100 W x 2 into 8 ohms with 0.09% THD or 150 W x 2 into 4 ohms, both

$950

AMPLIFIERS

from 20 Hz-20 kHz ±0.25 dB; 6 inputs; 2 tape outputs; gold-plated connectors. Laser-trimmed volume and balance controls; silver-to-silver contacts for cable and remote switchers; separate internal chassis for power control section. Balance and source-select controls; S/N 100 dB; damping factor 300. 17 x 5 x 14 in; 35 lb.

$1,099

AMC

CVT3080 30-20 Tube Integrated Amplifier
2 channels. 30 W x 2 into 8 ohms from 45 Hz-20 kHz with 1% THD. 1 phono, 1 tape, and 5 line-level inputs; 4- and 8-ohm speaker outputs; record output; 5-way binding post: headphone jack; 1 unswitched and 2 switched AC outlets.

Class A circuitry; 2 EL34 output tubes per channel; high-voltage MOSFETs per channel; fixed bias; toroidal transformer. Remote input and volume controls: tape monitor; tone-bypass switch; phones/normal/direct selector; S/N 80 dB; ch sep 50 dB. Black. 17 x 5 x 13 in; 34 lb.

$1,000

Model 3050a 45-W/ch Integrated Amplifier
2 channels. 45 W x 2 into 8 ohms from 20 Hz-20 kHz with 0.05% THD. 1 phono, 1 tape, and 3 line-level inputs: pre-out/main-in loop; record output; 5-way binding post; headphone jack; switched and unswiched AC outlets. Class AB design. Remote input and volume controls; tape monitor; tone-bypass switch; phones/normal/direct selector. S/N 80 dB; ch sep 65 dB. Black. 17 x 3 1/2 x 13 in; 16 lb.

$450

Model 3052a 30-W/ch Integrated Amplifier
2 channels. 30 W x 2 into 8 ohms from 20 Hz-20 kHz with 0.05% THD. 1 phono, 1 tape, and 3 line-level inputs: pre-out/main-in loop; record output; 5-way binding post; headphone jack; switched and unswiched AC outlets. Class AB design: high-current output devices with optimized power-supply designs and enhanced virtual image topology; toroidal transformer. Remote input and volume controls; tape monitor; tone-bypass switch; phones/normal/direct selector.

$250

Cor ARCAM

Alpha 9 70-W/ch Integrated Amplifier
2 channels. 70 W x 2 into 8 ohms. Remote control. Phono input optional.

$449

Alpha X. As above. 50 W x 2; MM input; remote control optional.

$449

Audio research

CASO 45-W/ch Tube Integrated Amplifier
2 channels. 45 W x 2 into 8 or 4 ohms. 6 single-ended inputs: subwoofer output; 4- and 8-ohm speaker outputs. Power, muting, record-out selector; monitor switch; remote control. 3-yr warranty.

$3,495

Audire

Adagio 60-W/ch Integrated Amplifier
2 channels. 60 W x 2 into 8 ohms from 20 Hz-20 kHz or 100 x 2 into 4 ohms. 6 line-level inputs; 2 tape loops; preamp-out/main-amp-in loops; gold-plated 5-way binding posts for 2 speaker pairs. One FET op-amp per channel in preamp stage; discrete-component power amp with MOSFET output stage. Balance control. Slew rate 45 V/µs; damping factor 250. 3-yr parts-and-labor warranty. 19 x 5 1/4 x 9 in;

$5,200

Bryston

B-60 60-W/ch Integrated Amplifier
2 channels. 60 W x 2 into 8 ohms and 100 x 2 at 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/main-in loops. Input buffer to reduce noise and distortion. Remote control. 20-yr warranty.

$1,795

As above without remote control.

$1,495

Classé

CAP-100 100 Wch Integrated Amplifier
2 channels. 100 W x 2 into 8 ohms. Balanced input: 4 single-ended inputs; tape input; power-amp input; tape output; preamp output; speaker output. Class AB design. Remote handset for volume and mute control. Phono board optional. S/N 110 dB. Black or silver faceplate. 5-yr warranty. 19 x 5 x 17 in; 34 lb.

$1,995

CAP-200 80 Wch Integrated Amplifier
2 channels. 80 W x 2 into 8 ohms or 140 x 2 into 4 ohms. XLR input; 4 RCA inputs. Class AB design. Full-function remote control with volume-level display. S/N 90 dB. 5-yr warranty. 19 x 4 1/2 x 14 1/4 in; 36 lb.

$1,395

Conrad-Johnson

CAX 50 45-W/ch Tube Integrated Amplifier
2 channels. 45 W x 2 into 4 or 8 ohms from 30 Hz-15 kHz with 1% THD. 6 line-level inputs: 1 preamp output. Class AB design. Champagne-gold front panel. 3-yr warranty. 40 lb.

$2,495

Creek

Model 5250 50-W/ch Integrated Amplifier
2 channels. 50 W x 2 into 8 ohms from 20 Hz-20 kHz with 0.03% THD. 2 tape loops; 1 preamp output. Class AB design. cascode differential input stage; FET differential voltage amp and MOSFET drivers. Separate listen and record selector switches; remote control. S/N 100 dB; slew rate 60 V/µs. Black. 16 1/2 x 2½ x 11 in; 10 lb.

$795

As above with MC phono board.

$95

As above with MM phono board.

$60

Creek Model 5250 integrated amplifier

Model 43MR 35-W/ch Integrated Amplifier
2 channels. 35 W x 2 into 8 ohms from 20 Hz-20 kHz with 0.03% THD. Class AB passive preamp. Remote volume/mute control. Black. 16½ x 2½ x 11 in; 10 lb.

$595

As above with MC phono board.

$90

As above with MM phono board.

$60

DENON

PMA-SI 50-W/ch Integrated Amplifier
2 channels. 50 W x 2 into 8 ohms or 200 x 2 into 2 ohms. Aluminum sand-cast frame; inverted Sigma balance circuit for balanced signal flow; line-MOS output transistors for high current.

$5,200
PA-M2000 80-W/ch Integrated Amplifier
2 channels. 80 W x 2 RMS. MM/MC phono input; gold-plated CD and phone inputs; bass and treble tone controls; remote; loudness switch; A/B speaker selector; loudness switch; remote output; 10 W RMS into 8 ohms; 0.07% THD or 130 x 2 RMS into 4 ohms, both from 20 Hz -20 kHz with 0.05% THD; all into 8 ohms. 5-yr parts-and-labor warranty. 17 1/2 x 5 1/4 x 17 1/2 in; 22 lb. $1,495

PA-M225R 50-W/ch Integrated Amplifier
2 channels. 50 W x 2 RMS. MM/MC phono input; gold-plated CD and phone inputs; bass and treble tone controls; remote; loudness switch; A/B speaker selector; loudness switch; remote output; 10 W RMS into 8 ohms; 0.07% THD or 130 x 2 RMS into 4 ohms, both from 20 Hz -20 kHz with 0.05% THD; all into 8 ohms. 5-yr parts-and-labor warranty. 17 1/2 x 5 1/4 x 17 1/2 in; 22 lb. $1,495

DGX DDA-1 100-W/ch Integrated Amplifier
2 channels. 100 W x 2 RMS. MM/MC phono input; gold-plated CD and phone inputs; bass and treble tone controls; remote; loudness switch; A/B speaker selector; loudness switch; remote output; 10 W RMS into 8 ohms; 0.07% THD or 130 x 2 RMS into 4 ohms, both from 20 Hz -20 kHz with 0.05% THD; all into 8 ohms. 5-yr parts-and-labor warranty. 17 1/2 x 5 1/4 x 17 1/2 in; 22 lb. $2,495
AMPLIFIERS

Model 310 20-W/ch Integrated Amplifier
2 channels. 20 W x 2 into 8 ohms from 20 Hz to 20 kHz with 0.05% THD. Front-panel mini jack for audio input and output. Discrete circuitry; Sensitive design. 17.5 x 2 1/2 x 9 3/4 in; 9 lb. $199

NAIM
NAIT-3R 30-W/ch Integrated Amplifier
2 channels. 30 W x 2 into 8 ohms; 5-line level inputs. Electronic switching. Remote control. MM/MMC phone input optional. 17 1/4 x 2 1/2 x 12 in. $1,500

NAD
As above, no remote control. $1,150

NAKAMICHI
IA-1z 400-W Dolby Digital Integrated Amplifier
5 channels. Dolby Digital, Dolby Pro Logic, 80 W x 5 + 9 analog inputs; 4 digital inputs. Harmonic Tone Alignment amplifier topology. Motorola DSP5609 chip. Learning remote control. S/N 95 dB; THD 0.02% at 1 kHz. Black. Brushed aluminum. 3-pin 3-way terminal. 6 1/2 x 15 1/2 in; 38 lb. $2,999

ONYKO
Integra A-9911 90-W/ch Integrated Amplifier
2 channels. 90 W x 2 into 8 ohms or 283 x 2 max into 2 ohms. Digital outputs: direct signal paths; shielded-black construction with 2-panel chassis inset, motor-driven volume control. Remote controls. TDM-MC. 300 x 300 x 86 mm. $880

A/V Integrated Amplifier
5 channels. Dolby Pro Logic and 8-channel modes. 5 x 3 (front, center) + 35 x 2 (surround) into 8 ohms or 180 x 2 max into 3 ohms. 6 video inputs including 5 S-video inputs; 10 audio inputs; 5 video outputs including 3 S-video outputs; 5 audio outputs; line-level subwoofer output. Dual power transformers; motor-driven volume control. 10 sound-field presets; adjustable digital delay; record-select button; mute switch; on-screen displays; programmable cursor key; fluorescent display. Onkyo R1-system remote-controllable; remote control. FR 20 Hz-20 kHz ±0.06 dB; THD 0.06%. S/N 105; damping factor 90. 17 x 8 3/4 x 16 1/2 in; 39 lb. $1,100

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: line-level subwoofer output. Onkyo R1-system compatibility; remote control. THD 0.06%; S/N 102 dB; damping factor 150 at 8 ohms. 18 x 4 3/4 x 13 in. $365

OPTIMUS BY RADIO SHACK
SA-155 1.8-W/ch Integrated Amplifier
2 channels. 1.8 W x 2.4 audio inputs; tape output; headphone jack. Compact design; switchable magnetic/ceramic phone preamp. Volume, tone, and balance rotary controls; LED power indicator; mono/sereo switch. Black. 9 3/4 x 2 1/2 x 2 1/2 in. $60

PERREAUX
Model 2001 Professional 200-W/ch Integrated Amplifier
2 channels. 200 W x 2 into 8 ohms from 20 Hz to 20 kHz. 0.02% THD. 6-line level input; 2 tape outputs. Remote control. Black. 38 lb. $2,995

As above but with specially polished aluminum, silver chrome, black chrome, or 24-k gold-plated front panel. $2,895

QUAD
Quad 77 84-W/ch Integrated Amplifier
2 channels. 84 W x 2. 3-line-level inputs; unlimited number of Quad 77 Series component inputs via QuadLink 77 control bus. High-current design. Operable via Quad Remote System; console intelligent remote. Remote control optional. FR 10 Hz-20 kHz ±0.3 dB. 2 1/2 x 13 x 12 in. $1,299

RA 971 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 97 dB; damping factor 400. 17 3/4 x 4 3/4 x 13 in. $800

RA 9710 25-W/ch Amplifier
2 channels. 25 W x 2 into 8 ohms. 5 inputs including 2 tape loops; headphone jack. $499

SANSUI
AV-7100 275-W A/V Integrated Amplifier
5 channels. Dolby Pro Logic, Theater, and Hall modes. 75 W x 3 (front, center) + 24 x 2 (surround), 4 audio inputs; 3 video inputs. Black. 17 x 5 3/4 x 13 in; 25 lb. $699

AUX-7100 86-W/ch Integrated Amplifier
2 channels. 80 W x 2 into 8 ohms from 20 Hz-20 kHz with 0.08% THD. 1 switched outlet; gold-plated headphone jacks; tone controls; motor-driven volume; and speaker; remote control. Black. 17 x 5 3/4 x 13 in; 24 lb. $499

SASANUI
AUX-510R 70-W/ch Integrated Amplifier
2 channels. 70 W x 2 into 8 ohms. 5 channels. Dolby Digital, DTS, Dolby Pro Logic II, Theater, and Hall modes. FR 2 Hz-20 kHz ±4 dB. S/N 98 dB; damping factor 90. 17 x 6 1/4 x 7 1/2 in; 47 lb. $1,200

TEAC
A-AX10R 100-W/ch Integrated Amplifier
2 channels. 100 W x 2 into 8 ohms with 0.04% THD or 161 x 2 into 4 ohms with 0.06% THD. FR 2 Hz-20 kHz ±4 dB. S/N 93 dB; damping factor 90. 17 x 6 1/4 x 7 1/2 in; 28 lb. $1,700

YAMAHA
DSP-1 620-W Dolby Digital/DTS Integrated Amplifier
7 channels. Dolby Digital, DTS, Dolby Pro Logic II. 21 Cinema DSP settings including Tri-Field, Hi-Fi, and Center modes. 110 W x 5 with 0.015% THD (front and surround) + 35 x 2 with 0.05% THD (front effects), all into 6 ohms from 20 Hz to 20 kHz. Motor-driven master volume control. 10 line-level inputs; AC 3 RF input; center-channel input; 5 optical inputs; 3 coaxial audio inputs; 6 composite- and 6 S-video inputs; split subwoofer output; line-level output terminals for center channel, pre-main coupler; optical output; 5 audio outputs; 3 composite- and 3 S-video outputs; rear- and front-effects outputs. A/V record-select button; on-screen display; learning remote control with master volume control/input selector and LED indicators. S/N 90 dB; damping factor 15. 17 x 7 3/4 x 18 1/4 in; 55 lb. $2,799

AX-592 100-W/ch Integrated Amplifier
2 channels. 100 W x 2 into 8 ohms from 20 Hz-20 kHz with 0.015% THD. 6 audio inputs; 2 tape outputs; pre-out/main-in loop; 2 switched AC outlets. Input/output direct symmetrical design; balanced differential input-output; low-impedance drive capability; discrete power ample; CD direct switch; record-out selector: pure direct switch; phono MM/MC switch; loudness control; Yamaha system remote control. S/N 92 dB; power stage. 360 x 2 -max into 4 ohms from 20 Hz-20 kHz; dynamic headroom 1.4 dB. Black. 17 3/4 x 6 1/2 x 23 lb. $499
## SURROUND-SOUND PROCESSORS

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<td>MERIDIAN Model 861</td>
<td>Dolby Digital/DTS Processor</td>
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### Features
- **ACURUS ACT 3**: Dolby Digital, DTS, Dolby Pro Logic, MPEG, AES/EBU, 24-bit/96kHz D/A converter, 7-channel processing, center and surround delay time.
- **BANG & OLUFSEN AV7000**: Dolby Pro Logic, Matrix, and Hall modes; selectable center-channel mode.
- **ARCAM Xeta One**: Dolby Pro Logic, 4 composite-video and 2 S-video inputs and outputs, 8 audio inputs, MM phono input.
- **CINEPRO DTC-1**: Dolby Digital, DTS, Dolby Pro Logic, and Hall Modes.
- **DENON A/V-2000**: Dolby Digital, Analog inputs, 2 digital outputs.
- **DYNACO QD-2/Series II-1**: QRS-210, Theater Surround, and monaural modes.
- **HARMAN KARDON ADP-303**: Dolby Digital Processor.
- **JBL SDP-2 THX**: Dolby Digital, Pro Logic, 15 user-programmable Music and Cinema surround modes.
- **KINERGETICS KSF-2/1**: THX Processor.
- **LEGACY AUDIO**: Digital Theater Dolby Digital Processor.
- **LINN AVS163**: Dolby Digital and Dolby Pro Logic modes.
- **MARANTZ DP-870**: Dolby Digital Processor.
- **McINTOSH MAC-3**: Dolby Digital Processor.
- **MERIDIAN Model 861**: Dolby Digital/DTS Processor.

### Specifications
- **ACURUS ACT 3**: 6 channels, Dolby Digital, DTS, Dolby Pro Logic, MPEG, AES/EBU.
- **BANG & OLUFSEN AV7000**: Dolby Pro Logic, Matrix, and Hall modes.
- **ARCAM Xeta One**: Dolby Pro Logic, Stereo, and Concert Hall Modes.
- **CINEPRO DTC-1**: Dolby Digital, DTS, Dolby Pro Logic, and Hall Modes.
- **DENON A/V-2000**: Dolby Digital, Analog inputs, 2 digital outputs.
- **DYNACO QD-2/Series II-1**: QRS-210, Theater Surround, and monaural modes.
- **HARMAN KARDON ADP-303**: Dolby Digital Processor.
- **JBL SDP-2 THX**: Dolby Digital, Pro Logic, 15 user-programmable Music and Cinema surround modes.
- **KINERGETICS KSF-2/1**: THX Processor.
- **LEGACY AUDIO**: Digital Theater Dolby Digital Processor.
- **LINN AVS163**: Dolby Digital and Dolby Pro Logic modes.
- **MARANTZ DP-870**: Dolby Digital Processor.
- **McINTOSH MAC-3**: Dolby Digital Processor.
- **MERIDIAN Model 861**: Dolby Digital/DTS Processor.

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SONY

SDP-E800 Dolby Digital Processor

Dolby Digital, Dolby Pro Logic, and 19 other DSP modes. 1 pair analog audio inputs; 4 digital audio inputs; 4 composite video inputs; coaxial and optical digital outputs; 2 analog outputs; 2 spare outputs (left, right, center, surround, and subwoofer). 17 x 4 1/2 x 6 1/4 in; 19 lb. $499

YAMAHA

DDP-2 Dolby Digital Processor

Dolby Digital, Dolby Pro Logic Enhanced, and Digital Movie Theater surround modes. 2 coaxial and 1 optical digital input; 6 analog outputs. Yamaha LSI chip set decoder. 3 dynamic-range setting controls; fluorescent front-panel display; menu controls on front panel. 17 x 3 1/2 x 10 1/4 in; 9 lb. $499

DSP-E492 Surround Processor/Amplifier

Dolby Pro Logic, Dolby Pro Logic Enhanced; Hall, Concert Video, Disco, Rock Concert, and Movie Movie surround modes. 3 audio and 3 AV inputs; 6 line-level inputs; line-level output; subwoofer and dual-center-channel outputs. 3 built-in amps. High/low impedance selector; test-tone generator; DSP program access via front panel; remote control. 17 x 5 1/2 x 15 in; 19 lb. $399

SPATIALIZER

HTMS-2510 Surround Processor

Designed to produce enhanced imaging effects from conventional stereo signals with only one pair of speakers using crosstalk cancellation. 3 selectable processing levels plus bass boost; by-pass switch; remote control. 17 x 4 x 15 1/2 in; 4 lb. $995

TECHNIKS

SH-AC300 Dolby Digital Processor

Dolby Digital, Dolby Pro Logic, and stereo processing modes. 3 optical/coaxial digital inputs. For use with a Dolby Digital-ready receiver or amplifier...$300

VIRTUAL LISTENING SYSTEMS

Aurii PT1000 Headphone Surround Processor Bar

900-MHz transmitter/receiver pair converts 4-channel Dolby Pro Logic output into standard headphones. 2 inputs (left, right); 4 Dolby Pro Logic outputs (left, right, center, surround); 2 headphone outputs on receiver box. 20 lb. $499

ULTECH AUDIO

Theater Center Dolby Digital Processor

RF, ST, and Toslink digital inputs: 5 RCA inputs. Zoran ZR38500 Dolby Digital processor chip; six 20-bit Burr-Brown PCM1702 D/A converters with HDCD decoder. Remote volume control...$3,995

Surround Master. As above plus DTS processors; Motorola instead of Zoran DD chip...$4,995

PARASOUND

PD/D-416 Dolby Digital Processor

Dolby Digital decoding, 1 optical and 2 coaxial digital inputs; RF input; DB-25 and line-level outputs. Zoran 38500 IC with 20-bit Burr-Brown PCM-63-J D/A converter; Lucasfilm ReEQ circuitry; dialogue normalization. Dynamic range control; bass-counter control; adjustable center/surround-channel signal delay; remote control...$995

PIONEER

Elite SP-99D Dolby Digital Processor

Dolby Digital, Dolby Pro Logic. Theater 1, Theater 2, and Hall modes; DSB, Coadial and optical digital inputs; RF input for Dolby Digital 2: front, center, 2: surround, and 2 subwoofer outputs. Features 6-channel 18-bit D/A converter. Speaker-setting function; adjustable center/surround-channel delay; bass boost; crossover control; master volume control; system remote control...$1,000

PROCEED

PDSD THX Dolby Digital Processor

Dolby Digital, DTS, THX Home Cinema, and MPEG-2-compatible modes. Provides digital surround decoding for PAV A/V preamplifiers. Software upgradeable...$4,695

ROTEL

RSP-195 THX Processor

Dolby Digital and THX Home Cinema modes. 2 audio inputs; 5 A/V inputs with composite-video or S-video inputs, front, center, surround, and subwoofer outputs via separate set of RCA jacks or DB-25 multipin connector; audio output with independent volume and input switching for multiroom applications. Analog Devices SSM2125A Dolby Pro Logic decoder IC; delay and surround-channel THX correlation performed in digital domain. Master volume control; input switching control; on-screen video display; bass and treble controls; surround-channel switching for full bandwidth output; remote control...$1,300

RDA 975 Dolby Digital Processor

6 channels. Dolby Digital decoding. 3 digital inputs; 6 outputs, including subwoofer, and DB-25 port. Compatible with Rotel RTC 970 A/V preamplifier. 17 x 5 1/2 x 11 3/4 in...$800

RDA 985 DTS Processor

Decodes Dolby Digital and laser disc encoded in the 5.1-channel DTS format; DB-25 input; coaxial and optical digital inputs; 2 DB-25 and 6 RCA outputs. 17 x 2 1/2 x 10 1/4 in; 10 lb. $500

OKY

ED-901 Dolby Digital Processor

Decoder compatible with Onkyo TX-SV910THX and TX-SV828THX receivers. DB-25 multipin output connector, 2 A/V inputs (S-VHS capable); optical and coaxial digital inputs; RF input. 20 bit D/A converter. THD: <0.01%; Crosstalk 90 dB. Space/center channel level adjustable (0 or 10 dB). 18 x 3 1/2 x 12 1/2 in; 14 lb. $250

MSB TECHNOLOGY

DDP-2X Dolby Digital/DTS Processor

Dolby Digital and DTS decoding. Toslink and coaxial digital inputs; 6 analog inputs; 6 analog outputs; 3 digital outputs: 2-4-, 5-, or 6-channel configurations; built-in 2-channel D/A converter, Master volume control with 6-level trim for center, surround, and subwoofer. 17 x 3 1/2 x 5 in; 6 lb. $2,195

NUREALITY

Vivid 3D Theater Surround Processor

Uses patented Sound Retrieval System (SR) circuit to deliver three-dimensional surround sounds from two speakers. Space and center ambiance levels; bypass mode; volume control; LED display; remote control. S/N 98 dB. 16 1/2 x 2 1/4 x 9 3/4 in; 19 lb. $250

PARASOUND

PD/D-104 Dolby Digital Processor

Dolby Digital decoding. 1 optical and 2 coaxial digital inputs; RF input; DB-25 and line-level outputs. $500

Model 595. As above except with Dolby Digital, Dolby Pro Logic, THX Home Cinema, Hall, and Matrix modes. Includes communications cable...$3,805

Model 541 Surround Processor

6 channels. Dolby Pro Logic, Cinema, Stereo, Music, and Trifield modes. 6 analog inputs: 3 composite-video inputs; composite-video tape loop; 8 analog inputs; composite-video output; trigger-control output for switching amplifiers and screens; 3 function-selector outputs for use with SCART control. On-screen display; 12-character alphanumeric display; source, tape copy, preset, mute, display, volume, and on/off controls. Meridian system remote control. 12 1/4 x 3 1/2 x 13 1/2 in...$1,995

TECHNIKS

SH-AC300 Dolby Digital Processor

Dolby Digital, Dolby Pro Logic, and stereo processing modes. 3 optical/coaxial digital inputs. For use with a Dolby Digital-ready receiver or amplifier...$300

THETA DIGITAL

Casablanca Dolby Digital Processor

Multipurpose, open architecture component with Onkyo DSP-5602 digital signal processors. Designed to produce enhanced imaging effects from conventional stereo signals with only one pair of speakers using crosstalk cancellation. 3

BIHONIC.

13 other DSP modes. 12 Analog, digital, or other inputs in any combination: 2 to 8 analog or digital outputs in any paired combination or up to 12 video outputs; analog and digital tape loops. 2-room capability; bass-protection for digital-surround modes. 20-bit converter; front L/R channel Re-EQ, Variable analog-input sensitivity; LFE level control; on-screen displays; Meridian system remote control. Includes system setup software...$9,950
**SPEAKERS**

**ACOUSTIC RESEARCH**

*The Leading Edge*

**Powered Home Theater System**

- 6-speaker system featuring 5 Edge satellites and 1-in subwoofer, all powered by 450-W amp sections, subwoofer. Dolby Digital decoder, 2 digital inputs, 2 analog inputs. On-screen TV display, infrared remote control. 22 x 30 x 22 in; 65 lb.$1,999

**The Cutting Edge**

**Powered Home Theater System**

- 6-speaker system featuring 5 Edge satellites and 1-in subwoofer, all powered by 200-W amp section in subwoofer. Dolby Pro Logic decoder, 3 analog inputs, On-screen TV display, infrared remote control. 19 1/2 x 25 x 17 3/4 in; 47 lb.$999

**The Edge 2-Way Speaker**

- Ported design with 4 1/4-in woofer and 3/4-in dome tweeter. Magnetic shielding. Power handling 150 W; FR 80 Hz-20 kHz ±3 dB; 96 dB; 8 ohms. Black knit grille; black or white finish. 10 x 7 x 7 in; 14 lb.....$279/pr

**The Edge Sequel 2-Way Speaker**

- Ported design with 4 1/2-in woofer and 1-in tweeter. Magnetic shielding. Includes wall-mount bracket. Power handling 150 W rms; crossover 4.2 kHz; FR 120 Hz-20 kHz ±3 dB; 99 dB; 8 ohms. Black knit grille; black, maple, or cherry finish. 44 x 11 x 19 in; 14 lb.....$1,199/pr

**High-Output Series**

**Model 312 HO 3-Way Speaker**

- Design with 12-in woofer, 2 3/4-in cone midranges, and 1-in dome tweeter. Magnetic shielding. Power handling 250 W; crossover 180 Hz and 2.5 kHz; FR 30 Hz-20 kHz ±2 dB; 97 dB; 8 ohms. Black knit grille; black or white. 5-yr limited warranty. 5 1/2 x 7 3/4 x 4 3/8 in; 8 lb.$149/pr

**Model 310 HO**

- As above but with 10-in woofer. FR 35 Hz-20 kHz ±3 dB; 89 dB; 8 ohms. Solid oak accent. Black or white finish. 10 1/2 x 7 3/4 x 4 in; 10 lb$499

**Music/Video Series**

**MV15s 3-Way Dipolar Speaker**

- Acoustic suspension design with 5 1/4-in woofer, 2 midranges, and 2 tweeters. Biwirable inputs. Dipole/hpole selector switch. Power handling 100 W; FR 68 Hz-20 kHz ±3 dB; 89 dB; 4 ohms. Black or white.....$1,100/pr

**MV20u/4 3-Way Speaker**

- Two 7 1/4-in woofer, two 1 1/2-in dome midranges, and 1-in dome tweeter. Power handling 175 W; FR 52 Hz-20 kHz ±3 dB; 89 dB; 4 ohms.....$990

**MV10c Center-Channel Speaker**

- Two 6 1/4-in woofers and two 1 1/2-in dome tweeters. Nonlooming tweeter array for controlled dispersion, tiltable base. Power handling 100 W; FR 52 Hz-20 kHz ±3 dB; 88 dB; 4 ohms.....$600

**ADVENT**

**QRT12 Subwoofer/Satellite System**

- 3-piece system featuring powered subwoofer with 8-in woofer in bandpass enclosure; 2 magnetically shielded rear satellites, each with 4-in midrange and 3/4-in silver-dome tweeter. Line-level inputs and outputs. Remote control. Power handling 125 W rms; crossover point variable from 45-150 Hz; FR 42 Hz-21 kHz; 88 dB; 8 ohms. Oak accents. 8% x 5 3/4 x 4 in....$499

**Jade 2-Way Speaker**

- Bass-reflex design with 8 1/2-in poly woofer and 1-in dome tweeter. Power handling 125 W; FR 43 Hz-21 kHz ±3 dB; 89 dB; 8 ohms. Solid oak accent with textured black vinyl finish. 9 3/4 x 9 4/16 in; 28 lb.....$449/pr

**AV570 2-Way Powered Computer Speaker 5-in woofer and 1 1/2-in polycarbonate tweeter, amp rated at 35 W. Magnetic shielding. Separate volume, bass and treble control; auto on/off power. AC power or DC battery; mounting kit optional. Black or gray. 10 3/4 x 7 1/4 x 8 1/4 in, 11 lb....$399/pr

**Ruby 2-Way Bookshelf Speaker**

- Bass-reflex design with 6 1/2-in poly-cone woofer and 1-in dome tweeter. Power handling 75 W; FR 53 Hz-21 kHz ±3 dB; 89 dB; 8 ohms. Magnetic shielding. Pull-out back panel. Black or walnut finish. 9 x 15 x 8 1/4 in; 12 lb.....$249/pr

**Audio Cinema 2-Way Center Speaker**

- Two 5-in woofers, tweeter. Power handling 125 W; FR 60 Hz-20 kHz ±3 dB; 87 ohms. Black ash vinyl over dense fiberboard. 18 x 6 x 6 1/2 in; 10 lb.....$199

**ALLISON ACOUSTICS**

**NL-5400P Powered Subwoofer**

- Acoustic suspension design with 12-in driver. 300-W amp; crossover 20 Hz-20 kHz; 98 dB; 8 ohms. Black textured vinyl finish. 9 x 15 x 8 1/4 in; 12 lb.....$249/pr

**NL-5100 2-Way Speaker**

- 6 1/2-in poly-cone woofer and 1-in dome tweeter. Bass module 5 3/8 x 10 1/2 x 7 1/4 in. Satellite 3 1/2 x 4 x 6 1/4 in.$399

**L400e 2-Way Speaker**

- 6 1/2-in poly-cone woofer and 1-in dome tweeter. Bass module 5 3/8 x 10 1/2 x 7 1/4 in. Satellite 3 1/2 x 4 x 6 1/4 in.$399

**Jade 2-Way Speaker**

- Bass-reflex design with 6 1/2-in poly-cone woofer and 1-in dome tweeter. Power handling 150 W; FR 45 Hz-20 kHz ±3 dB; 89 dB; 8 ohms. Black wood finish. 15 1/4 x 4 x 6 1/4 in; 10 lb.....$399

**Atlantic Technology System 450THX**

**ALTEC LANSING**

**Powered Computer Speaker Systems**

**ACS800 Subwoofer/Satellite System**

- 3-piece system featuring 40-W subwoofer with 6 1/2-in driver; two magnetically shielded satellites, each with forward-facing 3-in driver and 1-in dome tweeter, outward-facing 5-in surround driver, and an inward-angled 1 1/2 x 2 1/2-in center driver. Dolby Pro Logic decoder and 22.5-W amp built into right satellite. FR 45 Hz-20 kHz ±3 dB; 89 dB. Subwoofer 6 1/2 x 12 1/4 x 10 in. Satellite 15 1/4 x 4 x 6 1/4 in....$399

**AC8500.1 Subwoofer/Satellite System**

- 3-piece system featuring powered subwoofer with two 4-in drivers, two clamshell satellites, each with 4-in woofer and 1 1/2-in dome tweeter, 18-W satellite amp. Dynamic EQ: 24-dB/oct crossover; magnetic shielding on satellites. Headphone jack. Bass, treble, balance, volume, and A/B mixing controls. Crossover point 120 Hz; FR 35 Hz-20 kHz ±3 dB.$229

**AC8505 Subwoofer/Satellite System**

- 3-piece system featuring 40-W powered subwoofer with 6 1/2-in driver, two satellite cabinets, each with 3-in drivers and 1 1/2-in dome tweeter. Dolby Multimedia Surround decoder and 12-W satellite amp; built into right satellite, includes WaveCube software for steering of game sounds. FR 32 Hz-20 kHz ±3 dB.$199

**AC853 Subwoofer/Satellite System**

- 3-piece system featuring powered subwoofer with two 4-in drivers and 2 satellites, each with 3-in driver; 15-W bass amp and 12-W satellite amp; both with 0.8% THD. Magnetic shielding for satellites. Line-level inputs for 2 sources; headphone jack. 2-source mixing; volume, bass, and treble control. FR 35 Hz-18 kHz ±3 dB; 85 dB. Bass module 5 3/4 x 10 1/2 x 7 1/4 in. Satellite 3 3/4 x 4 x 6 1/4 in....$159

**FEBRUARY 1998 STEREO REVIEW**
APGEE ACOUSTICS
Stage 2-Way Ribbon Speaker
Trapezoidal woofers ribbon, midrange/tweeter ribbon. Power handling 200 W; crossover point 800 Hz; FR 30 Hz-20 kHz; 5 in 3 ohms. Black sand, light oak, or mahogany facia. 37 x 25 x 2 in; 120 lb..........................$3,500/pr

Auriga-2 2-Way In-Wall Speaker
6-1/2-in cone woofer and 24-in dipole midrange/tweeter ribbon. Power handling 200 W; crossover point 1 kHz; FR 40 Hz-20 kHz; imp 6 ohms. Paintable grille. Mounting area 12 1/2 x 48 in.................................$1,800/pr

As above, on-wall version..........................$2,000/pr

Drugo Powered Subwoofer
Four 6-1/2-in drivers; 200-W amp. High-pass and low-pass filters. Balanced and single-ended connections. Damping and gain controls. FR 28-80 Hz; 21 x 23 x 9 1/2 in; 26 lb..............................$1,800

Perseus-6 2-Way Ribbon Speaker
Two 6-1/2-in woofers and 4-in monopole midrange/tweeter ribbon. Magnet shielding. Power handling 200 W; FR 45 Hz-25 kHz; imp 8 ohms. Textured black ash finish. 9 x 24 x 11 1/2 in; 44 lb.................................$1,000/pr

Cassiopeia-6. As above but single woofer. 9 1/2 x 16 x 11 1/2 in; 26 lb..............................$1,000

ATLANTIC TECHNOLOGY
System 450THX THX Speaker System
6-speaker system featuring two 3-way satellite speakers and a 3-way center speaker, each with two 6-1/2-in woofers, two 3/4-in midranges, and 1-in tweeter in D’Appolito array; two 2-way twin polar surround speakers: 300-W powered subwoofer with 15-in driver. Line- and speaker-level inputs; line-level output. Compensation control for center speaker. Gloss black .........$5,040

System 350 THX Series
Model 352PM-THX Powered Subwoofer
12-in driver; 200-W amp. Variable 24 dB/oct low-pass filter; optical anti-chipping and DC-offset protection circuitry; magnetic shielding; THX-certified. Line-level input; 2 line-level outputs; gold-plated RCA connectors; gold-plated binding posts. Auto turn-on/off; phase-reversal switch .............................................$1,699/pr

Model 351LR-THX 3-Way Speaker
Two 5/4-in woofers, two 3-in midranges, and 1-in fabric-dome tweeter in subenclosure. 24-dB/oct crossover. Gold-plated binding posts. Wall-mountable. White.................................$1,049/pr

As above, black finish .................................$999/pr

System 250 1 Series
Model 262 Powered Subwoofer
Vented design with 12-in driver; 150-W amp. Sealed MDF cabinet; variable low-pass filter; anti-chipping circuit. Gold-plated binding posts and RCA connectors. FR 20-150 Hz; 60 Hz-3kHz; imp 8 ohms. Real-wood finishes. Auto turn-on/off; phase switch. FR 35-180 Hz ±3dB. 19 1/4 x 14 1/4 x 13 3/4 in; 41 lb.........................$649

Model 254.1 SR 2-Way Surround Speaker
Acoustic-suspension design with two 4-in woofers and two 6-1/2-in dome tweeters. Tweeter/tweeter pair phase-inverted on angled baffle for spatial enhancement; MDF cabinet. Power handling 100 W max; crossover 2.5 kHz; sens 90 dB; imp 8 ohms. Black ash, black oak, lacquered cherry, or unfinished cherry. 5-yr warranty. 22 x 22 x 18 in..............................................$1,895

B&W
Matrix 801 Series 3.3-Way Speaker
Vented design with 12-in woofer, 5-in Kevlar midrange, and 1-in metal-dome tweeter; 4th-order Butterworth filters; electronic bass-align- ment filter. Power handling 300 W; crossover points 300 Hz and 3 kHz; FR 32 Hz-20 kHz ±3 dB; sens 87 dB; imp 8 ohms. Other finishes optional. Black finish. 6-yr warranty. 22 x 22 x 18 in..........................$1,800

Matrix 802 Series 3.3-Way Speaker
Vented design with two 8-in woofers, 5-in Kevlar midrange, and 1-in metal-dome tweeter; 4th-order Butterworth filters; electronic bass-align-ment filter. Power handling 250 W; crossover points 400 Hz and 3 kHz; FR 42 Hz-20 kHz ±3 dB; sens 90 db; imp 8 ohms. Walnut or black ash finish. 11 1/4 x 4 x 14 1/4 in; 70 lb......$4,000/pr

CDM-7 3-Way Speaker
Vented design with 6-1/2-in Cohesive woofer, 6 1/2-in Kevlar midranges, and 1-in alloy tweeter. Bi-wireable/biamplifiable. Free-field tweeter. Includes floor spikes. Power handling 30-150 W; crossover 150 Hz and 3 kHz; FR 40 Hz-20 kHz ±3 dB; sens 89 dB; imp 8 ohms. Other finishes optional. Black ash, red ash, or cherry. 5-yr warranty. 8 3/8 x 37 1/2 x 11 1/4 in; 41 lb ..........$1,800/pr

Matrix 805 2-Way Bookshelf Speaker
Vented design with 6 1/2-in Kevlar woofer and 1-in magnetic-fluid-cooled metal-dome tweeter. Bass-align-ment filter. Power handling 120 W; FR 52 Hz-20 kHz ±3 dB; sens 87 dB; imp 8 ohms. Black ash, red ash, walnut veneer, 10 1/2 x 16 1/2 x 8 3/4 in; 19 lb.................$1,600/pr

ASW-3000 Powered Subwoofer
Vented design with 15-in down-firing driver; rated 300 W. Magnetic shielding. Line- and speaker-level inputs and outputs. Level and phase controls. Floor spikes. Crossover variable from...
With Cerwin-Vega loudspeakers you can play music, you can play movies, heck, you can play God.

For over 40 years, we've built low bass, high power-handling, huge sound, have-a-blast loudspeakers.

You'll hear Cerwin-Vega speakers in concert houses, movie houses, and houses just like yours. In fact, we'd be happy to let you hear them right now. For the name of your nearest dealer, call 805-584-9332.

Cerwin-Vega sound. Think of it as engineering, you can dance to.
PM2-SPR Home Theater System
6-piece system featuring 50-W subwoofer with 8-in driver; 5 satellite speakers, each with 3½-in woofer and dome tweeter. Magnetic shielding; integral wall mounts. Satellite power handling 100 W; crossover point variable 50-150 Hz; FR 35 Hz-20 kHz; imp 8 ohms. Black or white finishes available. Sub: 12 x 16 x 16½ in. Sat: 6 x 9 x 6. Center 14½ x 5½ x 5½ in...$799

Micropoint MPS-2 Home Theater System
6-piece system featuring 50-W subwoofer with 8-in driver; 5 satellite speakers, each with 3½-in woofer and dome tweeter. Magnetic shielding; integral wall mounts. Satellite power handling 100 W; crossover point variable 50-150 Hz; FR 35 Hz-20 kHz; imp 8 ohms. Black or white finishes available. Sub: 12 x 16 x 16½ in. Sat: 6 x 9 x 6. Center 14½ x 5½ x 5½ in...$799

Micropoint MPS-1 Home Theater System
6-piece system featuring subwoofer with 8-in driver; 5 satellite speakers, each with 3½-in woofer and dome tweeter. Magnetic shielding; integral wall mounts. Satellite power handling 100 W; FR 45 Hz-20 kHz; sens 90 dB; imp 8 ohms. Black. Sub: 10 x 13½ x 18 in. Sat: 4½ x 7 x 4½ in...$499

Muro M-8 2-Way In-Wall Speaker
8-in woofer, 1-in soft-dome tweeter. Power handling 100 W max; FR 40 Hz-22 kHz; sens 90 dB; imp 8 ohms. Black. 10 x 13½ x 18 in. Satellite: 6 x 12 x 3½ in...$249/pr

Muro M-6 2-Way In-Wall Speaker
6-in woofer, 1-in soft-dome tweeter. Power handling 80 W max; FR 50 Hz-22 kHz; sens 90 dB; imp 8 ohms. 8½ x 6 x 12 in. 2 lb...$199/pr

Acoustimass 6 Home Theater System
6-speaker system featuring subwoofer with three 5½-in drivers; five satellites, each with two 2½-in drivers in attached rotating cubes. Adaptive energy summing for front and surround channel bass; Direct/Reflecting design; system protection circuitry. Magnetic satellite shielding. Power handling 200 W front, 100 W rear; imp 4-8 ohms. Black or white finish. Subwoofer: 12 x 7½ x 21 in. Satellite: 3½ x 6 x 4½ in; 2 lb...$1,299

Acoustimass 10 Home Theater System
6-speaker system featuring subwoofer with three 5½-in drivers; five satellites, each with two 2½-in drivers in attached rotating cubes. Adaptive energy summing for front and surround channel bass; Direct/Reflecting design; system protection circuitry. Magnetic satellite shielding. Power handling 200 W front, 100 W rear; imp 4-8 ohms. Black or white finish. Subwoofer: 12 x 7½ x 21 in. Satellite: 3½ x 6 x 4½ in; 2 lb...$1,299

Lifestyle 300 Home Theater System
6-speaker system featuring Acoustimass bass module with two 5½-in drivers and system power amp; five satellites, each with two 2½-in drivers in attached rotating cubes: music center with 6-disc CD changer. AM/FM tuner, and two-zone preamp. Video input and surround sound decoder; active electronic equalization: auto tone adjustment; magnetic shielding; patented signal processing to enhance bass response. Includes RF remote. Power handling 200 W; imp 4-8 ohms. Black or white finish. Subwoofer: 14 x 7½ x 19 in. Satellite: 3½ x 6 x 4½ in; 2 lb...$799

Lifestyle 600 Home Theater System
6-speaker system featuring subwoofer with two 5½-in drivers; five satellites, each with two 2½-in drivers in attached rotating cubes. Bass module with 5½-in driver; 3-way crossover; outboard active EQ. Direct/Reflecting design: 2-driver front speaker, 3 drivers on each of 2 angled rear baffles; injection-molded enclosure. Bass and treble controls. Power handling 500 W; imp 4-8 ohms. Black or white finish. Satellite: 3 x 6 x 4½ in; 1 lb...$800

BOSTON ACOUSTICS
Boston Soundbar Cinema System
Integrated system with TV-top module housing three front speakers, 5-channel amp, Dolby Pro Logic decoder, and control panel. Includes separate bass module, wall-mountable surround speakers, and universal remote. Satellite: 17 x 4½ x 1½ in. Bass module: 6½ x 9½ x 14½ in. Surround speaker: 4½ x 7½ x 5½ in...$800

Model 901 Classic Series VI Speaker System
Two-speakers, each with nine 5¼-in drivers; outboard active EQ. Direct/Reflecting design: 1 front-facing driver, 3 drivers on each of 2 angled rear baffles; injection-molded enclosure. Bass and treble controls. Power handling 500 W; imp 4-8 ohms. Black or white finish. Satellite: 3 x 6 x 4½ in; 1 lb...$1,499

VCS-30 Home Theater System
3-piece system featuring VCS-10 center speaker and two surround speakers, each with 5¼-in full-range driver. Proprietary system to improve dialogue coverage; magnetic shielding; protection circuitry. Includes mounting brackets and hardware. Power handling 100 W center, 80 W surround; imp 4-8 ohms. Black finish. 5-yr limited warranty. Center: 21½ x 6 x 3½ in; 6 lb. Surround: 11 x 5½ x 6½-in; 3 lb...$399

VCS-10 Home Theater System
Center speaker only. Ported design with four 5¼-in drivers...$229

Model 301 Series IV
2-Way Bookshelf Speaker
8-in woofer, 3-in tweeter, and 2-in tweeter. Direct/Reflecting design; flared port; multiple frequency crossover. 130 W; imp 4-8 ohms. Black or rosewood finish. 17 x 16½ x 10¼ in; 12 lb...$369/pr

MediaMate Powered Computer Speaker
2½-in driver. Thermoplastic alloy enclosure. Dual-source input: headphone jack. Magnetic shielding: source-mixing capability; volume control. Includes fastener strips for mounting to computer monitor. Gray. 7½ x 3½ x 8½ in; 4 lb...$219/pr

Acoustimass Systems
Acoustimass 5 Subwoofer/Satellite System
3-speaker system featuring subwoofer with two 5¼-in drivers; 2 satellites, each with two 2½-in drivers in attached rotating cubes. Direct/Reflecting design. Magnetic satellite shielding. Mounting accessories optional. Power handling 200 W/Ch. Black or white finish. Subwoofer: 14 x 7½ x 19 in. Satellite: 3½ x 6 x 4½ in; 2 lb...$1,499
CH7 2-Way Bookshelf Speaker
Vented, braced design with 6½-inch polypropylene woofer and ¾-inch tweeter. Point-source driver configuration; magnetic shielding. Wall-mountable. Power handling 100 W; FR 52 Hz-20 kHz ±3 dB; sens 88 dB; imp 8 ohms. Black ash vinyl finish. 12⅞ x 7 x 9⅝ in; 11 lb... $260/pr

MicroMedia Powered
Subwoofer/Satellite System
3-speaker system featuring subwoofer with 5½-inch woofer in bandpass enclosure, two satellites, each with 2½-inch wide-range drivers. Master volume control mounts under satellite. Includes pedestal stands. FR 50 Hz-20 kHz ±3 dB. Black or gray finish. Subwoofer: 7 x 9⅛ x 10 in. Satellite: 3⅞ x 3⅞ x 3⅞ in... $220

Lynnfield VR Series
VR790 3-Way Speaker/Powered Subwoofer
Powered subwoofer section with 10-inch woofer, 12-inch passive radiator, and 100-W amp; 2-way passive section with 2½-inch midranges and 1-inch aluminum tweeter. Braced cabinet; point-source driver configuration; magnetic shielding. Power handling 200 W; FR 25 Hz-20 kHz ±3 dB; sens 91 dB; imp 8 ohms. Black cloth with gloss black cap. 48½ x 6¾ x 15 in... $600 VR960 As above, subwoofer with 15-inch driver and 8-inch woofer with 8-in driver and 75-W amp. FR 29 Hz-20 kHz ±3 dB; sens 90 dB; 42⅞ x 6½ x 14½... $500

VR10 3-Way Center Channel Speaker
5½-inch woofer, 5½-inch passive radiator, 3½-inch midrange, and 1-inch aluminum tweeter. Point-source driver configuration; magnetic shielding. Power handling 150 W; FR 65 Hz-20 kHz ±3 dB; sens 90 dB; imp 8 ohms. Black ash vinyl finish. 6⅞ x 17 x 6⅝ in; 15 lb... $300

Micro Reference Series
Micro990 Home Theater Speaker System
4-speaker system featuring powered subwoofer with 8-inch woofer and 75-W amp; 2 satellites, each with 3½-inch midranges and 1-inch aluminum-dome tweeter; center speaker with two 3½-inch midranges and 1-inch aluminum-dome tweeter. Die-cast aluminum satellite and center cabinets; magnetic shielding. Includes satellite stand/wall-mount brackets. FR 35 Hz-20 kHz ±3 dB. Black or white. Subwoofer: 14½ x 14½ x 15½. Satellite: 6⅛ x 4⅛ x 5½ in. Center: 4½ x 4½ x 5½ in... $1,600 Micro990 As above, no center speaker... $800

V8S Micro Surround Speaker
3½-inch full-range driver and 2½-inch tweeter. Includes wall bracket. Power handling 100 W; FR 120 Hz-20 kHz ±3 dB; sens 85 dB; imp 8 ohms. Black or white. 6⅞ x 4⅛ x 5½ in... $200/pr

Designer Series
Model 363PT 2-Way Ceiling Speaker
5½-inch woofer and ¾-inch pivoting tweeter. Paintable grille. Power handling 75 W. FR 62 Hz-20 kHz ±3 dB. Includes mounting hardware. Mounting diameter 6¾ in. Mounting depth 3⅞ in... $400/pr

Model 361 2-Way In-Wall Speaker
6½-inch woofer and 1-inch tweeter. Point-source driver configuration; moisture-resistant design; paintable grille. Includes retrofit mounting bracket. Power handling 100 W; FR 58 Hz-20 kHz ±3 dB; sens 89 dB; imp 8 ohms. Black or white. 7⅞ x 2⅞ x 1⅞ in... $400/pr

BOZAK
HT95-ET30 3-Way Speaker
Two 6½-inch woofers and 1-inch cloth-dome tweeter. Biampable. Crossover point 2.5 kHz. FR 40 Hz-19 kHz ±2 dB; sens 90 dB; imp 6 ohms. Black ash finish. 7-yr warranty. 8½ x 41 x 14 in... $999/pr

HT95-PSW12 Powered Subwoofer
12-inch front-firing woofer; amp rated at 150 W rms. Crossover point varies: 40-180 kHz. FR 22-180 Hz +1, -2 dB; imp 8 ohms. Black finish. 7-yr warranty. 17⅛ x 16 x 19 in... $999

HT95-CC3 2-Way Center-Channel Speaker
Two 6-inch woofers and 1-inch dome tweeter. Magnetic shielding. Crossover 2.4 kHz; FR 50 Hz-20 kHz ±2 dB; sens 92 dB; imp 5 ohms. Black finish. 7-yr warranty. 23 x 8 x 11 in... $699

HT95-RC2A 2-Way Surround Speaker
4-inch front-firing woofer, 4-inch side-firing woofer, and 3-inch top-firing tweeter. Crossover 4 kHz. FR 70 Hz-12 kHz ±2 dB; sens 90 dB; imp 16 ohms. Black finish. 7-yr warranty. 6 x 9½ x 6 in... $499/pr

CAMBER
Model 4.5/m/m4 2-Way Speaker
Bass-reflex design with 2½-inch woofers and ¼-inch dome tweeter. Biampable. Power handling 200 W max; sens 92 dB; imp 8 ohms. 9 x 37 x 12 in; 44 lb... $1,149/pr

Model 3.5/m/m4 2-Way Speaker
Bass-reflex design with 8½-inch woofer and ¾-inch dome tweeter. Biampable. Power handling 175 W max; sens 91 dB; imp 8 ohms. 11 x 25 x 12 in; 35 lb... $949/pr

Model 3.0/m/m4 2-Way Speaker
Bass-reflex design with 8½-inch woofer and ¾-inch titanium-dome tweeter. Biampable. Power handling 150 W max; sens 91 dB; imp 8 ohms. 11 x 20 x 12; 29 lb... $799/pr

CAMBRIDGE SOUNDWORKS
MovieWorks 5.1 Home Theater System
6-speaker system featuring 150 W powered subwoofer with 12-inch long-throw woofer, left and right main speakers, center-channel speaker, left and right surrounds. Magnetic shielding. Surrounds switchable between dipole and bi-pole modes. 7-yr warranty on main, center, and surround speakers. 2 yrs on subwoofer. FR 20 Hz-150 kHz. Black or cherry. 120-W amp. 21 x 11½ x 8½ in... $349

Model Twelve Transportable Subwoofer/Satellite System
3-speaker system with powered subwoofer, 2 satellite speakers in suitcase with space for portable CD or cassette player. Includes 12-VDC cigarette-lighter adaptor. Power handling 350 W; FR 18-180 Hz. Black or cherry. 10 x 4½ x 12¼... $1,200

CANTON
The following have 12-dBoctave crossovers and impedances of 4-ohms.

Digital 2 3-Way Speaker
Bass-reflex design with two 9-inch woofers, 7-inch midrange, and 1-inch aluminum-magnesium-dome tweeter. Outboard DSP controller to customize response for room acoustics via PC. Power handling 350 W; FR 18-150 kHz. Black or cherry. 10 x 4½ x 12¼... $1,200

Ergo DC 3-Way Speaker
Bass-reflex design with 7-inch woofer, 7-inch midrange, and 1-inch tweeter. Power handling 150 W max. crossover points 300 Hz and 3.5 kHz. FR 25-150 kHz. Sens 88 dB. Light cherry, oak, walnut, black, or white finish. 8½ x 3½ x 11 in; 38 lb... $1,995/pr

Karat AS 4 Powered Subwoofer
Bass-reflex design with two 9-inch woofers, Nominal power 100 W. Magnetic shielding. Bass-level, crossover, and phase controls. FR 20-150 Hz. Black, white, or cherry. 5-yr speaker warranty. 2-yr amp. 9½ x 23½ x 16½ in... $1,495

Ergo DC 2 2-Way Bookshelf Speaker
Bass-reflex design with 9-inch woofer and 1-inch aluminum-magnesium-dome tweeter. Power handling 130 W; FR 27 Hz-30 kHz. Black, white, or cherry. 5-yr warranty. 10⅛ x 17 x 10½ in... $1,195/pr

Ergo RS 2 2-Way Bipolar Surround Speaker
Dipolar design with two 4-inch woofers and two 1-
As you begin your search for the ideal home theater audio system, ask yourself what's important:

It has long been assumed that bigger equipment means better sound. Not anymore. Bose® Lifestyle® systems allow you to enjoy better sound with less clutter, less equipment and less complication. Unlike conventional "components," every part of a Lifestyle® system is engineered to work together as a whole. For performance, each element is acoustically matched. For simplicity, many controls are automatic, which means you can do just about anything by pressing only one button. And everything is smaller. * A single, 2¾" high music center replaces an entire rack of electronics and includes a built-in CD player and AM/FM tuner. * Tiny Jewel Cube® speakers are about the size of a computer mouse. And hidden away out of view is the Acoustimass® module for purer, more natural bass. Your favorite music, movies and sports programs will come to life in a way you simply cannot imagine. * Home Theater Technology summed it up by saying, "Everything is included and carefully thought out... The performance is awesome." * Please call for your complimentary guide to our Lifestyle® music and home theater systems, and for Bose dealers near you. Then compare the size of Bose sound to the sound of the biggest equipment you can find.
Is it the size of the equipment?

Or is it the size of the sound?

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CIRCLE NO. 4 ON READER SERVICE CARD
SPEAKERS

Ergo CM 51 3-Way Speaker
Bass-reflex design with two 7-in woofers, 4-in midrange, and 1-in aluminum-manganese-dome tweeter. Magnetic shielding. Power handling 150 W; FR 26-30 kHz. Black, white, or cherry finish. 8 x 7 1/4 x 4 3/4 in. $895/pr.

Fonitissimo 2-Subwoofer/Satellite System
3-speaker system featuring subwoofer with two 8-in drivers; 2 satellites, each housing 4-in midrange with coaxially mounted 1-in tweeter. Power handling 180 W max; crossover points 120 Hz and 2.2 kHz; FR 22 Hz-30 kHz; sens 87 dB. Black or white. Sub: 9 x 12 x 15 3/4 in; 3 lb. $795/pr.

CELESTION

Kingston 2-Way Speaker
6 1/2-in Cobex woofer and 1 1/4-in aluminum-dome tweeter. High-density acoustically inert 6 1/2-in Cobex woofer and 1 -in tweeter. Power handling 120 W max; crossover points 500 Hz and 5 kHz. Bilrudol or piano-black finish. 14 x 26 1/2 x 12 in; $800/pr.

Dynes Audio drivers. Crossover points 500 Hz and 5 kHz. $8,000/pr.

Woolnut or mahogany finish. $7,000/pr.

Model 5.3 2-Way THX Surround Speaker
Dipolar design with two 5-in woofers and two 1-in soft-dome tweeters. THX-certified: selectable point source or diffused radiation when used with Fosgate Audionics Model Three. Harman Kardon AVP1, or Citation THX surround controller. FR 125 Hz-18 kHz; sens 90 dB; imp 4 or 8 ohms. Black lacquer or eggshell finish. 12 x 4 1/2 in; $900/pr.

Cerwin Vega E-315
All models carry a 5-year limited warranty.
AL-1000 3-Way Speaker
Bass-reflex design with 15-in woofer, 8-in midrange, and 1-in supronyl soft-dome tweeter. Fuse protection. Power handling 1,000 W; crossover points 400 Hz and 3.5 kHz; FR 28 Hz-20 kHz; engine 93 dB; imp 4 ohms. $1,099/pr.

AL-750 3-Way Speaker
Bass-reflex design with 12-in woofer, 6 1/2-in midrange, and 1-in supronyl soft-dome tweeter. Fuse protection. Power handling 750 W; crossover points 400 Hz and 3.5 kHz; FR 28 Hz-20 kHz; engine 93 dB; imp 4 ohms. 36 x 17 1/2 x 12 1/4 in; $900/pr.

HT-15 Powered Subwoofer
Bass-reflex design with down-firing 15-in driver; 200-W amp. Low-pass filter with 18 dB/oct slope. Crossover point variable from 30-150 Hz; FR 30-150 Hz 20 kHz 18 kHz; sens 98 dB; FR 72 lb; $300/pr.

Impact 40 3-Way Speaker
10-in woofer, 5-in midrange, and 1-in tweeter. 1/4-in MDF cabinet; magnetic shielding. Spiked feet. Power handling 225 W max; sens 91 dB; imp 4 ohms. Black ash finish. 12 x 12 x 7 in; $599/pr.

Impact 25 2-Way Speaker
8-in woofer and 1-in tweeter. 1/4-in MDF cabinet; magnetic shielding. Spiked feet. Power handling 150 W max; sens 90 dB; imp 8 ohms. Black ash finish. 10 x 12 3/4 x 11 1/2 in. $550/pr.

CELLO

Legend 3-Way Speaker
Acoustic-suspension design with 12-in woofer, 3-in dome midrange, and 1-in dome tweeter. Power handling 140 W max; crossover 2.2 kHz; FR 45 Hz-30 kHz. Black, white, or cherry finish. 8 x 7 1/4 x 4 3/4 in. $895/pr.

Dyneaudio drivers. Crossover points 500 Hz and 5 kHz. $8,000/pr.

Burlwood or piano-black finish. 14 x 26 1/2 x 12 in; $8,000/pr.

Woolnut or mahogany finish. $7,000/pr.

Model 7.2 2-Way THX Speaker
Two 6 1/2-in woofers and 2-in soft-dome tweeters. THX-certified: diffraction-control sys-
ten. FR 80-23 kHz 2.5 dB; sens 91 dB; imp 4 ohms. Black lacquer oak finish. 22 x 10 x 11 in; $1,350/pr.

Dahliquist

DQ-86.3es 3-Way THX Speaker

DQ-200bush Powered Subwoofer
Two 10-in carbon-fiber drivers, amp rated at 150 W rms. Isobaric driver configuration. Line- and speaker-level inputs; high-pass satellite outputs. Phase switch; auto on/off; A/V boost; adjustable crossover. FR 30 Hz-150 kHz. $700/pr.

PDQ-637 2-Way Speaker
Two 6 1/2-in woofers and 1-in ferrofluid-cooled silk tweeter in D'Appolito layout. Dispersion control; MDF construction. Power handling 140 W rms; FR 30 Hz-20 kHz; sens 90 dB; imp 6 ohms. $700/pr.

DQ-6.2cs 2-Way Bookshelf Speaker
6 1/2-in woofer and 1-in silk tweeter. Phase-array alignment; Neoplate dispersion lens. Power handling 70 W rms; FR 40-20 kHz; sens 88 dB; imp 6 ohms. $450/pr.

DQ-66.2etr 2-Way Center-Channel Speaker
6 1/2-in woofers and 1-in silk tweeter. Neoplate dispersion lens. Power handling 140 W rms; FR 55-20 kHz; sens 89 dB; imp 8 ohms. $310/pr.

DCM

TimeWindow SurroundScape 2
3-Way Powered Speaker
Two vented 6 1/2-in woofers, two 6 1/2-in midbass drivers with coaxially mounted 3 1/4-in hard-dome tweeters, and two ambient-field 4-in tweeters; woofer amp rated at 100 W, 4-ohm; 5-ohm woofer amp rated at 200 W, 8-ohm. 7-sided enclosure; magnetic shielding. Midbass control. Sens 92 dB; imp 6 ohms. Gloss-black base and top plate, black wraparound grille. 16 x 43 x 12 1/4 in; $1,099/pr.

TimeWindow SurroundScape. Nonpowered ported version of above without subwoofer section. 15 x 40 x 12 in; $600/pr.

AK Series

The following speakers are finished in black vinyl woodgrain.

KX-12 Series Two 3-Way Speaker
Modified transmissive-line design with 12-in woofer, 6-in midrange, and 3/4-in horn-loaded tweeter. Power handling 250 W; FR 26-20 kHz; sens 99 dB; imp 8 ohms. 16 x 33 1/2 x 11 1/4 in; $3,050/pr.

KX-10 Series Two. As above, 10-in woofer. Power handling 175 W; FR 30 Hz-20 kHz; sens 97 dB; imp 12 1/2 x 11 1/4 x 11 1/4 in; $2,490/pr.

KX-7 Series Two. As above, 6-in dual-voice coil woofer and 1 1/4-in tweeter. Self-resetting protection circuitry. Power handling 125 W; FR 45 Hz-20 kHz; sens 95 dB; imp 8 ohms. 10 x 19 1/16 x 11 1/4 in; $1,199/pr.
**SPEAKERS**

**KX-Sub 1 Powered Subwoofer**
Modified basspass design with 10-in. driver; 100-W amp. Magnetic shielding. FR 30-120 Hz. 14 1/2 x 17 x 14 1/4 in; 37 lb. Textured black finish $299

**KX-Center Series Two Center Speaker**
Acoustic-suspension design with two 6-in. woofers and one 1-in. dome tweeter. Power handling 100 W. FR 50 Hz-20 kHz; sens 97 dB; imp 8 ohms. 22 x 8 1/2 x 7 1/4 in; 15 lb.

**DEFINITIVE TECHNOLOGY**
**BP2000 Bipolar 3-Way Speaker/Powered Subwoofer**
Combines powered subwoofer section housing 15-in. side-firing driver and 300-W amp. with subwoofer section housing front and rear driver components, each comprised of two 6 1/2-in. woofers and 1-in. aluminum-dome tweeter. Power handling 500 W rms. Linkwitz-Riley crossover; three-chokeformer cabinet made of 1-1/2-, and 2-in.-thick Medite bonded to foam damping pads; mirror-image pair design. Speaker-level inputs; line- and speaker-level subwoofer inputs. FR 15-30 kHz. Piano-black lacquer or cherry end caps. 9 x 50 x 17 in; 120 lb.

**BP2002**
Smaller version of the BP2000. Subwoofer 9-in. driver and 125-W amp front and rear driver components each with 5 1/2-in. midrange and tweeter. LFE/subwoofer input with level control. FR 18 Hz-30 kHz. 7 1/4 x 43 x 14 3/4 in; 55 lb.

**BP2004**
As BP2002 except 10-in. sub. FR 19 Hz-30 kHz. 7 1/4 x 40 x 13 in; 55 lb.

**ProCinema 100.6 Home Theater System**
6-piece system featuring four ProMonitor 100 satellite speakers, each with 5 1/2-in. woofer and 1-in. aluminum-dome tweeter, ProSub 100 powered subwoofer with 10-in. woofer and 125-W amp. and ProCenter 100 center speaker with two 4 1/2-in. midbass drivers and 1-in. aluminum-dome tweeter.

**ProCinema 100.4**
As above with DDA-1 amp/processor.

**DIAMOND AUDIO TECHNOLOGY**
**HPM-4100 Powered Computer Speaker System**
4-piece system featuring 2 satellite speakers, each with 4 1/2-in. driver and 1/2-in. aluminum-composite dome tweeter; subwoofer with dual-voice-coil 8-in. driver and amp rated to deliver 25 W x 2 to satellites and 50 W to sub; preamp module. Magnetic shielding. MDF wood enclosure. 2 gold-plated RCA inputs; 1/4-in. mic input; 1/4-in. line-level output; gold-plated push-pull terminal speaker jacks. Auto power on/off; volume, bass, treble, and balance controls; input select, mute, loudness, and 3-dimensional stereo switches. Crossover points 120 Hz and 4 kHz; FR subwoofer 29-150 Hz, front and surround 125 Hz-20 kHz, center 100 Hz-20 kHz; sensit 87 dB; imp 6 ohms. Gloss black finish. 9 x 19 x 12 in; 23 lb.

**ES-1X5L**
As above, 15-in. driver. Amp rated at 250 W. FR 17-100 Hz.

**ES-12XL**
As above, 12-in. driver. Amp rated at 150 W. FR 18-100 Hz.

**DENNENEN**
**Screns 3-Way Electrostatic Speaker**
8-in. down-firing slot-loaded woofer. 6 1/2-in. midrange, and 4 electrostatic elements. Designed for minimal edge refractions and reflections. Nonmagnetic midrange phase plug. FR 30 Hz-35 kHz. 12 x 54 x 4 in. $3,500/pr Ample I. As above, 5-in. woofer. FR 70 Hz-35 kHz. 7 x 22 x 10 in. $1,500/pr

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**Take 5/ES-1 Home Theater Speaker System**
6-piece system featuring powered subwoofer with 8-in. driver and 100-W amp. satellite speakers each with 3 1/2-in. carbon-graphite woofer and 3 1/4-in. tweeter mounted. Subwoofer: self-clipping circuitry; line- and speaker-level inputs. EQ; adjustable low-pass filter. Satellite power handling 100 W max; FR subwoofer 29-100 Hz, front and surround 125 Hz-20 kHz, center 100 Hz-20 kHz; sens 88 dB; imp 8 ohms. Black or high-gloss black/white finish. 4 in. Center; 11 x 4 x 5 1/2 in. Subwoofer: 10 x 16 x 11 in. $1,499. As above without subwoofer $500

**FX2 2-Way Surround Speaker**
Acoustic-suspension design with two 5 1/2-in. woofers and two 2 1/4-in. tweeters in dipole configuration. Power handling 100 W; FR 120 Hz-15 kHz; sens 86 dB; imp 6 ohms. Black or white finish. 10 x 10 x 16 in; 14 lb. $400

**Veritas Series**
**Veritas v2.8 3-Way Speaker**
Vented design with two aluminum/polyplyurethane woofers and 1 1/2-in. dome tweeter. FR 35 Hz-20 kHz; sens 85 dB; imp 4 ohms. Gloss black finish. 12 x 50 x 18 in; 100 lb. $6,000/pr

**Veritas v.8**
As above with two 6 1/2-in. woofers. Power handling 300 W max. FR 32 Hz-33 kHz; sens 87 dB; imp 6 ohms. Gloss-black finish. 12 x 45 x 18 in; 80 lb. $4,000/pr

**Veritas v.1.2 2-Way Speaker**
Acoustic-suspension design with 6 1/2-in. polypropylene woofer with butyl surround and 1-in. metal-dome tweeter. Designed for near-field operation. Gold-plated biwirable/bipolar terminals. Power handling 150 W max. FR 25 Hz-20 kHz; sens 86 dB; imp 8 ohms. Gloss black. 9 x 46 x 16 in; 98 lb. $2,500/pr

**Audissey Series**
**Audissey APS-52 3-Way Bipolar Speaker**
Vented 7-driver, 3-way design includes side-firing powered subwoofer with two 8-in. woofers, two front-mounted and one rear-mounted 5 1/2-in. carbon/mica-poly midbass drivers with molded surrounds, and two 1-in. aluminum-dome cloth-suspension tweeters. Subwoofer amp rated at 150 W. Line. and speaker-level inputs; biwirable/bipolar inputs. Variable room/bass control. Power handling 300 W. FR 18 Hz-25 kHz ±3 dB; sens 93 dB; imp 6 ohms. High-gloss black. 9 x 46 x 16 in; 98 lb. $2,500/pr

**Audissey A-5.2**
As above, passive sub. FR 25 Hz-25 kHz 9 x 46 x 13 in; 72 lb. $1,600/pr

**Audissey A-3.2**
As above without subwoofer. Power handling 225 W. FR 30 Hz-25 kHz ±3 dB; sens 91 dB; imp 6 ohms. 8 x 41 x 13 in; 55 lb. $1,200/pr

**Audissey A-2.2**
As above with only two 5 1/2-in. drivers. Mounted front and back. Power handling 175 W. FR 35 Hz-25 kHz ±3 dB; sensitivity 90 dB; imp 6 ohms. 8 x 36 x 11 in; 46 lb. $900/pr

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**BPX 2-Way Bipolar Speaker**
Bipolar design with two 5 1/2-in. woofers and one 1-in. aluminum-dome tweeter in D'Appolito configuration on front and rear baffles. Includes wall brackets. Power handling 350 W; FR 35 Hz-30 kHz. Gloss black endcaps. 17 1/2 x 10 x 6 1/2 in. $450

**ES-18XL**
As above, 18-in. driver. Amp rated at 1500 W. FR 18-100 Hz. $800

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**Energy Series**
**ES-18XL**
Powered Subwoofer
18-in. driver; amplifier rated at 400 W. Protection circuitry. Line-level input. FR 16-100 Hz. Gloss black finish. $1,600

**ES-15XL**
As above, 15-in. driver. Amp rated at 250 W. FR 17-100 Hz. $1,300
Genesis 2000 Powered Speaker System

Two bass towers each with eight 8-in servo-controlled metal-cone woofers; two high-frequency panels, each with 4-in ribbon midrange, and 1-in silk-dome. Powered bass section. Woofer level control. Crossover points 350 Hz and 3 kHz; FR 33 Hz-20 kHz; sens 94 dB; imp 8 ohms. Black cloth grille. 7 x 46 x 16 in; $1,400

Overture 3-Way Speaker/Powered Woofer

8-in woofer; two 4-in cone midranges, and 1-in silk-dome. Powered woofer section. Woofer level control. Crossover points 300 Hz and 5.5 kHz; FR 39 Hz-27 kHz; sens 102 dB; imp 8 ohms. Black cloth grille. 12 x 21 x 7 in; $1,039/pr

Jamo Oriel 3-Way Speaker

Bass-reflex design with two 8-in woofers. 6/2-in KEVLAR midrange, and 1-1/2-in silk dome tweeter. Glass-laminated MDF cabinet with individual chambers for each woofer, concrete plinth with 4 spikes. 24k gold-plated triwire/triamp terminals. Power handling 300 W; crossover points 100 Hz and 3 kHz; FR 20 Hz-22 kHz; sens 89 dB; imp 8 ohms. Black cloth grille. 8 x 16 x 10 in; 14 lb; $329/pr

Jamo Home THX Speaker System

7-speaker system featuring two bass-reflex subwoofers, each with 12-in driver; three front speakers, each with two 5-in woofers; two 3-in midranges, and 1-in tweeter; two dipole surround speakers, each with four 5-in woofers and two 1-in tweeters. THX-certified. Gold-plated binding posts. Magnetic shielding. Includes brackets for wall mounting. Power handling 200 W; crossover points 200 Hz and 20 kHz; sens 89 dB; imp 6 ohms. Engraved name plate of owner. 15-1/4 x 70 x 111/2 in; $4,900

Fried Products

ERS-1000 4-Way Dipolar Speaker/Powered Subwoofer

Speaker power section with two 6-1/2-in midranges, 4-in midrange, and two dipole-configured 3-1/2-in titanium-dome tweeters; 225-W amp. Power handling 175 W rms; FR 26 Hz-22 kHz; sens 86 dB; imp 8 ohms. Black. 6-1/4 x 24 x 17 in; $1,100

RNS 12 2-Way Center Speaker

Dipolar design with two 5-1/4-in woofers, 3-1/4-in titanium-dome tweeter in front, and 1-1/2-in dome tweeter in rear. Power handling 125 W rms; FR 90 Hz-22 kHz; sens 88 dB; imp 8 ohms. Black finish. 17 x 7 x 8 in; $280

RFR 300 2-Way Center Speaker

Dipolar design with two 5-1/4-in woofers, 3-1/4-in titanium-dome tweeter in front, and 1-1/2-in dome tweeter in rear. Power handling 125 W rms; FR 90 Hz-22 kHz; sens 88 dB; imp 8 ohms. Black finish. 17 x 7 x 8 in; $280

RFR 300 2-Way Center Speaker

Dipolar design with two 5-1/4-in woofers, 3-1/4-in titanium-dome tweeter in front, and 1-1/2-in dome tweeter in rear. Power handling 125 W rms; FR 90 Hz-22 kHz; sens 88 dB; imp 8 ohms. Black finish. 17 x 7 x 8 in; $280

RFR 300 2-Way Center Speaker

Dipolar design with two 5-1/4-in woofers, 3-1/4-in titanium-dome tweeter in front, and 1-1/2-in dome tweeter in rear. Power handling 125 W rms; FR 90 Hz-22 kHz; sens 88 dB; imp 8 ohms. Black finish. 17 x 7 x 8 in; $280

RFR 200 2-Way Dipolar Bookshelf Speaker

Bass-reflex design with 8-in woofer, 6-1/2-in titanium-dome tweeter, and rear-firing 1-1/2-in poly-mer-dome tweeter for ambience enhancement. Power handling 100 W rms; FR 48 Hz-22 kHz; sens 87 dB; imp 8 ohms. Black finish. $1,400

Kappa 5 Series II 3-Way Speaker

Hybrid-planar design with 12-in woofer, 6-1/2-in midbass, EMIT tweeter in dipolar configuration. Woofers, midrange, and tweeter level controls. Crossover points 150 Hz, 500 Hz, and 3 kHz. FR 30 Hz-42 kHz; ±2 dB; sens 87 dB; imp 4 ohms. Blackcloth grille. Santos finish. 18 x 60 x 16 in; $21,000

Import 4-Way Speaker/Powered Subwoofer

12-in woofer with crossover point 92 Hz and 3.6 kHz; imp 4 ohms. South American rosewood finish. High-frequency panel. 21 x 73 x 16 in; $37,500

Eosone RSF 1000 4-Way Dipolar Speaker/Powered Subwoofer

Speaker power section with two 6-1/2-in midranges, 4-in midrange, and two dipole-configured 3-1/2-in titanium-dome tweeters; 225-W amp. Power handling 175 W rms; FR 26 Hz-22 kHz; sens 86 dB; imp 8 ohms. Black. High-gloss black finish. 12 x 24 x 17 in; $1,100
listening to a
TV without
SoundBar is like
only watching
this much of its
screen.

Most folks buy a big-screen TV because they want that gigantic movie theater feeling in the comfort of their own living room. Problem is, watching a big screen TV without theater sound is like watching 4th of July fireworks without the "Ka-blam"! That's why we created the Boston SoundBar™ Cinema—a complete home theater system in a very convenient package—three small components connected by three simple wires. Just add a TV and a VCR and you're ready to enjoy big, satisfying theater sound. SoundBar even comes with a pre-programmed remote control, allowing you to operate virtually all your components using one handy device. Best of all, it's priced so you can hear the whole picture without emptying your whole bank account. Of course, seeing—and hearing—is believing.

You can do a lot of both at your nearest Boston dealer. And, feel free to use the whole TV screen.
midrange, 1-in tweeter. Power handling 200 W max. Mahogany or cherry finish. 11 x 40 4/15 in; 33 lb. $1,800

Concert 8 2-Way Bookshelf Speaker
Bass-reflex design with 6 1/2-in woofer and 1-in tweeter. Power handling 170 W max. Mahogany or cherry finish. 9 1/4 x 15 1/2 x 16 1/4 in; 22 lb. $1,200

SW-600E Powered Subwoofer
Two 10-in drivers; amp rated at 100 W rms. Gold-plated line-level and speaker terminals. Volume, crossover, and phase-reverse controls on outboard controller. Crossover variable from 80-150 Hz. FR 30-150 Hz. Cardas internal wiring, binding posts; biwirable. Power handling 250 W; FR 50 Hz-20 kHz ±2 dB; sens 92 dB; imp 8 ohms. Black-oak finish. 12 1/2 x 38 x 16 1/4 in; $1,680/pr

SVA1600 2-Way Speaker
Two 8-in cast-frame woofers and biradial horn tweeter. Magnetic shielding; adjustable front spikes. Biwirable. Power handling 250 W; FR 50 Hz-20 kHz ±2 dB; sens 92 dB; imp 8 ohms. Black-oak finish. 12 1/2 x 38 x 16 1/4 in; $1,680/pr

SVA1600 2-Way Speaker
Bass-reflex design with two 6 1/2-in woofers and 1-in soft-dome tweeter with biradial horn. Magnetic shielding, adjustable spikes. 5-way binding posts: biwirable. Power handling 200 W; crossover point 1.75 kHz; FR 38 Hz-20kHz; sens 89 dB; imp 8 ohms. Black wood-grain finish. 5-yr warranty. 11 x 35 1/4 x 13 1/4 in; 60 lb. $650

PSW1200 Powered Subwoofer
12-in driver, 120-W amp. Line- and speaker-level inputs; speaker-level outputs for satellites. Variable input gain; phase-switched; auto turn-on/off. Crossover point variable from 90-150 Hz; FR 23-150 Hz. Black-vinyl finish. 21 3/4 x 13 1/2 x 16 1/2 in; 43 lb. $500

HLS810 2-Way Bookshelf Speaker
Bass-reflex design with 8-in woofer and 1 1/2-in polycarbonate-dome tweeter with constant directivity horn. Magnetic shielding. 5-way binding posts. Power handling 150 W; crossover point 2 kHz; FR 70 Hz-20 kHz; sens 90 dB; imp 8 ohms. Brushed satin-black finish. 5-yr warranty. 9 1/4 x 19 1/4 x 9 1/4 in; 21 lb...$380

AS-6 2-Way In-Wall Speaker
6 1/2-in woofer and 1-in titanium tweeter. Includes mounting bracket. Power handling 50 W; FR 40 Hz-20 kHz; sens 89 dB; imp 8 ohms. Navajo-white finish. Rectangular. Mounting area 11 1/4 x 11 1/4 in; $249/pr

AS-Mount Speaker System
5-in polywoofer with 1-in polydome tweeter. Includes mounting bracket. Power handling 30 W; FR 80 Hz-20 kHz; sens 89 dB; imp 8 ohms. Black finish. 1 3/4 x 11 1/4 x 9 1/4 in; $249/pr

AS-SUB In-Wall Subwoofer
8-in polywoofer with dual voice coils. Includes mounting bracket. Power handling 120 W; FR 32 300 Hz; sens 87 dB; imp 8 ohms. Navajo-white finish. Rectangular. Mounting area 11 3/4 x 11 3/4 in; $2249/pr

Simple Cinema Series
ESC550 Powered Home Theater System
Complete 7-piece powered home-theater system featuring subwoofer with two 6 1/2-in woofers and 245-W system amp; three shielded satellites; two 2-way surround satellites; center speaker. Amp/processor, three shielded front satellites, 2-way surround satellites, center speaker. $1,700

SCS120 Home Theater System
6-speaker system featuring 150-W dual 8-in bass-reflex powered subwoofer; five shielded satellite speakers, each with two 3 1/2-in neodymium midranges and 3/4-in titanium-composite-dome tweeter. Includes mounting hardware. Power handling 120 W, FR 40 Hz-20 kHz; sens 90 dB; imp 8 ohms. Gray or white finish (center speaker available in gray only). Subwoofer: 10 x 17 1/4 x 24 in. Satellite: 4 3/4 x 4 1/4 x 6 in. $1,139

ESC300 Powered Home Theater System
6-speaker system featuring powered subwoofer/processor, three shielded front satellites, and two 2-way surround satellites; powered subwoofer. Amp/processor in sub features Dolby Pro Logic, Music. Simulated. Dolby 3 Stereo, and stereo modes; bass/treble, center/rear-level controls; test mode. Includes remote control and speaker cables. Power front 35 W x 3, rear 15 W x 2, subwoofer 65 W. Black. Subwoofer: 13 x 15 1/4 x 14 1/2 in; 35 lb. Satellite: 3 1/4 x 3 1/4 x 3 1/4 in; 1 lb...$1,100

JM LAB
Daline 3.1.2-Way Speaker
Rear-ported transmission-line design with 5-in Neoflex woofer with 1-in voice coil and 1-in inverted-dome tweeter. 18-db/oct crossover. Power handling 75 W; crossover point 3 kHz; FR 40 Hz-23 kHz; sens 89 dB; imp 8 ohms. Auburn finish. 6 1/4 x 38 1/4 x 9 3/4 in; 37 lb...$1,545/pr

Micron Carat 2-Way Bookshelf Speaker
Rear-ported bass-reflex design with 5 1/4-in dualvoice-coil Neoflex woofer and 1-in inverted-dome tweeter. 18-db/oct crossover. Power handling 65 W max; crossover point 3 kHz; FR 60 Hz-23 kHz -3 dB; sens 88.5 dB. Auburn finish. 7 1/4 x 12 x 8 in....$895/pr

Symbol 6-2-Way Bookshelf Speaker
Bass-reflex design with 6 1/2-in coated-paper woofer with 1-in voice coil and polycarbonate-dome tweeter. 6-db/oct crossover. Power handling 70 W; crossover point 3 8 kHz. FR 65 Hz-19 kHz; sens 90 dB; imp 8 ohms. Black ash vinyl finish. 8 x 13 1/8 x 8 3/8 in; 11 lb...$400/pr

JOSEPH AUDIO
RM12si 2-Way Speaker
6 1/2-in aluminum woofer and 1-in silk-dome tweeter. Patented infinite-slope crossover with 120 db/oct slope at 2 kHz. Cardas internal wiring, biwirable/biampliable terminals. 8 1/2 x 36 x 10 1/4 in...$2,299/pr

RM17si 2-Way Bookshelf Speaker
6 1/2-in woofer and 1-in dome tweeter. Patented infinite-slope crossover with 120 db/oct slope at 2 kHz. Cardas internal wiring. Biwirable/biampliable terminals. FR 45 Hz-20 kHz

100 STEREO REVIEW FEBRUARY 1998
For years, we've been telling you where to hide the subwoofer. Finally, we've done it for you.

Introducing the Boston Lynnfield VR970 speaker system with built-in powered subwoofer.

A subwoofer is a wonderful thing. It adds palatable depth and power to your music and movies. But it also subtracts several cubic feet of space from your living room (not to mention the hassles of placement, wiring, and blending its sound with the rest of your system). "So," we mused, "why not find a better place for a sub than sticking out from behind the couch? Like inside a pair of reference-quality floor-standing speakers?"

The result: The new Lynnfield VR970, featuring our patented AMD™ tweeter technology. A sleek design. Two built-in 10-inch subwoofers—one in each speaker—powered by dual high-current 100-watt amplifiers. And our exclusive Active Bass Contour™ control. There's a lot more to say about the VR970 and its siblings, the VR960 and VR950. And, we've found a good place for that, too: your local Boston Acoustics Dealer. We invite you to stop by and hear the new Lynnfield VR™ Series for yourself.
Q-15 2-Way Bookshelf Speaker
Reflex-loaded design with 6½-in woofer with integral ¾-in soft-dome tweeter in Uni-Q coincident-driver assembly. Magnetic shielding. Gold-plated biwiring terminals. Power handling 100 W; FR 50 Hz-20 kHz ±3 dB; sens 91 dB; im 6 ohms. Black textured-vinyl finish. 6½ x 40 x 8 in. $250

Home Theater Series

Model 20B Powered Subwoofer
Acoustic-suspension design with 10-in driver; 70-W amp; crossover. Magnetic shielding. Line- and speaker-level inputs; outputs. Auto-turn on, phase-control switch; front-panel LED indication. FR 34 Hz-120 kHz. Video-gray finish. 12 x 12 x 12 in. 21 lb. $499

Model 603 3-Way Speaker
Vented design; ¾-in midbass and ¾-in midrange with integral tweeter in Uni-Q assembly. Magnetic shielding. FR 100 Hz-20 kHz; sens 89 dB. Gray or white finish. 9½ x 6½ x 4 in. 4 lb. $320

Model 80C 3-Way Center-Channel Speaker
Vented design with 5½-in midbass and ¾-in midrange with integral fluid-cooled tweeter in Uni-Q assembly. Magnetic shielding. FR 80 Hz-20 kHz ±3 dB. Video-gray finish. 8½ x 6½ x 6 in. 6½ lb. $200

KENWOOD

LS-XIS 3-Way THX Surround Speaker

SW-X1 THX Subwoofer
12-in throw-limiting driver. THX-certified; 1-in-thick enclosure panels; flared vent. Gold-plated banana-plug-compatible inputs; output for parallel connection of another SW-X1. Magnetic shielding. Power handling 150 W; sens 87.5 dB; imp 8 ohms. $500

LS-XIF 3-Way THX Surround Speaker

KLH

Model 82T 3-Way Speaker
Tuned-port design with 7-in woofers, 3-in soft-dome midrange, and 1-in dome tweeter. Gold-plated 5-way binding posts. Power handling 250 W; crossover points 200 Hz, 1.5 kHz, and 3 kHz; FR 35-150 Hz; sens 87 dB; imp 6 ohms. Simulated oak or black woodgrain finish. 9 x 38 x 11½ in. 47 lb. $550

V-354 2-Way Center-Channel Speaker
Four 5-in drivers, 1-in titanium-dome tweeter. Magnetic shielding. Power handling 175 W max; crossover points 700 Hz, 1.9 kHz, and 3 kHz; FR 100 Hz-20 kHz; sens 87 dB; imp 8 ohms. Black textured-vinyl finish. 25 x 6½ x 8 in. $250

V-41 3-Way Speaker
Four 5-in woofers; 1-in aluminum-dome tweeter. Magnetic shielding. Power handling 175 W max; crossovers at 700 Hz, 1.9 kHz, and 3 kHz; FR 100 Hz-20 kHz; sens 86 dB; imp 8 ohms. Black textured-vinyl finish. 6½ x 40 x 8 in. $250

V-01 2-Way Surround Speaker
Ported, single-point design with two 8-in woofers and two 1-in dome tweeters. Designed for floor-level location. Power handling 50 W; crossover points 50 Hz and 5 kHz. 2-way binding posts. Power handling 100 W max; crossover point 1.8 kHz; FR 100 Hz-20 kHz; sens 90 dB; imp 8 ohms. Black textured-vinyl finish. 5-yr warranty. 15½ x 1½ x 10½ in. $180

KLIPSCH

Klipschorn 3-Way Speaker
2½-in mid-labeled woofer; power handling 100 W; FR 35 Hz-17 kHz ±3 dB; sens 104 dB; imp 8 ohms. 31½ x 52 x 28½ in. 167 lb. $2,899

KSP 400 3-Way Speaker Powered Subwoofer
Acoustic-suspension design creating built-in powered subwoofer with 15-in driver and 200-W amp; 6½-in mid bass; 1-in horn tweeter. Line- and speaker-level inputs. Subwoofer/LFE level control; bass EQ includes brass spike feet. Power handling 500 W. Crossover points 50 Hz and 3 kHz; FR 27-20 kHz; sens 95 dB; 8-ohms. Wood veneer. 5-yr speaker warranty. 8½ x 48 x 19¾ in; 115 lb. $1,749

KLF 20 3-Way Speaker
Bass-reflex design with two 10-in woofers, 1½-in horn midrange, and 1-in horn tweeter. Two pair inputs; biwirable. Power handling 200 W; crossover FR 50 Hz-20 kHz; sens 90 dB; imp 8 ohms. Wood veneers. 5-yr warranty. 12 x 40¾ x 16 in; 87 lb. $750

KSW 200 Powered Subwoofer
Bass-reflex design with down-firing 12-in woofer, amp rate at 200 W, 3 line-level inputs; 2 speaker-level inputs. Line control: auto power-on; 2-position phase switch. Crossover variable from 40-120 Hz; FR 29-120 Hz. Black matte vinyl. 17½ x 18¾ x 17½ in; 69 lb. $649

KSW-100 Powered Subwoofer
Bass-reflex design with 8-in down-firing woofer, 100-W, 3 line-level inputs; 2 speaker-level inputs; 2-line-speaker-level outputs. Level control: adjustable low-pass and 2-position high-pass filters, auto power-on. 2-position phase switch. Crossover variable from 40-120 Hz; FR 34-120 kHz ±3 dB. Black matte vinyl. 13½ x 14½ x 13½ in; 39 lb. $449

KSF-10.5 2-Way Speaker
Bass-reflex design with two 8-in woofers and 1-in horn tweeter. Magnetic shielding. Power handling 100 W; crossover point 2.2 kHz; FR 36 Hz-20 kHz ±3 dB; sens 95 dB; imp 8 ohms. Black ash or rosewood vinyl. 5-yr warranty. 10½ x 38 x 12½ in. $400

KSF-8 2-Way Speaker
Acoustic-suspension design with two 6-in woofers and two 1-in horn tweeters. Includes wall-mounting brackets. Power handling 150 W; crossover point 2.8 kHz; FR 60 Hz-20 kHz; sens 94 dB; imp 8 ohms. Black matte vinyl 5-yr warranty. 13½ x 14 x 7½ in; 23 lb. $375

KSF-C6. Center-channel version of above. Magnetic shielding. Crossover point 3 kHz; FR 63 Hz-20 kHz; 2½ x 8 x 7½ in; 25 lb. $300

KSB 3.1 2-Way Bookshelf Speaker
Bass-reflex design with 8-in woofer and 1-in horn tweeter. Magnetic shielding. Power handling 100 W; crossover point 2.8 kHz; FR 45 Hz-20 kHz ±3 dB; sens 94 dB; imp 8 ohms. Black ash or rosewood vinyl. 5-yr warranty. 9¾ x 17 x 9½ in; 16 lb. $215
LEGACY AUDIO

The following models are available in a variety of finishes and feature a 10-year warranty.

**Whisper 4-Way Speaker**
Four 15-in pulp-composite woofers, four 7-in Kevlar midbasses, 1¼-in soft-dome midrange, and ribbon tweeter. Active crossover with room-correction circuitry; resin baffle. Biwiring/bumping terminals. Power handling 1,200 W; crossover at 300 Hz, 3 kHz, and 10 kHz; FR 22 Hz-30 kHz; sens 95 dB; imp 4 ohms. 17 x 63 x 13 in; 265 lb...

**Focus 4-Way Speaker**
Three 12-in woofers, two 7-in Kevlar midbass drivers, 1¼-in soft-dome midrange, and ribbon tweeter. Internal bracing; rolled-tambour front corners. Biwiring/bumping terminals. Power handling 1,000 W; crossover at 180 Hz, 2.2 kHz, and 12 kHz; FR 16 Hz-30 kHz; sens 96 dB; imp 4 ohms. 15 x 55 x 13 in; 175 lb...

**Signature III 4-Way Speaker**
Three 10-in woofers, 7-in midbass driver, 7-in Kevlar midbass driver, 1¼-in soft-dome midrange, ribbon super tweeter, and rear-firing 1-in titanium dome tweeter. Active crossover with 20 kHz slot-loaded woofers; FR 27-125 kHz ±2 dB. Glass-bead black or white finish. 18 x 10 x 13½ in; 48 lb...

**AV 6100 Powered Sapplewoofer**
Ported bass-reflex design with two 12-in drivers; amp rated at 200 W. Switchable roll-off; verticallybraced MDF cabinet; alloy heat sink and chassis. Soft-clip option; adjustable damping; auto on/off...

**AV 5140 3-Way Speaker**
Dual-pained design with 8-in rear-firing woofer, 6-in midrange, and 1¼-in ceramic-dome tweeter in subenclosure. Trapezoidal cabinet with internal bracing; acoustically-contoured ports; stabilizing internal and external veneers; magnetic shielding. Biwiring/browning terminals. FR 30 Hz-20 kHz ±2 dB; sens 90 dB. Black ash or cherry finish. 10¼ x 41½ x 14½ in...

**Linn**
**Kelfik 3-Way Speaker**
Fatime-battle design with two 6¼ x 9¼-in woofers, 5-in dome midrange, and 1¼-in ceramic-dome tweeter. Sculptured front baffle; active crossover; cabinet bracing; stabilizing internal and external veneers; steel stand. FR 20 Hz-20 kHz ±2 dB. Black ash, walnut, rosewood, or cherry finish. 10¼ x 41½ x 14½ in...

**AV 6150 Powered Sapplewoofer**
Ported bass-reflex design with two 12-in drivers; amp rated at 200 W. Switchable roll-off; verticallybraced MDF cabinet; alloy heat sink and chassis. Soft-clip option; adjustable damping; auto on/off...

**AV 5140 3-Way Speaker**
Dual-pained design with 8-in rear-firing woofer, 6-in midrange, and 1¼-in ceramic-dome tweeter in subenclosure. Trapezoidal cabinet with internal bracing; acoustically-contoured ports; stabilizing internal and external veneers; magnetic shielding. Biwiring/browning terminals. FR 30 Hz-20 kHz ±2 dB; sens 90 dB. Black ash or cherry finish. 9 x 38 x 12 in...

**M&K SS-150 surround speaker**

**SPEAKERS**
**MB QUART**

**Theater Three Home Theater System**

6-speaker package includes D1000Si powered subwoofer, CTR Stage center speaker, two D55 speakers, and two Balcony surrounds.

At 47 as with D1200Si powered sub... $2,525

**Domain Series**

The following speakers feature matte-black MDF cabinets with removable grille/frames as well as panels (in the case of subwoofers), which are available in 10 custom wood finishes.

**D55 3-Way Speaker**

Hybrid bass-reflex/accousti-suspension design with two 61/2-in treated-fiber woofers and one 1-in titanium-dome tweeter. Internal bracing; 6-and 18-dB/oct crossovers. Power handling 175 W; crossover points 120 Hz and 2.9 kHz; FR 32 Hz-22 kHz; sens 90 dB; imp 4 ohms. 38 x 9 x 12 in...

**D1200Si Powered Subwoofer**

Bass-reflex design with 12-in driver; 185-W amp. 18-dB/oct variable low-pass filter; overload-protection MDF/HDF enclosure. Line- and speaker-level inputs. Crossover point variable from 30-150 Hz; FR 25 Hz-200 Hz ±3 dB. Scratch-resistant suede or ebony laminate finish. 141/2 x 201/4 x 161/2 in...

**BPS-150i Powered Subwoofer**

Bass-reflex design with 8-in driver; 150-W amp and two 51/2-in midbass drivers. FR 22-150 Hz. 16 x 24 x 16 in...

**MicroTONE**

**HT2-THX In-Wall THX Diploric Surround Speaker**

Diploric design with two 5-in woofers and two 1-in dome tweeters. Designed for flush in-wall mounting. Angled baffles. Power handling 150 W; crossover point 1.5 kHz; FR 85 Hz-12 kHz; imp 4 ohms. Textured black with white paintable grille. Mounting diameter 151/2 in...

**H12 THX Subwoofer**

Vented design with two 12-in downward-firing drivers. Power handling 600 W; FR 42-200 Hz ±2 dB; imp 4 ohms. Walnut or black ash finish. 30 x 201/4 x 20 in; 91 lb...

**HT1 2-Way THX Speaker**

Two 8-in woofers and three 1-in aluminum-dome tweeters. Rotating tweeter panel. Power handling 300 W; crossover points 50 Hz and 1.4 kHz. FR 55 Hz-22 kHz ±2 dB; imp 4 ohms. Walnut or black ash finish. 151/2 x 221/2 x 101/2 in; 42 lb...

**HT4 2-Way THX Center-Channel Speaker**

Two 61/2-in woofers and three 1-in aluminum-dome tweeters. Power handling 200 W; crossover point 1.25 kHz. FR 60 Hz-22 kHz ±2 dB; imp 8 ohms. Black ash finish. 21 x 8 x 10 in; 23 lb...

**MERIDIAN**

**DSP3000 3-Way Digital Powered Speaker**

Bass-reflex design with 61/2-in woofer, 61/2-in midrange, and 13/4-in horn-loaded tweeter: three 75-W amplifiers. Built-in digital signal processor, digital crossover with Motorola DSP chips, bitstream delta-sigma converter, 2 coaxial digital inputs. System-status display, remote control with bass, tilt, axis, volume, balance, and phase controls. FR 35 Hz-20 kHz;

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**SPKERS**

**SPEAKERS**

**Crossover points 1.25 kHz; FR 28-150 Hz; sens 90 dB; imp 8 ohms. High-gloss black finish...** $600/pr

**MC-2 2-Way Center-Channel Speaker**

Dual-vented design with two 61/2-in woofers and 1-in vapor-deposited titanium-dome tweeter. Magnetic shielding. Power handling 150 W rms; FR 38 Hz-22 kHz; sens 90 dB; imp 8 ohms. High-gloss black finish. 9 x 24 x 11 in...

**MC-3. As above, 5-in woofers. Power handling 150 W...** $300/pr

**MB-2 2-Way Bipolar Surround Speaker**

Bipolar 3rd-order acoustic suspension design with two 51/2-in woofers and one 1-in vapor-deposited titanium-dome tweeter. Power handling 175 W rms; FR 60 Hz-20 kHz; sens 88 dB; imp 6 ohms. High-gloss black or white. 13 x 8 x 5 in...

**MISSION**

**Model 703 2-Way Speaker**

Bass-reflex design with 8-in glass-composite woofer and one 1-in soft-dome tweeter. MDF enclosure. Multiway biwiring helps. Power handling 150 W; crossover point 4 kHz; FR 45 Hz-20 kHz ±3 dB; sens 90 dB; imp 8 ohms. Black ash. 10 x 38 x 15 in...

**Model 750 Limited Edition 2-Way Bookshelf Speaker**

Reflex-loaded design with 51/4-in woofer and 1-in fabric-dome tweeter. Biamplable and biwiring gold binding posts. Handling 30-100 W; Crossover point 3 kHz; FR 70-20 kHz ±3 dB; sens 86 dB. Rosewood finish. 61/2 x 11 x 101/2 in...

**Model 702 2-Way Bookshelf Speaker**

Bass-reflex design with 8-in glass-composite woofer and one 1-in soft-dome tweeter. MDF enclosure. Multiway biwiring helps. Power handling 150 W; crossover point 4 kHz; FR 45 Hz-20 kHz ±3 dB; sens 90 dB; imp 8 ohms. Black ash. 10 x 21 x 15 in...

**Model 701 2-Way Bookshelf Speaker**

Bass-reflex design with 61/2-in glass-composite woofer and one 1-in soft-dome tweeter. MDF enclosure. Multiway biwiring helps. Power handling 100 W; crossover point 4 kHz; FR 50 Hz-20 kHz ±3 dB; sens 89 dB; imp 8 ohms. Black ash. 9 x 18 x 12 in...

**Model 700 2-Way Bookshelf Speaker**

Bass-reflex design with 51/4-in glass-composite woofer and one 1-in soft-dome tweeter. MDF enclosure. Multiway biwiring helps. Power handling 75 W; crossover point 4 kHz; FR 60 Hz-20 kHz ±3 dB; sens 87 dB; imp 8 ohms. 71/2 x 14 x 101/2 in...

**MONITOR AUDIO**

**Monitor Audio MFX-2 Bipolar/Dipolar 2-Way Speaker**

Two 51/4-in bipolar aluminum-magnesium woofers and two 31/4-in dipolar aluminum-magnesium tweeter. Power handling 150 W; FR 30 Hz-22 kHz; sens 89 dB; imp 8 ohms. Black or white vinyl. 101/2 x 91/2 x 71/4 in...

**Monitor-3-Way Speaker**

Two 51/4-in woofers; 61/2-in gold-anodized aluminum tweeter. Biwiring/biamping terminals. Magnetic shielding. Power handling 200 W max; imp 6 ohms. Black oak or rose mahogany textured finish...

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**SPEAKERS**

**MIRAGE**

**OM-6 Omnipolar 3-Way Speaker**

Integal side-firing bipolar powered subwoofer with two 8-in drivers; two 51/2-in midbass drivers; 2-1-in titanium/cloth hybrid-hyberbolic-dome tweeters. Drivers arranged to produce wide "omnipolar" radiation pattern. 150-W discrete Mosfet subwoofer. Line- and speaker-level inputs. Biwirable/biampable. Room bass EQ adjustment and bass contour. FR 18 Hz-25 kHz ±3 dB...

**BPS-1000 3-Way-Way Speaker**

Acoustic suspension design with 8-in woofer, 5-in rear-radiating midrange, and 1-in titanium/cloth hyperbolic-dome tweeter. Gold-plated biwiring/biamping terminals. Power handling 175 W rms; crossover points 480 Hz and 2 kHz; FR 38 Hz-22 kHz; sens 88 dB; imp 6 ohms. High-gloss black finish. 45 x 14 x 7 in; 80 lb...

**BPS-400 Powered Subwoofer**

Acoustic suspension design; two 12-in drivers in bipolar configuration; amp rated at 400 W. Protection circuitry. Line-level input. Level control; adjustable low-pass filter. FR 16-100 Hz. High-gloss black finish...$1,500/pr

**BPS-300i Powered Subwoofer**

As above, 250-W amp and two 10-in drivers; FR 22-150 Hz. 16 x 24 x 16 in...

**Model 995 2-Way Bipolar Speaker**

Vented bipolar design with 8-in dome woofers and 2-1-in titanium/cloth, titanium/cloth dome tweeter. FR 12-22 kHz. 13 x 6 x 13 in...

**BPS-150i Powered Subwoofer**

Vented design; two 8-in drivers in bipolar configuration; amp rated at 150 W. Protection circuitry. Line- and speaker-level inputs and outputs. Level control; adjustable low-pass filter. FR 1800-150 Hz. High-gloss black finish...

**Model 900i 2-Way Speaker**

Ventted design with two 51/2-in woofers and one 1-in vapor-deposited titanium-dome tweeter. Magnetic shielding. 5-way binding posts. Floor standing design. Power handling 125 W; FR 42 Hz-22 kHz ±3 dB; sens 89 dB; imp 8 ohms. High-gloss black finish...

**MBS-2 2-Way Bipolar Surround Speaker**

Bipolar 3rd-order acoustic suspension design with 2-1-in woofers and 1-in vapor-deposited titanium-dome tweeter. Power handling 175 W rms; FR 60 Hz-20 kHz; sens 88 dB; imp 6 ohms. High-gloss black or white. 13 x 8 x 5 in...

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104 STEREO REVIEW FEBRUARY 1998
"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

You owe it to yourself to hear these remarkable speakers today.

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Monitor Authority MAS Powered Subwoofer
dual 10-in aluminum drivers; amp rated at 200 W. 0-180° phase control; A/V switch; volume control; crossover point continuously variable from 240 Hz ±3 dB. Black vinyl. 15 x 22 1/4 x 17 1/2 in. $999

MA301 2-Way Bookshelf Speaker
5 1/4-in poly woofer and 3/4-in gold-plated dome tweeter. MDF cabinet. Biwiring/biamping terminals. Magnetized speaker handling 100 W max. Black textured finish. $499/pr

CC300 2-Way Center-Channel Speaker
Front-ported bass-reflex design with two 5 1/4-in poly woofers and 3/4-in gold-plated tweeter. MDF cabinet. Power handling 200 W max. FR 40 Hz-24 kHz ±3 dB; sens 89 dB; imp 6 ohms. Black textured finish. 19 3/4 x 6 1/2 x 8 1/4 in. $449/pr

MORDAUNT-SHORT
MS510 Classic 2-Way Bookshelf Speaker
Bass-reflex design with 6-in woofer and 1-in dome tweeter. High-density particleboard cabinet. Power handling 120 W, FR 58 Hz-20 kHz; sens 88 dB; imp 8 ohms. Rosewood. 7 3/4 x 12 x 9 1/2 in. $659/pr

MS251 Pearl Edition 2-Way Speaker
6 1/2-in midbass driver and 1-in aluminum/gold dome tweeter. Extensive internal bracing; high-density particleboard; mica-loading/reinforced baffle. Biwirable gold-plated terminals. Power handling 15-75 W rms, 150 W max; FR 40 Hz-20 kHz; sens 89 dB SPL/W/m; imp 8 ohms. Black ash or rosewood. 8 1/2 x 32 x 8 1/4 in. $2,700/pr

Model 10MII 2-Way Bookshelf Speaker
Ported design with 5 1/4-in midrange and 1 1/2-in titanium-coated dome tweeter. Power handling 100 W max; crossover point 2 1 kHz. FR 48 Hz-22 kHz ±2 dB; sens 88 dB; imp 4 ohms. Black ash finish or white vinyl finish. 7 x 48 x 7 1/2 in. $1,099/pr

MTX
PS15 Powered Subwoofer
Acoustic-suspension design with 15-in down-titng driver. Variable low-pass filter; high-density Biocomposite top panel; Switchable crossover slope. FR 24-145 Hz. Black ash finish. 10-yr warranty. 19 x 20 x 15 1/2 in.; 65 lb...$1,299

PS12 Powered Subwoofer
Bass-reflex design with 12-in down-titng driver. 100-W amp. Magnetic shielding. 12-in occtover slope. Speaker- and level inputs: 6-dB/occt high-pass level output; 12-dB/occt level output. Dynamic trim control. EQ controls: auto; on/off; remote control. Crossover continuously variable from 50-150 Hz. 17 x 17 1/2 x 19 1/4 in. $599

PS11 Powered Subwoofer
Acoustic-suspension design with 11-in down-titng driver. Variable low-pass filter. Crossover continuously variable from 40-150 Hz. 16 x 16 x 18 in. $449

PS10. As above with 10-in driver. 15 x 15 1/2 x 17 in. $399

NAM
NA-SBL 2-Way Speaker
8-in woofer and 3/4-in dome tweeter. External detachable crossover;decoupled tweeter. Includes wall bracket. Power handling 75 W max. FR 30 Hz-20 kHz ±3 dB; sens 89 dB; imp 6 ohms. Black ash, beech, or walnut finish. 10 3/4 x 9 3/4 x 10 1/2 in. $3,800/pr

Creto 2-Way Speaker
Coupled-box design with 8-in woofer and 3/4-in dome tweeter. Power handling 90 W; FR 35 Hz-20 kHz ±3 dB; sens 89 dB; imp 6 ohms. Rosewood finish. 10 3/4 x 34 1/2 x 9 3/4 in. $2,700/pr

As above, cherry, cherrywood, or bamboo finish. $2,300/pr

As above, power handling 75 W; black simulat-ed woodgrain finish. $1,500/pr

N.E.A.R.
PS-2 Powered Subwoofer
Acoustic-suspension design with two 8-in metal woofers; 250-W amp. Variable low-pass filter; high-density Biocomposite top panel; Switchable crossover slope. FR 24-145 Hz. Black ash finish. 10-yr warranty. 19 x 20 x 15 1/2 in.; 65 lb...$1,299

Mast-HT 2-Way Speaker
Two 5 1/4-in metal-alloy-cone woofers and 1 1/4-in titanium-cone tweeter. Power handling 150 W max; crossover point 3 kHz. FR 40 Hz-22 kHz; sens 91 dB; imp 4 ohms. Black gloss finish. 7 x 48 x 7 1/4 in. $539/pr

PS1 2-Way Outdoor Speaker
Coaxial design with 5 1/4-in metal cone woofer and tweeter. Power handling 100 W max: FR 70 Hz-22 kHz; sens 89 dB; imp 4 7/8 x 7 1/4 x 8 in. $390/pr

AEI-1.2A 2-Way Outdoor Speaker
As above, one 5 1/4-in full-range driver. FR 70-13 kHz; sens 88 dB. 8 lb...$350/pr

Gemco 2-Way Center-Channel Speaker
Two 5 1/4-in metal/aluminum midranges and one 1 3/4-in titanium-dome tweeter. Power handling 200 W; crossover points 235 Hz and 4 kHz. FR 80-21 kHz ±2 dB; sens 89 dB; imp 4 ohms. Black ash or rosewood finish. 10-yr warranty. 20 x 10 x 9 3/4 in.; 40 lb. $799

NHT
Model 3.3 4-Way Speaker
Acoustic-suspension design with side-firing 1-subwoofer, 6 1/2-in midbass, 4-in midrange, and 1-in aluminum-dome tweeter. Narrow angled baffle/deep cabinet. Power handling 300 W max. FR 23 Hz-26 kHz ±3 dB; sens 87 dB; imp 6 ohms. High-gloss mahogany or sycamore laminate. 7 x 4 x 21 3/4 x 23 in. $4,500/pr Italian black satin laminate finish. $4,300/pr

Model 2.9. As above. 10-in subwoofer. Power handling 200 W; crossover points 235 Hz and 4 kHz. FR 80-21 kHz ±2 dB; sens 89 dB; imp 4 ohms. Black ash or rosewood finish. 10-yr warranty. 20 x 10 x 9 3/4 in.; 40 lb. $799

VT-2 3-Way Speaker
Vented design with side-firing 1-subwoofer, two 5 1/4-in midranges, and 1-in soft-dome tweeter. Magnetic shielding on top section. Power handling 250 W max. FR 25 Hz-21 kHz ±3 dB...$1,500/pr
“If you want truly incredible speakers at an unbelievable price, run and get this system.”

—Jeff Cherun, Home Theater Magazine

Definitive’s remarkable $799 ProCinema sub/sat system features:

- Absolute State-of-the-Art Performance for Music and Home Theater Perfection
- 125-Watt Powered 10" Subwoofer
- Cast-Basket Drivers and Aluminum Tweeters
- Optional Timbre-Matched Center and Rears
- Dolby AC-3® Ready
- In Black or White

Home Theater Magazine raves:

“Truly awesome...close to perfection...clearly sets a new standard for sub/sat systems”

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The Leader in High-Performance Loudspeakers

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SPEAKERS

Model 2.5i 3-Way Speaker
Vented design with side-firing 8-in subwoofer. 6/8-in midrange, and 1-in aluminum-dome tweeter. Power handling 200 W max; FR 29 Hz-25 kHz ±3 dB; sens 86 dB; imp 6 ohms. High-gloss black laminate or sycamore laminate. 7 3/8 x 15 1/2 in; 53 lb.

Model 1.2i 3-Way Speaker
Vented design with side-firing 8-in subwoofer, two 8-in midranges, and 1-in soft-dome tweeter. Magnetic shielding on top section. Power handling 200 W max; FR 33 Hz-21 kHz ±3 dB; sens 86 dB; imp 8 ohms. High-gloss black laminate. 7 3/8 x 15 1/2 in; 53 lb.

Model 115i 3-Way Surround Speaker
Acoustic-suspension hybrid-dipolar design with 6 1/2-in woofer, two 8-in midranges, and 1-in soft-dome tweeter. Includes flip-tap mounting system. Power handling 150 W max; FR 57 Hz-20 kHz ±3 dB; sens 87 dB; imp 8 ohms. White. Rectangular frame. Mounting depth 4 in.

Model 5.2i 3-Way Speaker
Two 6 1/2-in woofers and 1-in soft-dome tweeter. 6 1/2-in oct crossovers; open-cell foam and polyester damping. Biwiring/biamping terminals. Power handling 250 W max; FR 40 Hz-20 kHz ±3 dB; sens 88 dB; imp 8 ohms. Piano black or walnut veneer finish. 9 x 36 x 10 in; 55 lb.

Model 10S 2-Way Bookshelf Speaker
4 1/2-in woofer and 1-in soft-dome tweeter. 6-dB/oct crossovers; open-cell foam and polyester damping. Biwiring/biamping terminals. Power handling 250 W max; FR 55 Hz-20 kHz ±3 dB; sens 84 dB; imp 8 ohms. Satin black finish. 5 1/2 x 10 x 6 in; 18 lb.

Walsh 500 MK2 Speaker
Controlled dispersion from 360° for bass to 180° for treble. Power handling 300 W; FR 20 Hz-20 kHz; 6 ohms. Oak, walnut, or black wood-veneer finish. 5-year warranty. 18 x 48 x 14 in; 95 lb.

Walsh 300 MK2 Speaker
Controlled dispersion from 360° for bass to 180° for treble. Power handling 220 W; FR 25 Hz-20 kHz; 6 ohms. Oak, walnut, or black wood-veneer finish. 16 x 43 x 12 in; 2.959/pr.

Walsh 100 MK2 Speaker
Power handling 140 W; FR 29 Hz-12 kHz; imp 6 ohms. Oak, walnut, or black wood-veneer finish. 14 x 39 x 10 in; $1,395/pr.

Walsh Monitor 70P
Bass-reflex design with 8-in titanium-dome tweeter. Power handling 250 W; FR 20 Hz-20 kHz; 8 ohms. Black ash or dark cherry laminate. 3-year warranty. 9 1/4 x 3 1/2 x 14 1/4 in; 140 lb.

Walsh Monitor 90P
Bass-reflex design with 8-in titanium-dome tweeter. Power handling 300 W; FR 20 Hz-20 kHz; 8 ohms. Black ash or dark cherry laminate. 3-year warranty. 11 1/4 x 3 1/2 x 14 1/4 in; 131 lb.

Walsh 1500 3-Way Speaker
Bass-reflex design with 15-in woofers. 6/8-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; $250.

Walsh Monitor 10P
Bass-reflex design with two 8-in woofer and two 4-in soft-dome tweeters in D'Appolito configuration. 6-db/oct crossovers for midrange and tweeter, 18-db/oct for woofer. FR 30 Hz-20 kHz ±3 dB; sens 90 db. Satin black and walnut. 52 x 15 x 20 in; $5,992/pr.

Optimus by Radio Shack PRO-SW-10P Powered Subwoofer
Ported design with 10-in driver; amp rated at 250 W rms into 4 ohms. Motion sensing to correct deviations from signal. Line- and speaker-level inputs. Auto-on/off; crossover point 2.0 kHz; FR 32 Hz-20 kHz ±2 dB; sens 92 dB; imp 8 ohms. Black ash or light or dark cherry laminate. 3-year warranty. 9 1/4 x 3 1/4 x 14 1/4 in; 140 lb.

OPTIMUS by RADIO SHACK

Model 200-3 Way Speaker
Two 6 1/2-in bass-reflex speakers, each with 4-in woofers and 1-in tweeters, built-in 10-W amp; 900-MHz RF receiver and transmitter with 150-ft range plugs into stereo system's line output or standard or mini headphone jack. On/off switch; time-lining, volume, and bass controls. Includes connecting cable and AC adaptors. FR 50 Hz-15 kHz.


Paradigm Monitor 90P

Paradigm Monitor 70P

Paradigm Monitor 70P
PARADIHM REFERENCE
Active 20-Watt Powered Bookshelf Speaker
Bass-reflex design with 6½-in mica-loaded polymer woofer and 1-in aluminum-dome tweeter. Magnetic shielding. Power handling 175 W; crossover point 1.5 kHz; FR 55 Hz-20 kHz ±2 dB; sens 90 dB; imp 8 ohms. Black ash, light cherry, or dark cherry laminate. 5-yr warranty. 19 x 16½ x 8 in; 32 lb. $699/pr

LCR-350 2-Way Speaker
Bass-reflex design with 6½-in injection-molded copolymer woofer and one 1½-in titanium-dome tweeter. Magnetic shielding. Power handling 175 W; crossover point 1.8 kHz; FR 45 Hz-20 kHz ±2 dB; sens 90 dB; imp 8 ohms. Black ash, light cherry, or dark cherry laminate. 5-yr warranty. 8 x 13 x 10½ in; 31 lb. $339/pr

PARADIGM SPEAKERS

CC-350 2-Way Center-Channel Speaker
Bass-reflex design with 6½-in woofers and 1-½-in titanium-dome tweeter. Magnetic shielding. Power handling 175 W; crossover point 1.8 kHz; FR 55 Hz-20 kHz ±2 dB; sens 90 dB; imp 8 ohms. Black ash, light cherry, or dark cherry laminate. 5-yr warranty. 8 x 13 x 10½ in; 31 lb. $339/pr

Mini Monitor 2-Way Bookshelf Speaker
Bass-reflex design with 6½-in woofer and 1½-in titanium-dome tweeter. Power handling 100 W; crossover point 1.8 kHz; FR 43 Hz-20 kHz ±2 dB; sens 89 dB; imp 8 ohms. Black ash, light cherry, or dark cherry laminate. 5-yr warranty. 8 x 13 x 10½ in; 31 lb. $699/pr

LCR-350 2-Way Speaker
Bass-reflex design with 6½-in mica-loaded polymer midbass drivers and 1-in aluminum-dome tweeter. Magnetic shielding. Bi wiring/bi-amplifying terminals; gold-plated binding posts. Power handling 175 W; crossover point 1.5 kHz; FR 45 Hz-22 kHz ±2 dB; sens 90 dB; imp 8 ohms. Black graphite. 5-yr warranty. 21½ x 13½ in; 28 lb. $500

PARASOUND
Nomad Ten 2-Way Outdoor Speaker
6½-in polycarbonate woofer and 1-in Suproyl soft-dome tweeter. 12-dB/oct crossover. Stainless-steel grille and input terminals. FR 36 Hz-20 kHz ±2.5 dB. Black or white finish...$499/pr

Nomad Six 2-Way Outdoor Speaker
5½-in woofer and 1½-in soft-dome tweeter. 12-dB/oct crossover. Stainless-steel grille and input terminals. Power handling 80 W rms; crossover 2.4 kHz; FR 48 Hz-20 kHz ±2.5 dB; sens 88 dB; imp 8 ohms. Black ash or white finish...$340/pr

CI-60 V 2-Way In-Wall Speaker
6½-in solid-piston woofer with rubber surround and 1½-in variable-axis soft-dome tweeter. Overload protection mechanism. 5-way binding posts. Power handling 80 W; FR 40 Hz-20 kHz ±8 dB; imp 8 ohms. Black graphite. 21½ x 8½ x 11¼ in; 50 lb.$500

CL-60 V 2-Way In-Wall Speaker
6½-in solid-piston woofer with rubber surround and 1½-in variable-axis soft-dome tweeter. Overload protection mechanism. 5-way binding posts. Power handling 80 W; FR 40 Hz-20 kHz ±8 dB; imp 8 ohms. Black graphite. 21½ x 8½ x 11¼ in; 50 lb.$500

PINNACLE
Digital Sub 350 PowerWob Subwoofer
Compound-compression design with two 12-in woofers with 2-in voice coils, 40-oz magnets, rubber surrounds; amp rated at 350 W rms. Features high-efficiency, cool-running amplifier. Gold-plated binding posts; line-level inputs. Crossover point variable from 65-150 Hz; FR 22-150 Hz. 14 x 15 x 15 in; 225 lb. $1,905

Classic Gold Tower 3-Way Speaker
8-in fiber-cone woofer and 1-in aluminum-dome tweeter. Magnetic shielding; patented Diaduct port. Power handling 150 W rms; crossover points 150 and 2 kHz; FR 27 Hz-21 kHz; sens 95 dB; imp 8 ohms. 7-year warranty. 9½ x 14½ x 15 in; 225 lb. $1,050/pr

Classic Gold Monitor 2-Way Speaker
8-in fiber-cone driver. 1-in gold-dome tweeter. Magnetic shielding. Power handling 500 W max; crossover 4 kHz; FR 80 Hz-21 kHz; sens 91 dB; imp 8 ohms. 31½ x 7 x 8½ in. $525

Classic Gold Mini Monitor 2-Way Speaker
5¼-in fiber-cone woofer and 1-in gold-dome tweeter. Power handling 75 W rms; crossover point 2 kHz; FR 45 Hz-21 kHz; sens 92 dB; imp 8 ohms. 8½ x 3 x 7 in; 22 lb. $375/pr

AT-650 2-Way Bookshelf Speaker
6½-in fiber-cone woofer and 1½-in soft-dome tweeter. Power handling 85 W rms; crossover point 2.5 kHz; FR 40 Hz-21 kHz; sens 91 dB; imp 8 ohms. 10-year warranty. 9½ x 8½ x 8 in; 36 lb. $349/pr

INW600 2-Way In-Wall Speaker
6½-in woofer. 1-in soft-dome tweeter. Includes mounting hardware. Power handling 85 W rms; FR 50 Hz-20 kHz; sens 88 dB; imp 8 ohms. White. Mounting area: 8½ x 12 in. $300/pr

PIONEER
Linear Power Response (LPR) refers to a proprietary sealed/driver-surround driver technology
SPEAKERS

S-505 Home Theater Speaker System
6-speaker system featuring five 2-way bass-reflex satellites, each with one 5¼-inch LPR woofer and 1-inch tweeter; passive subwoofer with two 5½-inch LPR woofers. Magnetic shielding. Includes satellite mounting brackets. Power handling 160 W max and sub; crossover point 5 kHz sat, 100 Hz sub; FR 55 Hz -35 kHz sat, 30-200 Hz sub; sens 84 dB sat and sub. Black cabinet. Satellite: 5½ x 9½ x 6½ in; 6 lb. Subwoofer: 8 x 21½ x 16¾ in; 23 lb. $950

S-2000 LPR Powered Subwoofer
Bass-reflex design with two 5½-inch LPR woofers; 200-W amplifier. Magnetic shielding. Line-level and speaker-level inputs. Level control; phase-reverse switch. Includes speaker wire and RCA cables. FR 30-200 Hz; sens 84 dB. Black cabinet. 8 x 21½ x 16¾ in; 32 lb. $800

PMC X11 Subwoofer
Acoustic-suspension design with die-cast 10-inch dual-voice-coil driver. ¾-inch-thick MDF. 4-pair binding posts; banana plugs. Power handling 200 W; crossover point 100 Hz; FR 25-200 Hz; sens 90 dB; imp 8 ohms. Textured black finish. 17 x 5½ x 10½ in; 62 lb. $1,250

TH1 2-Way Speaker
Acoustic-suspension design with 7-inch magnesium-alloy woofer and 1-inch aluminum-foil phase-shielded tweeter. Nonresonant double veneered cabinet. Power handling 150 W; crossover 3 kHz; FR 40 Hz -25 kHz; sens 90 dB; imp 8 ohms. Black ash or walnut. 7¼ x 21½ x 10¼ in; 19 lb. $1,025/pr

PSW 150 Powered Subwoofer
10-inch, 200-W amp. Line- and speaker-level inputs; speaker-level outputs. Phase control; auto on/off. Crossover variable from 30-150 Hz; FR 20-150 Hz. Black finish. 18 x 12½ x 20 in; 48 lb. $649

LS FX 2-Way Surround Speaker
Two 4½-inch composite-woofer satellites and two 3-inch composite-dome tweeters. Switchable dipolar/bipolar configuration. Power handling 100 W; FR 60 Hz -26 kHz; sens 89 dB; imp 8 ohms. Black woodgrain or white finish. 11 x 6½ x 9 in; 18 lb. $599/pr

POLK AUDIO Signature Reference Theater Home Theater Speaker System
Complete home-theater system featuring two powered powered subwoofers, each with two 10-inch composite polymer drivers and 1-inch tri-aminodome tweeter; sealed center-channel speaker with four 5¼-inch composite polymer drivers and 1-inch tri-aminodome tweeter; two LSFX surround speakers; amp rated at 300 W per sub. Magnetic shielding. Control center provides phase and level adjustments. FR subwoofer 16-90 Hz, satellite and center channel 65 Hz -26 kHz; sens 87 dB; imp 8 ohms. Ash with black-lacquer finish. Subwoofer: 14 x 31½ x 22¾ in; satellite 12 x 28 x 18 in. Center channel: 26½ x 17½ x 6 in. Control center: 16½ x 2½ x 9½ in. $8,990

RM 7000 Home Theater Speaker System
6-speaker system featuring powered subwoofer with 10-inch driver and 125-W amp; 4 satellites, each with 5½-inch midrange and 1-inch dome tweeter; center-channel speaker with twin 3½-inch midranges and 1½-inch dome tweeter; FR 19 Hz -22 kHz; sens 89 dB; imp 8 ohms. Black or white finish. Center channel 18 x 12½ x 20 in; Satellite: 7 x 4 x 5½ in; Center: 4½ x 11½ x 5¼ in; 61 lb total. $1,599

RT 2000p 3-Way Speaker/Powered Subwoofer
Vented, powered bass section with two 8-inch woofers and 100-W amp, sealed midrange/tweeter section with 6½-inch woofer and 1-inch tri-aminodome-dome tweeter. Magnetic shielding; MDF construction. Line-level inputs; speaker-level inputs and outputs; bi-wired. Volume control; auto-on switch. Crossover points 80 Hz and 1.8 kHz; FR 20 Hz -26 kHz; sens 90 dB; imp 8 ohms. Rosewood veneer. 5-year warranty on speaker. 3 years on amp. Cabinet: 9½ x 4½ x 16½ in. Base: 11 x 18½ x 8½ in. 85 lb. $1,100

RS 3300 Subwoofer/Satellite System
3-speaker system featuring powered subwoofer with 8-inch driver and 100-W amp; two satellites, each with 3½-inch midrange and 1½-inch dome tweeter. Power handling 125 W; FR 30 Hz -22 kHz; sens 89 dB; imp 8 ohms. Black or white finish. Satellite: 7 x 4½ x 5½ in; Subwoofer: 14½ x 10½ x 19¼; 40 lb total. $799

RT 1000p 3-Way Speaker/Powered Subwoofer
Vented, powered bass section with 6½-inch woofer and 80-W amp, sealed 6½-inch midbass driver, and sealed 1-inch tri-aminodome-dome tweeter. Magnetic shielding; MDF construction. Line-level inputs; speaker-level inputs and outputs; bi-wired. Volume control; auto-on switch. Crossover points 80 Hz and 1.8 kHz; FR 20 Hz -26 kHz; sens 90 dB; imp 8 ohms. Black or white finish. Satellite: 7 x 4½ x 5½ in; Subwoofer: 14½ x 10½ x 19¼; 40 lb total. $660

Studio 100 2-Way Bookshelf Speaker
6½-inch woofer and ¾-inch soft-dome tweeter. FR 40 Hz -30 kHz; sens 88 dB; imp 8 ohms. 8 x 16 x 10½ in; 27 lb. $1,400

Tablette 50 2-Way Bookshelf Speaker
5-inch woofer and ¾-inch soft-dome tweeter. FR 40 Hz -24 kHz; sens 90 dB; imp 8 ohms. 6½ x 11 x 9½ in; 13½ lb. $975

PSB Stratus Goldi 3-Way Speaker
Bass-reflex design with 10-inch woofer, 6½-inch midrange, and 1-inch aluminum-dome tweeter. Power handling 240 W, crossover points 200 and 2 kHz; FR 35 Hz -21 kHz ±3 dB; sens 90 dB; imp 4 ohms. High-gloss black finish. 12½ x 4½ x 16½ in; 90 lb. $2,699/pr. Black ash or dark-cherry veneer $2,399/pr

Stratus Silver 3-Way Speaker
Bass-reflex design with 2½-inch woofers and 1-inch aluminum-dome tweeter. Power handling 120 W, crossover points 50 Hz and 2 kHz; FR 35 Hz -21 kHz ±3 dB; sens 91 dB; imp 4 ohms. Gloss-black finish. 9½ x 38½ x 13½ in; 47 lb. $1,799/pr. Black ash or dark-cherry veneer $1,599/pr

Stratus SubSon4 4 Powered Subwoofer
Acoustic-suspension design with 15-inch poly-coated fibercone woofer. 300-W amp. Speaker- and line-level inputs and outputs. DSP control. Includes remote control, speakers, and levelers. FR 28-120 Hz ±3 db; sens 95 dB. High-gloss black finish. 19½ x 19½ x 22 in; 70 lb. $1,499

As above, black ash finish $1,299

Stratus Mini 2-Way Speaker
Bass-reflex design with 6½-inch woofers and ¾-inch aluminum-dome tweeter. Power handling 150 W, crossover point 2.2 kHz; FR 50 Hz -21 kHz ±3 dB; sens 88 dB; imp 4 ohms. High-gloss black finish. 9 x 16½ x 12½ in; 27 lb. $1,099/pr. Black ash or dark-cherry veneer $999/pr

Proac The following are available finished in cherry, mahogany, or black ash.

Studio 150 2-Way Speaker
Two 5-inch magnesium-frame drivers and one ¾-inch soft-dome tweeter. FR 35 Hz -30 kHz; sens 89 dB; imp 8 ohms. 7½ x 38½ x 10 in; 50 lb. $2,300/pr

Studio 100 2-Way Bookshelf Speaker
6½-inch woofer and 1-inch fabric soft-dome tweeter. FR 40 Hz -30 kHz; sens 88 dB; imp 8 ohms. 8 x 16 x 10½ in; 27 lb. $1,400

Tablette 50 2-Way Bookshelf Speaker
5-inch woofer and ¾-inch soft-dome tweeter. FR 40 Hz -24 kHz; sens 90 dB; imp 8 ohms. 6½ x 11 x 9½ in; 13½ lb. $975

Polk Audio RM 7300 home-theater system

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A Technical Knockout

Superior subwoofer performance requires superior amplification. Sadly, most active subwoofers typically feature "off-the-shelf" integrated electronics that degrade the entire system's performance as well as the bass. B&W has taken the high road in electronics by employing discrete power amplifier designs that have won dozens of international awards for audiophile grade components.

Further, these designs are augmented by B&W's world-renowned driver technology and include our proprietary "Flow Port" venting system. An innovative tuning port that virtually eliminates air drag to reduce distortion while increasing bass extension and output sensitivity over closed box designs. The result of all this zealous attention to detail? Bass that's visceral, accurate, and above all, musical. Anything less wouldn't be B&W.
**Stratus Subwoofer**

- 100-watt powered subwoofer
- 3-way system
- Includes a 15-in poly-coated cone woofer
- 3-way crossover
- Includes a 1-in titanium dome tweeter
- Includes a 1.5-in aluminum-dome midrange
- Black or white finish
- $899

**Century Subwoofer**

- 100-watt powered subwoofer
- 3-way system
- Includes a 15-in poly-coated cone woofer
- 3-way crossover
- Includes a 1-in titanium dome tweeter
- Includes a 1.5-in aluminum-dome midrange
- Black or white finish
- $999

**Solid PB 100 Powered Subwoofer**

- 100-watt powered subwoofer
- 3-way system
- Includes a 15-in poly-coated cone woofer
- 3-way crossover
- Includes a 1-in titanium dome tweeter
- Includes a 1.5-in aluminum-dome midrange
- Black or white finish
- $999

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**Speakers**

**Rock Solid Sounds Solid Solutions**

**SHAHINIAN**

- Rosewood, bird's-eye maple, mahogany, and other exotic wood finishes available.
- Hawk Module 2-way Speaker
  - Four 4\(\frac{1}{2}\)-in curved poly-cone midbass
  - Four 1-in titanium tweeters
  - Includes a 1.5-in aluminum-dome midrange
  - Black or white finish
  - $2,499

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**Speakers**
K.5 Monitor 2-Way Bookshelf Speaker
Bass-reflex design with 8-inch woofer and 1½-inch aluminum-dome tweeter. 1½-inch thick poly-filled passive radiator; magnetically shielded. Includes a gold-plated jumper strip. Power handling: 200 W max; crossover point: 2 kHz; FR 34 Hz-20 kHz ±3 dB; sens: 90 dB; imp: 8 ohms. Black ash finish or Euro-beech veneer. 5-yr warranty. 8½ x 45 x 17 in; 53 lb. $800/pr

K.5 Monitor 2-Way Floorstanding Speaker
Bass-reflex design with 10-inch woofer and 1½-inch aluminum-dome tweeter. 1½-inch thick poly-filled passive radiator; magnetically shielded. Includes a gold-plated jumper strip. Power handling: 200 W max; crossover point: 2 kHz; FR 34 Hz-20 kHz ±3 dB; sens: 90 dB; imp: 8 ohms. Black ash finish or Euro-beech veneer. 5-yr warranty. 8½ x 45 x 17 in; 53 lb. $800/pr

K.5 Monitor Center-Channel Speaker
Bass-reflex design with 8-inch woofers and 3/4-inch titanium-dome tweeter. Magnetically shielded. Power handling: 80 W max; crossover point: 2 kHz; FR 34 Hz-20 kHz ±3 dB; sens: 90 dB; imp: 8 ohms. Black ash finish or Euro-beech veneer. 5-yr warranty. 8½ x 45 x 17 in; 53 lb. $800/pr

SS-1000 THX Subwoofer
12-inch downward-firing driver; amp rated at 150 W. Protection circuitry. Line- and speaker-level inputs. Speaker-level output. Level control; adjustable low-pass filter. EQ control, phase control. FR 22-150 Hz. Black finish. $600

THX-2000
As above, 10-inch front-firing driver. Amp rated at 100 W. FR 28-150 Hz. $400

THX-1000
8-inch driver. FR 37-150 Hz. $300

R-85 2-Way Bookshelf Speaker
Bass-reflex design with 8-inch injection-molded woofer and 1½-inch titanium-dome tweeter. Power handling: 100 W max; crossover point: 2 kHz; FR 34 Hz-20 kHz ±3 dB; sens: 89 dB; imp: 8 ohms. Black ash finish. $330/pr

THR-BPI 2-Way Surround Speaker
Acoustic-suspension design with 2½-inch injection-molded poly woofers and 2½-inch flared-dome tweeters. Bipolar radiation pattern; magnetically shielded. Power handling: 125 W, FR 60 Hz-20 kHz; sens: 89 dB; imp: 8 ohms. Black or white. 3 lb. $330/pr

THC-2 2-Way Center-Channel Speaker
Dual-vented QB3 design with two 3½-inch injection-molded poly woofers and 2½-inch titanium-dome tweeter. Magnetically shielded. Power handling: 175 W. FR 52 Hz-20 kHz; sens: 88 dB; imp: 8 ohms. Black ash finish. 19 x 10 x 10 in. $370/pr

SOUND LAB Dynastat Hybrid Electrostatic Speaker
Hybrid design with 10-inch woofer and electrostatic tweeter. 90° horizontal dispersion. Continuously adjustable woofer level; brilliance adjustment. Crossover point: 250 Hz; FR 27-150 kHz; sens: 88 dB; imp: 8 ohms. Black ash finish. 17 x 7 x 21 in; 23 lb. $3,390/pr

Quantum Hybrid Electrostatic Speaker
Hybrid design with 8-inch woofer and electrostatic tweeter. 90° horizontal dispersion. Continuously adjustable woofer level; brilliance adjustment. Crossover point: 250 Hz; FR 38-150 kHz; sens: 88 dB; imp: 8 ohms. 3 lb. $2,750/pr

SPEAK ERLAB

SPEAKERS

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in poly-dome tweeter. 3/4-in MDF. 1 input. Power handling 150 W; crossover point 2 kHz; FR 50 Hz-20 kHz; imp 8 ohms. Black ash finish. $2,000/pr

TECHNICS SB-TX50 THX Home Theater System 7-speaker system featuring two front speakers and center speaker, each with two 5 1/2-in woofers, two 2 1/2-in midrange drivers, and 1-in tweeter. Power handling 750 W. Center: 17 1/2 x 13 1/2 x 11 1/2 in; 15 lb. Front: 25 1/2 x 24 x 11 1/2 in; 16 lb. Surround: 15 x 17 3/4 x 11 1/2 in; 12 lb. $2,500/pr

TANNY All models carry a 5-year warranty.

D7590 3-Way Center-Channel Speaker Bass-reflex design with 8-in woofers; 8-in midrange and 1-in tweeter in a Dual Concentric. Integral, center-mounted assembly. Magnetic shielding. Power handling 200 W; crossover points 400 Hz and 1.7 kHz; FR 45 Hz-30 kHz ±3 dB; sens 92 dB; imp 6 ohms. Black ash vinyl. $1,299

M3 3-Way Speaker Bass-reflex design with 8-in paper-cone woofer; 8-in midrange, and 1-in silk-dome tweeter. Power handling 120 W; crossover point 400 Hz; FR 32 Hz-20 kHz ±3 dB; sens 92 dB; imp 8 ohms. Black ash vinyl. $2,400

M2 3-Way Speaker Bass-reflex design with 6 1/2-in woofer and 1-in silk-dome tweeter. Includes floor stand. Power handling 90 W; crossover 2 1/2 kHz; FR 35 Hz-20 kHz ±3 dB; sens 89 dB; imp 8 ohms. Bird's-eye or cherry front baffle. $700/pr

M1 2-Way Bookshelf Speaker Bass-reflex design with 6 1/2-in woofer and 1-in silk-dome tweeter. Power handling 80 W; crossover point 2.5 kHz; FR 48 Hz-20 kHz ±3 dB; sens 88 dB; imp 8 ohms. Bird's-eye or cherry front baffle. $550/pr

MC 2-Way Center-Channel Speaker Bass-reflex design with 2 4-in paper-cone woofers and 1-in silk-dome tweeter. Magnetic shielding. Power handling 80 W; crossover point 2.5 kHz; FR 70 Hz-20 kHz ±3 dB; sens 87 dB; imp 8 ohms. Bird's-eye or cherry front baffle. $250/pr

TDL ELECTRONICS Studio 1 M 2-Way Speaker Transmission-line design with 6 1/2-in black anodized-aluminum woofer and 1-in anodized-aluminum dome tweeter. Power handling 200 W; crossover point 2 kHz; FR 28 Hz-20 kHz; sens 86 dB; imp 8 ohms. Black or walnut finish. $9 x 13 x 13 in; 12 lb. $2,500/pr

T-Line 3-Way Speaker Transmission-line design with 6 1/2-in poly-cone woofers and 1-in anodized-aluminum dome tweeter. Power handling 150 W; FR 30 Hz-20 kHz; imp 8 ohms. Black ash finish. $2,000/pr

T-Line 2. As above with 1 tweeter. Power handling 100 W. $1,500/pr

SPEAKERS

SUNFIRE True Subwoofer MKII Powered Subwoofer Two 8-in drivers; amp rated at 2,700 W. Line and speaker-level inputs. Crossover variable from 35-100 Hz; FR 18-120 Hz; 3 1/2 db. 11 x 11 x 11 in; 45 lb. $2,500/pr

CS85 2-Way Speaker 6 1/2-in woofer and 1-in metal-dome tweeter. FR 55 Hz-20 kHz; sens 87 dB; imp 4 ohms. 31 x 8 x 11 in; 35 lb. $1,450/pr

TRIAD InRoom Platinum Powered Subwoofer Acoustic suspension design with 18-in driver; 500-W amp. 12-dB/oct low-pass filter variable from 50 to 180 Hz; servco control. Independent left, right and sub-in inputs. Input-level control: 0 to 180° phase control. FR 18-180 Hz ±3 dB; 195 kHz x 19 x 19 x 19 in. $2,000/pr

InRoom Gold Powered Subwoofer Two horizontally opposed 10-in drivers; 250-W amp. Push-pull driver configuration; 12-dB/oct low-pass filter variable from 50-180 Hz, servco control. Independent left, center, and right inputs. Center-channel recovery circuit; input-level control; 0 to 180° phase control; autoturn-on. FR 100 Hz-1 kHz; 31 1/2 x 17 x 17 1/2 in. $1,500/pr

InRoom Silver. As above with 8-in drivers. 17 1/4 x 15 3/4 x 16 in; 70 lb. $1,250/pr

OnWall Gold THX Diplor Surround Speaker Ported dipolar design with two 6 1/2-in poly woofers and two 1-in fabric-dome tweeters. THX-certified. Can mount on wall or ceiling. In-wall version available. Power handling 100 W min. 300 W max. FR 60 Hz-20 kHz ±3 dB; sens 88 dB; imp 4 ohms. 13 1/4 x 8 x 5 1/4 in. $1,100/pr

InRoom Gold LCR 2-Way THX Bookshelf Speaker Acoustic suspension design; two 6 1/2-in poly woofers and one 1-in silk-dome tweeter. THX-certified; tweeter mounted in dispersion-control lense. Power handling 300 W; FR 80 Hz-20 kHz; sens 90 dB; imp 4 ohms. 8 1/2 x 17 1/2 x 8 in. $1,000/pr

InRoom Gold LCR Horizontal. As above. dispersion-control lens with lighted aiming device. 22 x 8 1/2 x 8 in. $1,100/pr

VANDERSTEEN AUDIO Model 5 5-Way Speaker/Powered Subwoofer Powered subwoofer section with 12-in dual-motor long-throw aluminum-cone driver and 400-W amp; 4-way passive section with 7-in woofers; 4 1/2-in midrange; 1-in dual-chamber metal-dome tweeter, and 3/4-in metal-dome tweeter. 6-dB/oct crossovers. User-adjustable subwoofer Q and room-response compensation. Power handling 200 W; crossover points 100 Hz, 600 Hz, and 5 kHz; FR 22-30 kHz; sens 87 dB; imp 6 ohms. 14 x 42 x 20 in; 225 lb. $9,800/pr

Model 3A 3-Way Speaker 10-in active acoustic ceramic coupler. 8-in poly woofer, 4 1/2-in midrange, and 1-in metal-dome tweeter. Power handling 200 W; crossover points 600 Hz and 5 kHz; FR 26 Hz-30 kHz; sens 88 dB; imp 6 ohms. 16 x 48 x 10 1/4 in; 102 lb. $2,795/pr

Model 2CE 3-Way Speaker 10-in active ceramic coupler, 8-in woofer, 4 1/2-in midrange, and 1-in metal-dome tweeter. Power handling 160 W; crossover points 780 Hz and 2.5 kHz; FR 28 Hz-29 kHz; sens 88 dB; imp 7 ohms. 16 x 39 1/4 x 10 1/4 in; 63 lb. $1,295/pr

Model 2W Powered Subwoofer Slot-loaded design with 3 in 8-in long-fiber driver: 300-W amp. Feed-forward error correction; 6-dB/oct crossover. Adjustable subs to match...
main speakers with efficiency ratings of 82-94 dB; user adjustable Q. Crossover point 80 Hz; FR 24-80 Hz. 18 1/2 x 18 x 17 in; 91 lb .......... $1,250

Model 1C 2-Way Speaker
Rear slot-loaded design with 8-in poly woofer and 1-in metal-alloy-dome tweeter. Power handling 100 W; crossover point 80 Hz; FR 24-80 Hz. 18 1/2 x 18 x 17 in; 91 lb .......... $1,250

VELODYNE

FSR-18 Powered Subwoofer
Servo design with 18-in driver; 1,250-W amp; Class D amp construction; low-pass filter adjustable from 40-120 Hz; 80/100-Hz high-pass filter. Line- and speaker-level inputs and outputs. Power handling 1,250 W; crossover point 2.8 kHz; FR 38 Hz - 20 kHz; sens 90 dB; imp 6.8 ohms; 12 x 36 x 10 in; 50 lb .......... $1,250

HGS-12 Powered Subwoofer
Servo design with 12-in in tandem push-pull driver; 1,250-W amp; Class D amp construction; low-pass filter adjustable from 40-120 Hz; 80 Hz high-pass filter. Line-level inputs and outputs. Phase control. FR 20-120 Hz ± 3 dB; Gloss black .......... $1,199

FGR-12 Powered Subwoofer
Servo design with 12-in driver; 250-W amp; Line- and speaker-level inputs and outputs. Adjustable low-pass filter from 40-120 Hz; 80/100 Hz high-pass filter. Auto on/off; phase control; remote control. FR 20-120 Hz ± 3 dB .......... $1,699

FGR-10 Powered Subwoofer
Servo design with 10-in driver; 100-W amp; Adjustable low-pass filter from 40-120 Hz; 80/100 Hz high-pass filter. Line- and speaker-level inputs and outputs. Auto on/off; phase control; remote control. FR 20-120 Hz ± 3 dB .......... $1,699

VA-1215X II Powered Subwoofer
Passive-radiator design with 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; phase control; remote control. FR 22-120 Hz ± 3 dB .......... $999

VA-1012X II Powered Subwoofer
10-in driver and 12-in passive radiator; 100-W amp. Gain-compressor circuit; low pass filter adjustable from 40-120 Hz; Line- and speaker-level inputs and outputs. Phase control; auto on/off. FR 28-120 Hz ± 3 db .......... $749

VA-8100X Powered Subwoofer
Passive-radiator design; 8-in driver and 10-in passive radiator; 100-W amp. Gain-compressor circuit; low-pass filter adjustable from 40-120 Hz; Line- and speaker-level inputs and outputs. Direct input-phase control; auto on/off. FR 35-120 Hz ± 3 dB .......... $599

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Kit version ......................... $529

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Tower II 4-Way Speaker
Three 12-in woofers, 5-in midrange, 1-in dome tweeter, and 1-in piezo or ribbon super tweeter. Biwiring/biamping terminals. Light oak, dark oak, or satin black finish. 15 x 43 x 16 in; 105 lb. Kit version ......................... $499

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Modulus Monitor MFMS 3-Way Speaker
Bass-reflex design with 7-in woofer and 7-in midrange and 1-in doped-silk dome tweeter. Mineral-loaded poly front baffle for improved dispersion and frequency response. Biwirable 3-way binding posts. Power handling 125 W; FR 38 Hz-20 kHz; sens 90 dB; imp 8 ohms. Black ash or rosewood. 8½ x 33½ x 11½ in; 25 lb. $1,300/pr.

Modulus Monitor MF1M 2-Way Bookshelf Speaker
Rear-port bass-reflex design with 7-in woofer and 1-in doped-silk dome tweeter. Mineral-loaded poly front baffle for improved dispersion and frequency response. Biwirable 3-way binding posts. Power handling 100 W; FR 45 Hz-20 kHz; sens 89 dB; imp 8 ohms. Black ash or rosewood. 8½ x 19½ x 11½ in; 21 lb. $700/pr.

Diamond 7.2 2-Way Speaker
Rear-port bass-reflex design with 5¼-in woofer and 1-in doped-silk dome tweeter. 1st-order crossover network: mineral-loaded poly baffle and back plate interconnected for rigidity. 3-way binding posts. Power handling 100 W; FR 48 Hz-20 kHz; sens 87 dB; imp 8 ohms. Black ash. 7½ x 11½ x 7 in; 7 lb. $350/pr.

Diamond 7.1 2-Way Speaker
Rear-port bass-reflex design: 5¼-in woofer and 1-in polycarbonate damped-dome tweeter. 1st-order crossover: mineral-loaded poly baffle and back plate interconnected for rigidity: 3-way binding posts. Power handling 100 W; FR 48 Hz-20 kHz; sens 87 dB; imp 8 ohms. Black ash. 7½ x 11½ x 7 in; 7 lb. $250/pr.

YAMAHA
YST-SW300 Powered Subwoofer
Bass-reflex design with 12-in driver: 180 W into 4 ohms. Continuous- output power amp; magnetic shielding. Line- and speaker-level inputs; speaker-level output. Auto on/off; volume control; high-cut control; phase control switch; bass cut on selector system. FR 20-160 Hz; imp 4 ohms. Black matte. 15½ x 19½ x 17½ in; 45 lb. $6,099

NS-10MT 2-Way Speaker
Bass-reflex design with 7-in woofer and 1¼-in precision soft-dome tweeter with accurately-pleated tangential edges. Gold-plated speaker terminals. Power handling 180 W max. FR 40 Hz-20 kHz. 8½ x 15 x 10 in; 20 lb. $349

NS-A1236 3-Way Speaker
Acoustic-suspension design with 12-in woofer, 4-in midrange, and 1-in Mylar-dome tweeter. Magnetic shielding. 1 input. Includes 8-ft 2-gauge speaker wire. Power handling 200 W; crossover points 600 Hz and 4 kHz. FR 40 Hz-20 kHz; ±3.5 dB; imp 8 ohms. Micro-pebble black. 14½ x 39½ x 13½ in; 44 lb. $1,999

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Audio magazine

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Directory of Manufacturers

Whenever possible, brands with a common manufacturer or distributor are cross-referenced.

Acoustic Research, 17800 S. Main St., Unit 109, Gardena, CA 90248 310-329-6187

Acoustic Research, 527 Stone Rd., Benicia, CA 94510 707-748-5930

Accuphase, 210 Livingstone Ave., Dobbs Ferry, NY 10522 914-693-8008

Adcom, 11 Elkins Rd., East Brunswick, NJ 08816 732-390-1130

Ad/An, One Progress Way, Wilmingtom, MA 01887 617-729-1140

Advent (see Recoton)

Aiwa, 800 Corporate Dr., Mahwah, NJ 07430 800-289-2492

Allison Acoustics, 478 Stanford Ave., Danville, CA 94522 605-236-8298

Altec Lansing, P.O. Box 277, Milford, PA 18337-0277 800-258-3288

AMC, 1414 S. Fair Oaks Ave., #7, South Pasadena, CA 91030 818-321-6939

Amfi (see Accuson)

Amplifier Technologies (ATI), 9528 Ventura Blvd., #318, Tarzana, CA 91356 818-777-8507

Anthem (see Sonic Frontiers)

Aposee Acoustics (see ad/s)

Aragon (see Accuson)

Arcam, 8709 Castle Park Dr., Indianapolis, IN 46256 888-272-2658

Atlantic Technology, 343 Vanderbilt Ave., Norwood, MA 02062 617-762-6300

Audio by Van Alstine, 2202 River Hills Dr., Benvisle, MN 55337 612-890-3517

Audio Concepts/ACI, 901 S. 4th St., La Crosse, WI 54601 608-784-3570

Audio Design Associates, 602-616 Manuag, Ave., White Plains, NY 10605 914-946-9595

Audio Research, 5740 Green Circle Dr., Moneetonic, PA 5344-4242 612-923-0800

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Audio Synthesis, One Walters Lane, Box 570, Point Pleasant, PA 18950 800-724-3205

AudioWorks, 18474 Amistad St., Suite E, Fountain Valley, CA 92708 714-968-1236

Avid Dynamics, P.O. Box 192, Marlboro, NY 10545 800-876-4400

Axiom, Hwy. #60, Dwight, Ontario POA 110 705-635-2222

Bag End, P.O. Box 488, Barriiington, IL 60011 847-382-4550

B&K Components, 2100 Old Union Rd., Buffalo, NY 14227 800-543-5252

B&W, 54 Concord St., North Reading, MA 01864-2699 978-370-3740

Bang & Olusfen, 1200 Business Ctr. Dr., Suite 100, Mt. Prospect, IL 60056 800-232-0378

B-1 America, 458 Second Ave., Trffin, OH 44883 800-548-6492

Bose, The Mountain, Framingham, MA 01701 800-444-2673

Boston Acoustics, 300 Jubilee Dr., Peabody, MA 01960 508-338-5000

Boulder, 7737 W. Coal Creek Dr., Superior, CO 80027 303-149-8220

Bozak, 27 Chateau Margaux, Bloomfield, NJ 07002 800-524-3993

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Cambr, 2906 Halpern, Montreal, Quebec H4S 1RZ 514-331-2466

Cambridge Physcis (see Avi Dynamics)

Cambridge SoundWorks, 311 Needham St., Newton, MA 02164 800-367-4434

Canton, 951 Washington Ave., S. Minneapolis, MN 55415-1245 612-333-1150

Carver, P.O. Box 137, Woodinville, WA 98072 800-521-4333

Carver Research (see Carver)

Celestion, 11 Elkins Rd., East Brunwiick, NJ 08816 732-390-1130

Cello, 315 Peck St., New Haven, CT 06513 203-687-4008

Cervin-Vega, 555 E. Easy St., Simi Valley, CA 93065-1805 805-584-9332

Chiro by Kinergetics (see Kinergetics)

Cinegro, 1050 Vicente, San Francisco, CA 94116 415-564-6300

Citation, 2081 S. Main St., Middletown, CT 06457 860-346-0896

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Conrad-Johnson, 2733 Merriielle Dr., Fairlax, VA 22031 703-698-8581

Continuum, 9971 Hirs Rd., Unit A, Sacramento, CA 95827 916-363-4653

Creek, 108 Station Rd., Great Neck, NY 11023 516-867-3663

Dalquist, 25 Esna Park Dr., Mankton, Ontario L3R 1C9 714-587-8930

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DB Systems, P.O. Box 460, Ringide, NL 8031 603-899-5121

DEA Airport, 275 Airport Blvd., Lins Arbor, MI 48108 800-878-8463

Definitive Technology, 1105 Valley Heights Dr., Owings Mills, MD 21177 410-363-7148

Dennesen, P.O. Box 51, Beverly, MA 01915 978-927-9224

Jenzen, 2999 Roebling Ave., Bronx, NY 10461 718-892-7419

JBL, 250 Crossways Dr., Woodbury, NY 11797 800-336-4525

Jeff Rowland Design Group, 2911 N. Prospect St., Colorado Springs, CO 80907 719-473-1181

Jensen (see Recoton)

JM Lab, P.O. Box 3047, Flattsburg, NY 12901 800-663-9352

Joseph Audio, 2 Pineland Rd., White Plains, NY 10603 800-474-4434

JRM Engineering, 3716 Broadway N.E., Knoxville, TN 37917 3120 423-688-6501

JVC, 41 Slater Dr., Enfield, PA 07407 800-527-2722

KEF, 11 Elkins Rd., East Brunswick, NJ 08816 732-390-1130

Kenwood, P.O. Box 22745, Long Beach, CA 90801 800-536-9665

Kineraetetics, 4200 Charter St., Vernon, CA 90058 213-582-9349

KLH, 11131 Dora St., Sun Valley, CA 91352 818-767-2843

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OUR CRITICS CHOOSE THE OUTSTANDING CURRENT RELEASES

Trumpeter Dave Douglas
In Wayne Shorter’s World

Old that Dave Douglas’s Stargazer is an homage to Wayne Shorter, including arrangements of three of the saxophonist’s compositions, you might assume that Douglas is another of those young musicians caught in a holding pattern, drearily recycling the past in the name of tradition. Nothing could be further from the truth. On what is arguably the most “conventional” of his albums so far in its post-bop sextet instrumentation and its partial embrace of late-1960s Blue Note impressionism, Douglas nevertheless dares something that Shorter himself never has: he attempts to bring to bear on an acoustic setting, much like that of the Shorter-dominated Jazz Messengers of the early 1960s, the collective interplay that Shorter went on to investigate after plugging in with Weather Report.

Even in the versions of Shorter’s pieces, the references are extremely subtle, more a matter of approaching this material as obliquely as its writer might than of quoting him directly. The finest example of what I mean is the comically sarcastic inversion of Duke Ellington’s “Cotton Tail” with which Douglas begins his final chorus in “Pug Nose”; it sounds like a phrase Shorter might have played, though to the best of my knowledge he never has. And Douglas’s insight is so great that he realizes “Pug Nose” was itself an affectionate send-up of Benny Golson’s “Blues March,” the piece that best defined the Messengers’ sound before Shorter’s arrival. Douglas’s six originals similarly capture moods of Shorter without stooping to imitation.

The work of Douglas’s sidemen is exemplary, with special high marks going to tenor saxophonist Chris Speed for avoiding invidious comparisons, pianist Uri Caine for the sparkle and lucidity of his solos, and drummer Joey Baron for laying down a beat at once slippery and insistent. As for Douglas, who is featured to best advantage in his own “Four Sleepers,” he once again proves himself to be one of this era’s most technically proficient and imaginative soloists, a man whose horn seems to “talk” even when he’s not using plungers or mutes. He is among a handful of contemporary musicians who are extending jazz traditions rather than just feeding off of them.

Francis Davis

DAVE DOUGLAS Stargazer:
Music by and for Wayne Shorter
Spring Ahead; Goldfish; Stargazer; Four Sleepers;
On the Milky Way Express; Pug Nose; Dark Sky;
Intuitive Science; Diana (Arabesque Jazz, 61 min)

A Triumphant Elektra
From Sinopoli

Deutsche Grammophon’s magnificent new recording of Richard Strauss’s troubled masterpiece, Elektra, is a triumph both for the interpreter of the demanding title role and for the man in charge, conductor Giuseppe Sinopoli. The young American soprano Alessandra Marc is a great Elektra, and Sinopoli leads his cast and the Vienna Philharmonic in a fresh, honest, and brutal interpretation of the work by stripping away some of the layers of Wagnerism and Freudianism that usually clog these pulsing musical arteries.

The arterial analogy works because this is a truly sanguinary, blood-lust work of musical theater. Elektra’s bitonal agonies have been described by critics (including myself) as Freudian free association used to depict advanced states of psychosis. In fact, we have not one case study but three, all women, and one more hysterical than the next. Case Study No. 1: the woman who kills her husband (Klytaemnestra). Case Study No. 2: the daughter who wants to kill her mother to avenge her father (Elektra). Case Study No. 3: the daughter who is too paralyzed to actually do anything at all (Chrysothemis).

This is the most modern of Strauss’s
works — one step further and he would have tumbled into atonality — and it has vocal parts that are strenuous enough to suggest neurosis. It is rare indeed that an opera house or a record company manages to find first-rate casting for all three of these female roles (the men, brother Orest and stepfather Aegisth, are minor characters), but that is the case here. The German mezzo Hanna Schwarz is a manic Klytaemnestra, and the American soprano Deborah Voigt is a strong Chrysothemis, a role that is often played for mildness but has real dignity in her interpretation.

Marc was apparently born (in Berlin!) to sing the role of Elektra. She sounds like a young Birgit Nilsson, with perhaps an even truer sense of pitch and the big line than her illustrious predecessor. This is a breathtaking performance that never loses its energy or its dynamism. It is, in fact, so strong and sure that it drains the role of a lot of its old anxious expressionism — suggesting that a lot of the neuroticism may have been due to the struggle just to sing the notes!

Heyman’s Pop Pearl

As a fan of pop, I’ll admit that the genre can sometimes tend toward a brain-dulling sugar rush, but that’s not the case with Richard X. Heyman’s Cornerstone, which is pure pop for thinking people. On his first album in seven years (following 1990’s Living Room! on Cypress and 1991’s Hey Man! on Sire), his tunes have an honest emotional tug, and a genuine literariness to boot. The title track makes one of the most compelling uses of metaphor in recent memory, evoking the decaying remains of an old building to point out how essential elements of human nature outlive youth with a noble, prideful will to endure. In “Tidal Wave,” nautical metaphors describe a relationship’s ups and downs while the music rolls like a ship bounding on the high seas. Throughout Cornerstone, melodies are engagingly familiar and yet unpredictable, making twists and turns that burn themselves into your psyche after a few listens.

Heyman sings in a dusky mid-range burr reminiscent of Gene Clark’s, and his songs unfurl with a minor-key, folk-rockish urgency. A font of feeling that’s rare in this age of cynical self-containment fairly gushes from him: just listen to the tremulous chorus of “All I Have” or the touchingly articulated vocal in “Ask Anyone Who’s Tried.” A romantic to the core, he gives everything up for love and the breathless promise of fulfillment it carries in a keyboard-driven serenade like “When She Arrives” (and what harmonies!). And Heyman, a multi-instrumentalist who can play seemingly anything with strings, keys, or skins, shines on twelve-string guitar in the windy, rueful “If We Should Ever Meet Again.”

Each song on this perfect little pearl of a record has something to commend it. In a better world, you’d be hearing it daily on the radio and seeing it prominently displayed in the corporate record chains. But even in a flawed world, you can lay your hands on Cornerstone. If it’s not in your local store, write the record label, Permanent Press, or visit Heyman’s Web site at www.richardxheyman.com.

Parke Puterbaugh

RICHARD X. HEYMAN
Cornerstone
Cornerstone; All I Have; If We Should Ever Meet Again; Racing After You; Everything the Same; Tidal Wave; When She Arrives: The Drone Song; From This Day Forever; Ask Anyone Who’s Tried; Out of My Hands; When It Was Our Time; On You; Clear to Me Now (Permanent Press, 49 min; 14431 Ventura Blvd., #311, Sherman Oaks, CA 91403)
Renée Fleming’s Signature Arias

Renée Fleming’s emergence as a world-class soprano brought her into Georg Solti’s orbit fortuitously enough to become the primary ornament of the late maestro’s valedictory recordings of Mozart’s operas Cosi Fan Tutte (1994) and Don Giovanni (1996). These two artists were joined together for the last time in a recital recording for London that combines, in the happy phrase of the CD booklet, “the bloom of youth and the patina of experience.”

The CD’s apt title, Signatures, denotes that Fleming appears here in the roles in which she has already attained worldwide success. She brings tonal radiance and a sense of triumphant optimism to the Countess’s two arias in Mozart’s Le Nozze di Figaro. As Tchaikovsky’s Tatiana (Eugene Onegin)—a role she has already mastered but performs less frequently—she offers a wide range of mixed emotions, conveying a total understanding of the character’s awakening but already overwhelming passion. The triumphant Desdemona she demonstrated in Verdi’s Otello at the Metropolitan Opera is reaffirmed here in the lovely shadings and colors that enrich the long scene in the fourth act. As for the enchanting Song to the Moon from Dvorak’s Rusalka, it has been sung by many sopranos on record, but never better than here. Fleming fearlessly and accurately sails through the long-spun and high-lying lines of the Embroidery Aria from Benjamin Britten’s Peter Grimes, which the composer apparently wrote to reward singers portraying the modestly drawn character of the schoolmistress Ellen Orford. She disposes equally well of the cruelly high tessitura in the transformation scene of Richard Strauss’s Daphne.

All these excerpts are presented in their full operatic contexts, with generous orchestral introductions to the Onegin and Otello scenes, as well as worthy contributions by the mezzo-soprano Larissa Diadkova and the participation of baritone Jonathan Summers as Balstrode in Peter Grimes. And Solti draws bewitching sounds from the London Symphony Orchestra both in the gorgeous orchestral postlude of Daphne and elsewhere on the CD.

PÉRENE FLEMING Signatures
Renée Fleming, soprano; London Symphony. Georg Solti cond. (London 455 760, 72 min)
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CHUMBAWAMBA Tubthumper

Republic/Universal, 55 min

Chumbawamba's success is one of those flukes that keeps pop culture interesting. A socialist collective as well as a band, Chumbawamba has existed for twelve years without the faintest hope of a hit single. Its 1986 album, Pictures of Starving Children Sell Records, is a still-resonant rant against the contradictions of Live Aid: the next year's Never Mind the Ballots! did a similar job on Britain's general election. But now, thanks to one relentlessly catchy song, these U.K. guttersnipes have made the Top 10.

It's not difficult to hear why the single "Tubthumping" caught on: it's an uplifting, only mildly subversive song about bonding over pints at the pub. The rest of Tubthumper is just as accessible. No longer willfully amateurish, Chumbawamba makes a creative mix of harmonies, hard beats/samples, funky horns, and Stereolab-like exotica. It's nowhere near as daring as the samples, funky horns, and Stereolab-like exotica. It's nowhere near as daring as the samples, funky horns, and Stereolab-like exotica. It's nowhere near as daring as the samples, funky horns, and Stereolab-like exotica. It's nowhere near as daring as the samples, funky horns, and Stereolab-like exotica. It's nowhere near as daring as the samples, funky horns, and Stereolab-like exotica. It's nowhere near as daring as the samples, funky horns, and Stereolab-like exotica. It's nowhere near as daring as the samples, funky horns, and Stereolab-like exotica. It's nowhere near as daring as the samples, funky horns, and Stereolab-like exotica. It's nowhere near as daring as the samples, funky horns, and Stereolab-like exotica. It's nowhere near as daring as the samples, funky horns, and Stereolab-like exotica. It's nowhere near as daring as the samples, funky horns, and Stereolab-like exotica. It's nowhere near as daring as the samples, funky horns, and Stereolab-like exotica. It's nowhere near as daring as the samples, funky horns, and Stereolab-like exotica. It's nowhere near as daring as the samples, funky horns, and Stereolab-like exotica. It's nowhere near as daring as the samples, funky horns, and Stereolab-like exotica. It's nowhere near as daring as the samples, funky horns, and Stereolab-like exotica. It's nowhere near as daring as the samples, funky horns, and Stereolab-like exotica. It's nowhere near as daring as the samples, funky horns, and Stereolab-like exotica. It's nowhere near as daring as the samples, funky horns, and Stereolab-like exotica. It's nowhere near as daring as the samples, funky horns, and Stereolab-like exotica. It's nowhere near as daring as the samples, funky horns, and Stereolab-like exotica. It's nowhere near as daring as the samples, funky horns, and Stereolab-like exotica. It's nowhere near as daring as the samples, funky horns, and Stereolab-like exotica. It's nowhere near as daring as the samples, funky horns, and Stereolab-like exotica.

STEVE EARLE El Corazon

(E-Squared/Warner Bros., 45 min)

Steve Earle dedicates "Ft. Worth Blues" on his current album to Townes Van Zandt, who took his own life last year. Van Zandt was one of the earliest shapers of Earle's sound. and much of El Corazon (Spanish for The Heart) bears his stamp in the acoustic Texas treatments and the songs of gentle protest and love. "Taneytown," a story-song about a black youth who kills a white boy in self-defense, only to learn later that another black man was hanged for the deed, might have come straight from Van Zandt's pen.

Still, El Corazon appears to have been inspired by more than one of Earle's heroes. "Christmas in Washington" mentions Woody Guthrie by name and harks back to his style. "You Know the Rest," which humorously gives the inside skinny on world events (the discovery of America, the defending of the Alamo), comes raving out of the gate on a Bob Dylan-like harmonica rampage and continues in a sort of Subterranean Homesick Blues rhythm. And "The Other Side of Town" is pure Hank Williams, Sr.

Earle has searched the inside chambers of his own corazon and found love more than anything else. For a man who has made a career out of turning conflict inward, that's a good sign.

FOREST FOR THE TREES

(DreamWorks, 50 min)

Essentially a one-man band, Forest for the Trees is the brainchild of Carl Stephenson, a sound collagist who mixes exotic instrumentation with hip-hop beats and snippets of this 'n' that. In the course of his sonic celebration of the oneness of all being, he breaks down musical and ideological barriers with a kind of childlike glee. The opening cut, "Dream," features an infectious obbligato played on bagpipes, with Indian tablas and a sampled drum pattern providing rhythmic context for Stephenson's rap-style vocal, which urges: "Stop cursing, start diversing... / The sunshine will affect your mind." Dig?

It is hard to believe, given the album's sunny disposition and Eden-like garden of sound, that Stephenson once worked with hard-core Houston rappers the Geto Boys; his liaison with Beck on Mellow Gold makes more sense. Nothing, however, could have prepared listeners for the aural environments of Forest for the Trees. The record is an utterly organic creation of playing and programming, chanting and singing, as it lines up a dozen numbers (with titles like "Ohm," "Stream," and "Algorithm") into what feels like a song cycle. There is more than a touch of genius in this forest.

HELUM The Magic City

(Matador, 52 min)

When most critics think back on progressive rock, they tend to focus on its worst traits — the twiddley keyboard solos, the cosmic lyrics — and forget about the sublime melodies and wild imagination heard in the best of Yes, Genesis, and Renaissance. The second Helium album gets closer to that spirit than any young alternative band has in years. Previously, Helium was an edgy, angry pop band fueled by the sexual politics of Mary Timony's songwriting and the ironic sweetness of her singing. With The Magic City she takes a jump into the mystic, exploring a fantasy world of unicorns and Melloritons.

The real magic happens when Timony and crew combine the popcraft with the prog. The lengthy centerpiece, "Revolution of Hearts," begins as a stately rocker and dissolves into a keyboard/tape-loop jam.
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that brings visions of Tangerine Dream and marmalade skies. The gifted Mitch Easter turns in one of his most imaginative production jobs, building rich layers of string and keyboard sounds. Timony’s voice remains graveling, and she plays the siren more often than the punk, but she’s still got an edge that suggests some of these fairy tales may be grimmer than they seem. 

JANET JACKSON The Velvet Rope
(Virgin, 76 min)

On The Velvet Rope, the outwardly cool, collected Janet Jackson strips away her armor and lets fly with her most ambitious album to date. Using the title metaphor, she delves into thorny issues of acceptance, rejection, and “the need to feel special,” variously waxing romantic, ruminating philosophically, and simply lashing out.

The program comprises fifteen bona fide songs and seven (expendable) spoken interludes. The one wholly nonoriginal track is a version of Rod Stewart’s “Tonight’s the Night,” which falls somewhere between seduction and saccharin. Several cuts are cleverly constructed around hooks lifted from artists like Joni Mitchell, War, and Archie Bell & the Drells. In all cases, the samples are seriously recontextualized and not merely plundered. Yet it’s the material credited to the album’s creative team — Jackson, her boy friend René Elizondo, Jr., and producer/musicians Jimmy Jam and Terry Lewis — that resonates most forcefully with its sharp sounds and unadorned messages. Foremost is “What About,” where Jackson explodes in a tirade at a dissembling lover that rivals Prince for sexual explicitness. Later, she turns into a leonine temptress in several songs, including the deliciously slow-burning “Anything.”

One comes away from The Velvet Rope’s unflinching glimpses into a Pandora’s box of desire convinced that the human animal is indeed a deeply driven and often deeply troubled creature. Janet Jackson is to be commended for probing the psyche without sacrificing the groove.

Snickered Toward Millennium

Let us now praise famous kvetches.... For those of you who have come in late, the 2000 Year Old Man — the comic creation of Carl Reiner (as interviewer) and Mel Brooks (as interviewee) — is simply that: a sage old guy who has been there, done that for a couple of thousand years. He appeared on four albums (the last one in 1973), and for my money they remain the funniest and least dated comedy records ever. Since then, however, Reiner and Brooks have devised their attentions to movies, with decreasingly amusing results. When I heard that they were reuniting for The 2000 Year Old Man in the Year 2000: The Album, I thought — hey, maybe this is a rotten idea.

I shouldn’t have worried. Not only have these guys kept their edge — this is the first of their albums with profanity, courtesy of the 2000 Year Old Man’s prolonged exposure to the films of Martin Scorsese — the new record is as funny as anything they’ve done in any medium. And it’s not simply that there are jokes galore (though, of course, there are). The real fun comes when the two get spontaneous and improvise. There are several moments when you can almost hear Brooks’s mind working after an unexpected setup, but just try predicting the punch line.

So what gets talked about here? Oh, lots of things great and small, like computer sex (which the 2000 Year Old Man claims to have pioneered, although these days he “can’t reach.com”) and music (he enjoys all kinds except French, which he scientifically proves is “very repetitive”). All in all, it’s a brilliant return to form for Reiner and Brooks. If they do a promised live show at Carnegie Hall on New Year’s Eve 1999, I’ll try to be there. If you can’t join me, run out now and get this CD.

CARL REINER AND MEL BROOKS

The 2000 Year Old Man
in the Year 2000: The Album
(Rhino, 44 min)

RICHARD SHINDELL Reunion Hill
(Shanachie. 52 min)

One of the most overlooked and yet gifted acoustic writer/performers, Richard Shindell returns on Reunion Hill, a powerful set of mostly original material that explains why his colleagues consider him a songwriter’s songwriter. The former seminary student peers into the soul and comes up with interior monologues of troubled travelers, weary from more than just miles, most of them searching for salvation of one kind or another. He also draws portraits of characters desperate to make contact — the doomed fugitive placing his last phone call to “May,” the soldier’s wife who still grieves ten years after the battle (“Reunion Hill”), and the pathetic single mother left abandoned and washed away in land and spirit (“Money for Floods”). Shindell delivers all of this in a poet’s baritone that is at times hypnotic. He may have long ago given up the idea of the ministry, but he remains a healer nonetheless.

STEREOLAB Dots and Loops
(Elektra. 66 min)

Stereolab is easily the most original thing to come out of the current vogue for Fifties-style bachelor-pad music, though in one sense the group isn’t original at all: its sound is remarkably close to that of countless garage-sale albums by long-forgotten orchestras, with keyboard and percussion effects that come across as both high-tech and dated. And the bilingual female vocals are the icing on the cake; you wouldn’t have thought Claudine Longet could be such an influence on alternative rock. But Stereolab gives the music a dreamlike twist, informing Dots and Loops with both a subtle prettiness and a not-so-subtle melancholia.

Hearing the album for the first time is like being served a spiked martini. The songs play tricks with your perception, as the retro-pop backdrop keeps slipping out of focus: where did that avant-jazz keyboard lick come from, and how did that frothy pop melody turn into something more haunting? The vocal arrangements suggest a circular Philip Glass quality one minute, innocent soundtrack kitsch the next. Too much hip irony and the whole thing would collapse, but Stereolab’s heart ultimately wins out. Despite the high intellect, Dots and Loops is still a pop record, and a fascinating one.

SHANIA TWAIN Come On Over
(Mercury. 60 min)

The third album by country’s most overrated female sounds like a workout record — perhaps the very one Shania (née Eileen) Twain uses to keep her lithe figure...
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looking great in a leotard. If you listen close, you can almost hear her say, "Kick! Kick! Kick!" *Come On Over* alternates between catchy, hook-laden songs like "Love Gets Me Every Time" and jaw-droppingly awful ditties with lyrics too lame to believe ("My pantyline shows — got a run in my hose / My hair went flat — man, I hate that"). While the best songs graft country elements to a rocking beat, the worst ("That Don't Impress Me Much," "Honey. I'm Home") sound like dreadful parodies.

There's a youthful mindlessness about the album, and, fittingly, several titles come replete with exclamation marks ("Man! I Feel Like a Woman!" and "Whatever You Do! Don't!"). Making it seem more targeted to 14-year-old girls. (Boys will like the pictures.) Moreover, there's a sense of manipulation to this music, which depends on the layered production of husband and co-writer Robert John "Mutt" Lange for nearly every bit of its appeal, apart from Twain's creamy, Karen Carpenter vocals. *Come On Over* may offer 60 minutes in sixteen tracks, but it's aural Velveeta. Just call it cheesy for short.

**Jazz**

**BILL EVANS**

*The Complete Bill Evans on Verve*  
*(Verve, 18 CDs, 21 hours)*

*It* looks like something retrieved from a scrap heap, a rusting little box that only an ironmonger could love. But it's actually the package in which Verve has chosen to present one of its most enduring artists.

Inside, another unfinished-steel enclosure — like the outer box, intentionally designed to rust — holds eighteen CDs purporting to contain *The Complete Bill Evans on Verve*. They probably do, but I have always felt (and plenty of fans and musicians in cyberspace agree) that most consumers, including an artist’s staunchest supporters, do not want to hear long runs of alternate takes, false starts, and breakdowns. The 269 tracks here include ninety-eight previously unissued takes, most of them from live performances, and there are far too many consecutive tracks that don’t vary sufficiently to warrant the repetition. For example, the compilers would have us sit through seven complete takes (almost half an hour) of "Why Did I Choose You?" and eight of "The Dolphin" before hearing the issued versions. It's wretched excess, even when the artist is as significant as Evans.

That aside, the box contains many fine performances. Trio dates with bassist Chuck Israels and drummer Larry Bunker are often excellent, but the rapport is even greater with Eddie Gomez and Philly Joe Jones. (Neither combination, however, is a match for some of the Riverside sessions with Scott LaFaro and Paul Motian — that was the Bill Evans trio.) Among the more interesting of the other recordings are the "conversations" where Evans (via overdubs) played multiple piano parts, a 1969 quartet session with flutist Jeremy Steig, and a 1964 studio encounter with Stan Getz, Ron Carter, and Elvin Jones. Less interesting is a 1966 series of duets with guitarist Jim Hall, and downright yawn-inducing are two sets with symphonic accompaniment.

The 160-page book has an excellent profile by Neil Tessier, an informative session-by-session narrative by Phil Bailey, blurs on each of the sidemen by Joseph Laredo, an interview with producer Creed Taylor, and two panel discussions: one featuring five pianists, the other five collaborators. The art department, though, has done its best to make the book difficult to read, all but obliterating some of the pages and reducing others to a type size and color contrast that only eyeglass vendors could applaud.

If *The Complete Bill Evans on Verve* wins a Grammy, I hope it's for the textual concept of the book and nothing else. If the packaging wins any kind of award, things have really gotten out of control.

**KANSAS CITY BAND**

*KC After Dark: More Music from Robert Altman's Kansas City*  
*(Verve, 47 min)*

*Usually it's the other way around, but Robert Altman's Kansas City* had a confusing story line that often got in the way of the music. The movie took place in 1934, when Kansas City was fertile ground for political corruption and exciting jazz. It was out of this environment that the Bennie Moten band grew into the Count Basie band, it was here that Joe Turner and Jimmie Rushing raised their voices above the burgeoning swing, and it was here, too, that Charlie Parker first drifted on a reed. Altman gave us glimpses of a club where the entertainment seemed to be jam sessions by some of today's most talented young players, posing as the elite of KC's post-Prohibition scene. When Altman and music producer Hal Willner asked that they lay aside the pictures.) Moreover, there's a sense of manipulation to this music, which depends on the layered production of husband and co-writer Robert John "Mutt" Lange for nearly every bit of its appeal, apart from Twain's creamy, Karen Carpenter vocals. *Come On Over* may offer 60 minutes in sixteen tracks, but it's aural Velveeta. Just call it cheesy for short.

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album, to which there was also a well-received soundtrack. CARNEGIE HALL

OF GOOD AND EVIL (music from and

MIDNIGHT IN THE GARDEN

OF GOOD AND EVIL (music from and inspired by the motion picture)

(Malpaso/Warner Bros., 58 min)

★★★★

EASTWOOD AFTER HOURS: LIVE AT CARNEGIE HALL

(Malpaso/Warner Bros, two CDs, 101 min)

★★★★

MONTEREY JAZZ FESTIVAL:

40 LEGENDARY YEARS

(Malpaso/Warner Bros., three CDs, 203 min)

★★★★

C

INT EASTWOOD'S MIDNIGHT IN THE

GARDEN OF GOOD AND EVIL IS ANATOMY OF A MURDER WITH INTELLECTUAL PRETENSIONS BUT WITHOUT THE SMARTS (AND ALSO WITHOUT THE DUKE ELLINGTON SCORE). BUT THE SOUNDTRACK ALBUM, ALONG WITH SUCH CURiosITIES AS EASTWOOD AND KEVIN SPACEY VOCALS NOT HEARD IN THE MOVIE, DOES HAVE ROSEMARY CLOONEY'S BEGUILING INTERPRETATION OF "FOOLS RUSH IN (WHERE ANGELS FEAR TO TREAD)" WITH STRINGS AND CHARLIE HADEN'S QUARTET WEST.

THE CENTERPIECE OF THE LIVE EASTWOOD AFTER HOURS IS A "SUITE," ARRANGED AND CONDUCTED BY LEONIE NIELAN, OF THEMES COMPOSED FOR OR FEATURED IN EASTWOOD'S FILMS. IT'S IRREDUCIBLE SCHLOMBACH EXCEPT FOR THE CLIMAX: A SNORTING TENOR BATTLE BETWEEN JAMES CARTER AND JOSHUA REDMAN IN THETHONIOUS MONK'S "NOTHING BUT/CHASE." AND CHARLIE PARKER'S "NOW'S THE TIME." AMONG THE OTHER PERFORMERS CATCHING COMING AND GOING ARE JAMES MOODY, JAY MCLSHANN, KENNY BARRON, BARRY HARRIS, AND JIMMY SCOTT, NONE OF THEM HEARD TO PARTICULARLY GOOD ADVANTAGE.

EASTWOOD ALSO EXECUTED PRODUCED THE THREE-CD MONTEREY JAZZ FESTIVAL: 40 LEGENDARY YEARS. HIGHLIGHTS RANGE CHRONOLOGICALLY FROM 1958 PERFORMANCES BY DIZZY GILLESPIE, DAVE BRUBECK, BILLIE HOLIDAY, AND GERRY MULLIGAN TO 1996 PERFORMANCES BY HERBIE HANCOCK AND THE UBIQUITOUS REDMAN. JOHN COLTRANE'S 1961 APPEARANCE WITH AN EXPANDED VERSION OF HIS GROUP FEATURING GUITARIST WES MONTGOMERY ISN'T HERE, NOR ARE ANY OF THE COMMISSIONED WORKS THAT HELPED TO DEFINE MONTEREY IN ITS EARLY YEARS (WERE NONE OF THESE TAPED?). ALTHOUGH LACKING IN REVELATIONS, THE SET DOES INCLUDE ITS SHARE OF STELLAR PERFORMANCES BY ELLINGTON, MONK, MINGUS ETC.

RAY BROWN WITH JOHN CLAYTON AND CHRISTIAN McBRIE

SUPERBASS (Telarc Jazz, 54 min) ★★★★★

SUPERBASS EVOVES THE PIANO-CUTTING CONTESTS OF AN EARLIER ERA, BUT THERE'S NO COMPETITION GOING ON, JUST GOOD-NATURED, SKILLFULLY EXECUTED INTERPLAY, WITH EXCELLENT SUPPORT FROM PIANIST BENNY GREEN AND DRUMMER GREGORY HUTCHINSON.

THE EX-HUSBANDS

(Tar Hui, 42 min; P.O. Box 441940,

SOMERVILLE, MA 02144) ★★★

IF YOU LIKE COUNTRY MUSIC THAT'S REALLY COUNTRY, CHECK OUT THE EX-HUSBANDS, A BROOKLYN-GONE-NASHVILLE TRIO THAT SOUNDS RAISED ON CHICKEN-FRIED STEAK, PEARL BEER, AND SAWDUST-ON-THE-FLOOR DANCE HALLS. WELCOME TO THE HONKY-TONK WORLD OF "JOHNNY WALKER REDNECK" AND THE WAYLON JENNINGS BEAT OF "LOVE YOU ALWAYS." MADLY, BABY. MADLY.

THE FUZZTONES

FLASHBACKS (Sundazed, 72 min) ★★★★★


D.D. JACKSON

PAIRED DOWN, VOLUME ONE (Justin Time, 65 min) ★★★★★

PAIRED DOWN, VOLUME TWO (Justin Time, 65 min) ★★★★★

THE ACES THAT PIANIST JACKSON HAS LINED UP AS DUET PARTNERS — TRUMCHEONIST RAY ANDERSON, CLARINETIST DON BYRON, TROMPETTER HUGH RAGIN, VIOLINIST BILLY BANG, AND SAXOPHONIST HAMLET BLUETIME, DAVID MURRAY, AND JAMES CARTER, AMONG OTHERS — SUGGEST BOTH HIS AVANT LEANINGS AND HIS GROWING STATURE. COMBINING A LYRICAL STEAK WITH AN ASSAULTIVE ATTACK, JACKSON IS THE MOST DYNAMIC YOUNG PIANIST TO Emerge IN THE LAST FEW YEARS. HIS ORIGINAL BALLADS ARE ESPECIALLY WINNING, CONVEYING THE SLEEPING POWER OF GOSPEL TUNES WITHOUT EMULATING THE FORM.

MOUNT PILOT

HELP WANTED, LOVE NEEDED, CARETAKER (DOOLITTLE, 55 min) ★★★★★

NAMED FOR ANDY GRIFFITH'S OTHER FAVOURITE TOWN, MOUNT PILOT IS AN IMPRESSIVE CHICAGO ORCHESTRA THAT'S FAIRLY UNCLASSIFIABLE, PLAYING A MIX OF ROOTS ROCK, COUNTRY, BLUEGRASS, JAZZ/SWING, AND PUNK. BUT WHILE THESE FOUR GUYS ARE BREATHTAKINGLY AMBITIOUS, THEY'RE SOMETIMES SO SCATTERED AS TO LET THEIR SONGS GET AWAY FROM THEM. WHAT DOES STAY CONSISTENT IS THE ENCHANTING WRITING, MOST OF IT FROM SINGER MATTHEW WEBER. ONCE THE BAND FINDS ITS FOCUS, BARNEY FIFE WILL HAVE TO PUT HIS BULLETIN IN TO KEEP THE HORDES AT BAY.

LIVINGSTON TAYLOR

INK (Chesky, 46 min) ★★★

TAYLOR RUNS A MELLOW COURSE IN COVERING POP MATERIAL BY THE LIKES OF STEVIE WONDER, GERRY RAFFERTY, AND DON HENLEY, SPRINKLED WITH A FEW ORIGINAL SONGS (BEST: THE BEGUILING "OUR TURN TO DANCE"). HIS HUMBLE, UNFORBIDDEN TENOR SOUNDS EVERY BIT AS RESONANT AS HIS ACOUSTIC ENSEMBLE. BUT AFTER THE REFRESHING SURPRISE OF THE SLOWED-DOWN "ISN'T SHE LOVELY," THINGS START SOUNDING FAIRLY THE SAME. MELLOW IS ONE THING, LIV, BUT WITHOUT MUCH VARIATION, MUSH FOLLOWS CLOSE BEHIND.

WYNONNA

THE OTHER SIDE (Carth/Universal, 47 min) ★★

ONE SPIN THROUGH THE OTHER SIDE — WYNONNA'S REUNION WITH PRODUCER BRENT MAHER, THE MAN WHO FIRST BROUGHT YOU THE JUDDS — AND YOU'LL BE ABLE TO THINK OF ONLY TWO THINGS: HOW MANY TIMES CAN I PLAY "WHEN LOVE STARTS TALKIN'" A DEFICITIALLY TANTALIZING PIECE OF GET-DOWN GOSPEL-TUNK, BEFORE THE REPEAT BUTTON WEARS OUT? AND CAN MAMA JUDD GET BACK ON STAGE QUICK ENOUGH TO SAVE HER DAUGHTER'S CAREER? ONCE YOU GET PAST THAT FIRST TRACK, WYNONNA LOWERS THE BAR ON BORING.

YOU AM I

HOURLY, DAILY (Sire, 52 min) ★★★★

YOU AM I IS AUSTRALIAN FOR GUITAR, BASS, DRUMS, SOUNDING LIKE KINKS, WHO, JAM. HOURLY, DAILY, RELEASED IN 1996 IN THEIR HOMELAND (WHERE THEY'RE STARS) BUT DELAYED HERE UNTIL NOW, IS A SMASHING RECORD THAT WILL PLEASE FANS OF CRUNCHY, INTELLIGENT POP NO END.

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ADÈS Catch; Darknesse Visible; Still Sorrowing; Under Hamelin Hill; Five Eliot Landscapes; Traced Overhead; Life Story
Thomas Adès, piano; Valdine Anderson, soprano; other musicians (EMI 69699, 77 min)

Thomas Adès composed his Opus 1, Five Eliot Landscapes, a haunting song cycle based on minor poems by T. S. Eliot, when he was just 17. Now 26, the young Englishman has explored virtually every major musical genre. This CD, his first recording, concentrates on his chamber compositions and works for the piano.

The works here range from knotty modernism (a wind quartet called Catch) to a humorous send-up of jazz art song (“Life Story”). In Still Sorrowing, lifting a page from John Cage’s book, he applies a putty-like substance called Blu-Tac to the piano’s central strings, giving them a dull, thudding timbre that throws the brilliance of the treble notes into high relief. Darknesse Visible is a very spare, even austere deconstruction of a John Dowland song.

The last of the Eliot songs, “Cape Ann,” sets a sing-song text about birds that has the spirited soprano Valdine Anderson warbling and chirping away. Even more fun is “Life Story,” which sets a very amusing poem by Tennessee Williams about two strangers telling each other about their lives after having had sex in a hotel room. Soprano Mary Carewe’s witty, languorous performance drives the piece to the farthest edge of irony without quite becoming camp. J.J.

BRAHMS String Quintet No. 1;
Clarinet Quintet
Karl Leister, clarinet; Brett Dean, viola; Brandis Quartet (Nimbus 5515, 67 min)

While Brahms’s String Quintet No. 1, in F Major, with its mixture of the learned and lyric, isn’t quite as popular as its later companion piece in G Major, it does have an ample share of ingratiating melody and virile rhythmic pulse. Unlike the other major Brahms chamber works, it has only three movements. The first starts off in somewhat neutral vein but blossoms as it moves along and exploits the full textural potential of the five strings. The middle movement is the heart of the work. Its intensely somber opening, with a siciliano pulse, is followed by a scherzo-like section, which is then suppressed by a return of the opening material but makes a swift comeback, presto, in varied form; the serious opening theme has the last word, however. The finale is a spirited affair combining sonata form with fugal texture. There are echoes of Beethoven’s Second and Third “Razumovsky” Quartets both in the repeated two-note hammering figure and in its fugal working out. The Brandis Quartet and

Youthful Schumann

The music of Schumann seems to suit Leif Ove Andsnes’s temperament down to the ground. Andsnes is still in his 20s, as Schumann was when he composed his Piano Sonata No. 1 and Fantasy in C Major, but there is a great deal more than youth behind the magnetic power of his bracing and vital playing — and more, too, than mere impulsiveness, for the listener always gets the reassuring feeling that the pianist has the last note clearly in mind before the first one is sounded.

The Sonata No. 1 sings and dances its way with an exuberance that never overheats, never trivializes, never condescends. If Andsnes misses a bit of the satire in the trio-like intermezzo, he more than compensates with the lyrical radiance of the scherzo proper and in the effortless momentum that keeps the broad-scaled outer movements from running out of steam or becoming fragmented.

In the more familiar C Major Fantasy, a work so revered that it is sometimes smothered in a haze of reverence or philosophical rumination, Andsnes’s playing has an earthy drive and robust intensity. An exceptional level of intensity is maintained from start to finish, with no attempt at minimizing or smoothing away the striking contrasts of mood that give the work its character and justify the title “fantasy” in its fullest sense. First-rate sound in both works. — Richard Freed

SCHUMANN Piano Sonata No. 1;
Fantasy In C Major
Leif Ove Andsnes, piano (EMI 56414, 64 min)

STAR SYSTEM

Excellent ★★★★★
Very good ★★★★
Good ★★★
Fair ★★
Poor ★
the Australian violist Brett Dean give the music its full due in all respects, though a shade more acoustic elbow room would have added warmth to the rich Brahmsian sonorities.

As to the ever-popular Clarinet Quintet, Karl Leister has recorded it at least four times previously, with uniformly excellent results. He is in fine form in this reading, working hand-in-glove with his string colleagues, and the intimate acoustic surround favored by Nimbus works better here than in the quartet. D.H.

**ELGAR**

**Enigma Variations**

**BLACHER**

**Paganini Variations**

**KODALY**

**Peacock Variations**

Vienna Philharmonic, Georg Solti cond. (London 452 853.68 min)

**★★★★★**

Georg Solti was rarely accused of having a light touch, yet in his final years he revealed an unsuspected elegiac streak. In this, one of his last recordings, he creates a moving, bittersweet interpretation of Elgar's most popular work, the majestic Enigma Variations. The Solti of old would have stormed and thundered his way through the seventh variation — and, indeed, there's no shortage of power here, but the tender moments, such as the famous Nimrod variation, have a moving poignance.

The disc is generously filled up with two other sets of orchestral variations. Kodaly's Variations on a Hungarian Folk Song, usually known as the Peacock Variations, brings out the exuberant, patriotic best in this Hungarian conductor. Don't worry too much about looking for the theme — Kodaly improvised with great freedom, and the mag-
PROKOFIEV Violin Concertos Nos. 1 and 2; Five Melodies
Anne Akiko Meyers, violin; Li Jian, piano;
Frankfurt Radio Symphony, Dmitri Kitaenko
cond. (RCA Victor 68353. 62 min)

Anne Akiko Meyers reveals on this CD a depth, a driving intensity and all-round involvement, and a tonal beauty beyond anything I've heard in her earlier recordings, and she has absolutely first-rate partners in Dmitri Kitaenko and his alert players. I never felt the intensity was stage-managed, because Meyers and Kitaenko keep the music moving with a seemingly spontaneous impulse, giving full attention to details without allowing any episodic break in the flow. They share each other's conviction and build on it with the sort of give-and-take that has come to be rare in concerto performances these days.

What is missing in these otherwise stimulating and highly enjoyable performances is the magical effect that the quiet passages, particularly in the slow movement of the Second Concerto, have produced in the hands of some of these works' earlier advocates — and, for that matter, some of Meyers's own contemporaries. It doesn't help in this respect that the vivid, scrubbed-clean recording is so very close up, and closer still in the seldom heard adaptation for violin and piano of Prokofiev's enchanting Five Melodies, the individual numbers of which tend to lose their distinctive character in so bright an aural glare.

R.F.

SCHUBERT Part Songs for Male Voices, Vol. 1
Die Singphoniker (CPO/Naxos 999 397. 70 min)

Die Singphoniker is a German ensemble of five male singers and a keyboard player (usually on fortepiano) with a wide repertoire ranging from Gregorian chants to the twentieth century. This collection initiates a projected five-CD series devoted to Schubert's voluminous legacy of songs for accompanied male ensemble.

Some of the twenty songs here engage the full ensemble; others feature a tenor soloist backed up by his colleagues in a quasi-choral response. There are convivial drink-

ing songs, sentimental nature miniatures, a tribute to Salieri, and a few ambitious items where the vocal writing is more demanding and the keyboardist's role goes beyond mere accompaniment. These last invariably date from the later years ("Nachthelle" and "Zur Guten Nacht" are the best examples). Although it is almost certain that Schubert and his friends sang these songs on occasion, the vocal writing frequently calls for professional skills.

I would not ascribe any great significance to these frequently unassuming songs, but they are presented here with expertise and dedication — and with crystalline enunciation of the poetic texts. They are also favored by the kind of warm and intimate sound that serves the music to its best advantage. The notation, with texts in three languages, is a model of its kind.

R.F.

SMETANA Quartet No. 1
("From My Life")
FRANCK String Quartet
Juilliard String Quartet (Sony 63302. 74 min)

The two performances on this CD were taped nearly ten years ago, and why they are appearing only now is anybody's guess. Despite the delay in their release, and their unexpected coupling, they are immensely welcome — most of all for the

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Blake, who has been known as the \"preeminent\" English poet, is considered to be the greatest lyric poet in the English language.

Blake's poetry and art have been influential in the Romantic movement and continue to inspire artists and writers today. His work is characterized by a strong sense of individuality and a deep connection to nature and the spiritual world.

In conclusion, William Blake was a unique and talented artist whose poetry and art continue to inspire and awe. His work is a testament to the power of the imagination and the importance of individuality and creativity.

References:

**Quick Fix:**

**BEETHOVEN** Trio in C Minor, Op. 1, No. 3 **BRAHMS** Trio in B Major, Op. 8
Moscow Conservatory Trio (CMH 8021, 63 min) **★★★★

The expressive playing of the Moscow Conservatory Trio reflects a well-seasoned, productive collaboration and mutual commitment to the work at hand. Their phrasing and pacing are natural and unself-conscious, and their communicativeness shines unforced throughout both works. The cello could have a bit more presence, particularly in the finale of the Beethoven, but in general the recording itself is well tailored to these comfortable, satisfying performances. **R.F.**

**BRUCKNER** Symphony No. 5
Royal Scottish National Orchestra, Georg Tintner cond. (Naxos 8.553452, 77 min) **★★★★

Vienna-born Georg Tintner knows his way around Bruckner. There is good flow in the opening movement and great care taken with dynamic fine points. The adagio fares best, notably in the string chorale and the memorable chord progressions of the coda. Telling contrast is achieved between the scherzo's virile and bucolic aspects. Only in the imposing finale does a slackening of line let us down, and the string body just does not have the heft of the world-class European ensembles. The sound is good, but balance tends to favor the brass. **D.H.**

**HAYDN** String Quartets, Op. 33, Nos. 1, 4, and 6
Quatuor Mosaïques (Audiolis/Harmonia Mundi E 8570, 60 min) **★

Three of Haydn's so-called \"Russian\" Quartets (so-called because they were first performed in honor of a visit to Vienna by the Russian Grand Duke Paul) are played here on period instruments by an Austro-French group in a rather laid-back style that suffers from some ambiguities of pitch and tuning. **E.S.**

**SALAS** Sacred Music
Exaudi Choir of Cuba, Maria Felicia Perez dir.; Benedictine Monks of Santo Domingo de Silos (Jade/BMG 35808, 64 min) **★★★★

The eighteenth-century Cuban Esteban Salas (1725-1803) was that country's first classical composer. This CD of sacred music also contains three short secular pieces to Spanish texts. Influences from Spain and Italy (Pergolesi and Scarlatti) probably account for the warmth of his music, and the melodic sweetness of some of the works here actually suggests Schubert. Those Benedictine monks who made chant fameous reinforce the sweet-voiced Exaudi Choir in excellent performances. **William Livingstone**

**BRIAN ASAWA** The Dark Is My Delight
Brian Asawa, countertenor; David Tayler, lute (RCA Victor 68818, 73 min) **★★★★

Brian Asawa has a voice of uncommon sweetness, and it never displays the forced, shrillish tone that sometimes mars the sound of countertenors. The Dark Is My Delight, his first recital disc, offers a selection of morbid and erotic Elizabethan lute songs by John Dowland and Thomas Campion as well as anonymous \"popular songs\" of the period. It is all very ably done, though the singer has a bit too much winking and nodding fun with the risque double entendres in some of the lyrics. **J.J.**

**ANTONY COOKE** The Power of the Cello
(Harmonia/M.S. Distributing 3003, 58 min) **★★★★

Antony Cooke delivers a vibrant and dedicated performance of Kodaly's magnificent Sonata for Solo Cello. The rest of his interesting, varied, and well-recorded program — the Sonata-Fantasy of Khachaturian, Jerome Kessler's Kol Nidrei, and Elizabeth Maconchy's Variations on a theme from Vaughan Williams's Job — holds the listener's attention but is not in the same league. **D.H.**

**SPANISH POPULAR SONGS**
Francoise Atlan, vocals; Juan Carmona, guitar (L'Empreinte Digitale/Harmonia Mundi 3062, 41 min) **★★★★

Total stylistic authority distinguishes this performance of folk songs set by the poet Garcia Lorca (with a couple by Falla). The unique timbre of Francoise Atlan's voice conveys well the earthiness and erotic Elizabethan lute songs by John Dowland and Thomas Campion as well as anonymous \"popular songs\" of the period.

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CIRCLE NO. 10 ON READER SERVICE CARD

136 STEREO REVIEW FEBRUARY 1998
Juilliard Quartet’s passionately persuasive attention to the sprawling but substantial Franck quartet, which needs precisely this kind of advocacy if it is ever to climb out of the “neglected” or “novelty” category. This gripping realization alone makes the disc virtually indispensable, and its 45-minute playing time is pretty full value. But the CD is also welcome for the elegant, uncondescending realization of the Smetana quartet, in a performance that conveys genuine affection for the music rather than mere “colorful” exploitation, and — not least — for enriching the living documentation of the Juilliard Quartet’s altogether remarkable first half-century of distinguished service to both the familiar and the unfamiliar, the old and the new. The sound quality in both works faithfully represents this ensemble’s distinctive character.

**STRAVINSKY**

Circus Polka; Ode; Scherzo à la Russe; Scènes de Ballet; Concertino for Twelve Instruments; Agon; other works

London Symphony, Michael Tilson Thomas cond. (RCA Victor 68865, 76 min)

What a grab bag! Tidbits like the Circus Polka, with its homage to Schubert, the Greeting Prelude for Pierre Monteux’s 80th birthday built on the familiar tune, and the Scherzo à la Russe composed for Paul Whiteman, as well as a mildly iconoclastic treatment of our National Anthem, appear side by side with such relatively hermetic pieces as the Agon ballet and the set of variations composed in memory of Aldous Huxley. These are moderated in a sense by the Concertino for Twelve Instruments arranged from the 1920 string-quartet original, the Scènes de Ballet composed for a Billy Rose extravaganza, and the tripartite Ode in memory of Natalie Koussevitzky. Composition dates range from 1920/52 (the Concertino) to 1965 (a canon based, almost unrecognizably, on the closing theme of The Firebird).

Michael Tilson Thomas definitely knows his way in and around Stravinsky, and compared with Robert Craft’s readings in his comprehensive Stravinsky survey for MusicMasters, Thomas allows a trifle more give in terms of rhythmic tension. He and the London Symphony players certainly have a raucous good time with the lighter pieces here, while the more substantial ones come off with finesse and with a fine sense of gesture, particularly the Scènes de Ballet. I do object strenuously to the lack of cue points for the fifteen dance movements of Agon (Craft’s recording has them all). The Concertino is a delight, and the Koussevitzky Ode has more tenderness and reverent feeling than I have encountered in past readings. The recording from EMI’s Abbey Road Studio One is bright and clear.  

**VERDI**

I Lombardi

Luciano Pavarotti (Oronte), June Anderson (Giselda), Richard Leech (Arvino), Samuel Ramey (Pagano), others; Metropolitan Opera Chorus and Orchestra, James Levine cond. (London 455 287. two CDs, 129 min)

The key to a successful performance of early Verdi is to keep the energy level high, and James Levine seems to have enough energy these days to power a nuclear submarine. He elicits such a fine performance from the Metropolitan Opera chorus and orchestra in this new recording of I Lombardi that you can almost forget how mediocre the work is. Verdi composed it immediately after Nabucco, his first big success, and he shamelessly reapplied all the formulas that had worked before, particularly the emphasis on the chorus, which is virtually a major character in both operas.

Still, it’s Verdi, and there are some brill...
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Levine has assembled a fine cast. The role of Oronte is perfect for Luciano Pavarotti at this point in his career. He doesn't come on till the second act, when he launches into one beautiful aria after another; he dies at the end of the third act, then returns in the fourth, as a spirit, for an exquisite number accompanied by harp and a chorus of celestial spirits. Although his voice has undeniably lost some of its flexibility, the golden timbre remains, and there's no other tenor now before the public who communicates so passionately. Bass Samuel Ramey is his usual fine devilish self as the evil brother Pagano. Tenor Richard Leech sounds a bit frayed and toneless, perhaps appropriately, as the long-suffering Giselda.

J.J.
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STEREO REVIEW
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Dipolar Disorder

I JUST FINISHED a tour of speaking engagements at specialty audio dealers around the country, and at every single stop someone asked me whether it was better to use regular or dipole-type speakers for the surround channels of a home theater. And every time I gave my answer, I got the same response: “So why don’t the magazines tell us this kind of stuff?”

I wanted so badly to expose the conspiracy of silence between audio/video magazines, the Cubans, and the Masons, to just get it all off my tortured chest after all the lies and deception, but there was always a dark stranger standing at the back of the room — a Cuban, drinking iced tea out of a Mason jar — shaking his head so slightly that a casual observer wouldn’t notice any motion at all. But now that the tour is over and I’m no longer being tailed, I can finally tell why I prefer the sound of a matched quintet of loudspeakers — the same speakers in all five positions around the listener — to systems using dipole-type surrounds.

Dipole surrounds — speakers with drivers on both sides of the cabinet, with the rearward-firing drivers hooked up out of phase — are great if you want your system to synthesize a spacious, enveloping cloud of ambience. I say “synthesize” because that’s what dipole surrounds do: they take a mono (in Dolby Pro Logic playback) or stereo (in Dolby Digital) audio signal and spray it in every direction but directly toward the listener, so that it bounces off the walls and winds up sounding as if it comes from a multiple array of random, spread-around speakers rather than from a single pair hanging on the walls to the sides of the couch.

Dipoles came into prominence in the early days of home theater, when the audio industry needed something to “bigger-up” the sound of Dolby Pro Logic’s mono, limited-bandwidth surround channel. Using dipole surrounds is a very effective way to create a big, amorphous cloud of ambience all around the listener — even the stereo, full-bandwidth surround channels of today’s Dolby Digital soundtracks sound bigger, more like a movie theater, when played over dipole surround speakers. It’s a very distinctive effect and one that many people have come to expect from a good home theater.

Except me. I’ve listened to a lot of dipoles, lived with 'em, reviewed 'em, even helped friends pick 'em out and install 'em. I used dipoles in my first home-theater system, a pair of NHT HDP-1 surrounds, along with a trio of NHT’s SuperZero minispeakers for the front channels and its SW2P subwoofer. But one day, while I was getting ready to use my system for a comparison review of surround processors, I decided to listen to the same ambience-rich movie soundtrack, Apocalypse Now on laserdisc, first with dipole surrounds, and then with another pair of SuperZeroes located in the same positions (up on the side walls, directly to either side of my couch).

The difference was dramatic, and clearly in favor of the conventional speakers. While the dipoles delivered a more expansive sense of ambience, without them I hear more detail.

While dipole surround speakers deliver a more expansive sense of ambience, without them I hear more detail.
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