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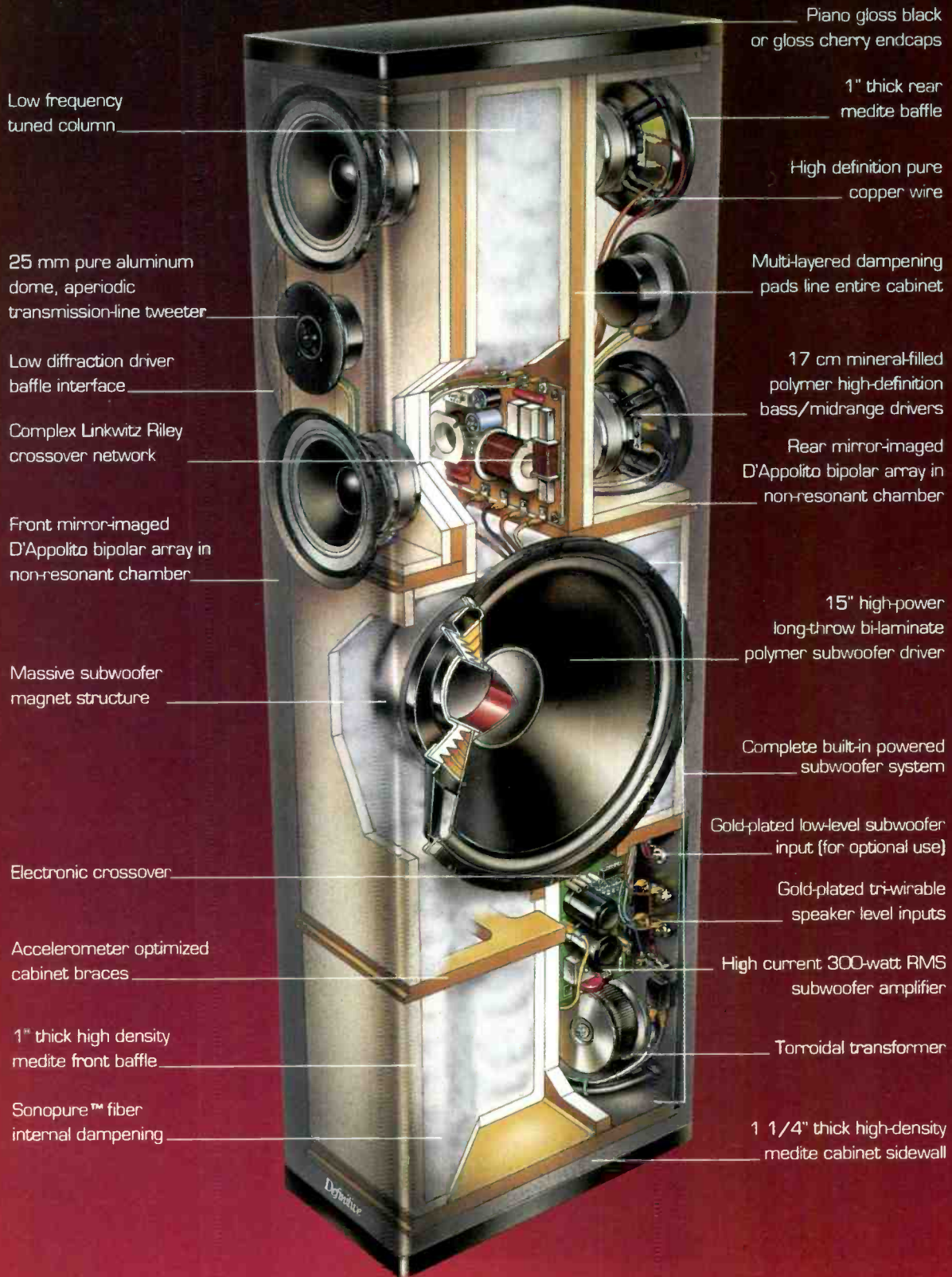
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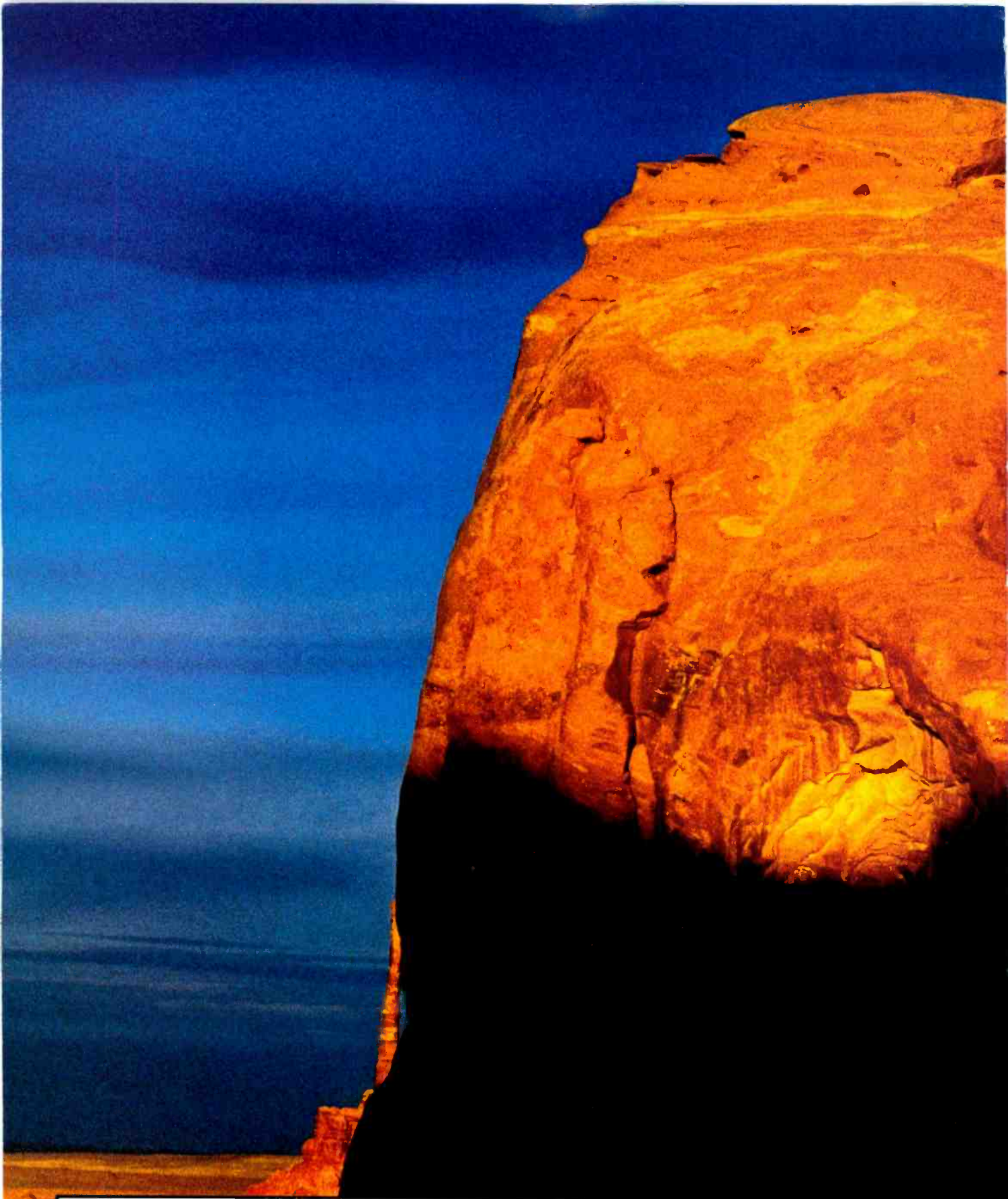
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Stereo Review



ON THE COVER

Clockwise from left, the Boston Acoustics VR960 tower speakers and VR10 center speaker, Toshiba's SD-3107 DVD player, the Technics SL-MC410 100-disc CD changer, Onkyo's TX-DSV747 Dolby Digital receiver, Parasound's HCA-1205A five-channel power amp, and the Bose Lifestyle 30 home-theater system.

Photograph by Dave Slagle

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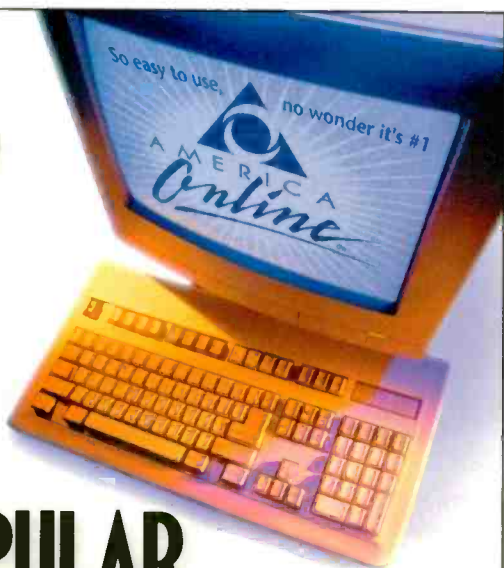
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Assistant Editors
DANIEL MANU, JAE SEGARRA

Database Coordinator
SANTIAGO PIZZINI

Editor at Large
WILLIAM LIVINGSTONE

Contributors: Chris Albertson, Francis Davis, Rebecca Day, Richard Freed, Will Friedwald, Phyl Garland, Ron Givens, Corey Greenberg, David Hall, Bryan Harrell (Tokyo), Jamie James, George Jellinek, Daniel Kumlin, Ian Masters, Brett Milano, Alanna Nash, Tom Nounsaine, Henry Pleasants (London), Ken Pohlmann, Parke Puterbaugh, Charles Rodrigues, Eric Salzman, Craig Stark, Rich Warren

Vice President, Group Publisher
TONY CATALANO

Consumer Electronics Group Advertising

VP/Associate Publisher
Scott Constantine

Regional VP/Ad Director, East Coast:
Charles L. P. Watson, (212) 767-6038

Regional Account Managers, East Coast:
Christine B. Ead, (212) 767-6025
Paul C. Smith, (212) 767-6077

Midwest Ad Manager: **Jerry Stockigt, (312) 923-4804**

Regional VP/Ad Director, West Coast:
Robert Meth, (213) 954-4831

Western Ad Manager: **Paula Mayeri, (213) 954-4830**

National Record Label Sales Representatives:
The Mitchell Advertising Group (MAG Inc.)
Mitch Herskowitz, (212) 490-1715
Steve Gross, (212) 490-1895

Assistant to the Publisher: **Aline J. Pulley**
Promotions Manager: **Adele Ferraioli-Kalter**
Operations Mgr./Ad Coordinator: **Linda Neuweiler**
Sales Assistant: **Yvonne Telesford**
Classified Advertising: (800) 445-6066

Production Manager: **Mary M. Lewis**
Production Assistant: **Denise Conlon**
Production Director: **Michael Esposito**
Business Manager: **Jonathan J. Bigham**
General Manager: **Greg Roperti**

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Executive VP and Editorial Director: **Jean-Louis Ginibre**
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LETTERS

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 Hantman
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 Simitar DVDs that have only 16-bit 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 could 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. There aren't going to 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 Nousaine 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 *Stereo Review*: "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 scientist extraordinaire D. B. Keele wrote in his November 1997 review of the True Subwoofer Mark II in *Audio*: "[Its] built-in amplifier is clearly capable of generating roughly 2.5 kilowatts of continuous 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
Snohomish, 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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Stereophile Guide to Home Theater Vol. 2, Number 2*

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eliminated by configuring the Model 2.4.6 for stand-alone operation. **Bob Rapoport**

5.1 Marketing and Sales / Millennium Technologies
St. Petersburg, FL

Daniel Kumin replies: Alan Cooney, the Millennium 2.4.6's designer, informs me that the processor will pass through signals in both manual and auto modes when set to do so. It appears that the effect I noted could be caused by incorrectly set DIP switches. Since I tested an early sample, and its manual was brief and fairly schematic, I may have misunderstood the pass-through feature; I apologize for any confusion.

how not to fix it?

A comment on Brian Fenton's "Fix It!" in the October 1997 issue: His advice to use 60/40 solder for repairs is completely wrong. OSHA banned lead from solder a number of years ago — about the time I retired from twenty-five years in the repair end of electronics — because lead fumes are hazardous to your health. **Irwin R. Lentchner**
Spotswood, NJ

Brian Fenton replies: Despite the potential danger from the lead contained in solder fumes, OSHA has not banned lead/tin solder. Proper ventilation is required, however, and the concentration of lead in workroom air is limited to 50 micrograms per cubic meter for an 8-hour day. Lead/tin solder is available at any electrical-supply store and should be safe for occasional use, but if you have small children, it's prudent to use lead-free solder.

mahler's "waldmärchen"

In the "Best of the Month" review of Michael Tilson Thomas's new recording of Mahler's *Das Klagende Lied* in October, Richard Freed states that "Except for a single performance in 1934, the 'Waldmärchen' [movement] was not heard again till 1970, when Pierre Boulez performed and recorded it in London." The first concert performance of "Waldmärchen" was in January 1970, when the New Haven Symphony conducted by Frank Brieff gave the world première of the full three-part *Das Klagende Lied*. Boulez's performance and recording was in April 1970, after the New Haven première.

Gerald S. Fox
President, Gustave Mahler Society
New York, NY

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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 15 $\frac{1}{4}$ 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.**

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 5 $\frac{1}{2}$ -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 7 $\frac{1}{4}$ 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.**

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 \pm 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 Preamp 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 port 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 6 $\frac{3}{4}$ -inch Cerametal-cone woofers, a 6 $\frac{3}{4}$ -inch midrange, and a 1-inch Cerametal-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 12 $\frac{5}{8}$ x 2 $\frac{3}{4}$ x 10 $\frac{1}{8}$ inches. The five full-range satellite speakers measure 3 $\frac{3}{4}$ x 4 $\frac{5}{8}$ x 4 $\frac{1}{4}$ inches each, and the subwoofer, which contains the 200-watt system power amplifier, measures 9 $\frac{7}{8}$ x 16 $\frac{3}{4}$ x 16 $\frac{1}{2}$ inches. Price: \$1,199. Yamaha, Dept. SR, 6660 Orangethorpe Ave., Buena Park, CA 90620. Phone, 800-492-6242. **Circle 126 on reader service card.**



MovieWorks™ 5.1 By Henry Kloss



“MovieWorks 5.1 Definitely Delivers The Goods; Genuinely Full-Range, Legitimately Cinematic Home Theater Surround Sound.”

-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.

MovieWorks 5.1 is the first speaker system to include MultiPole™ surround speakers that can switch between dipole and bipole radiation, depending on the music or movie soundtrack being played.

High-performance main speakers.

The main speakers in *MovieWorks 5.1* are a two-way, shielded design with excellent tonal balance, wide dispersion and pinpoint stereo imaging. They will fill even a large room with accurate, natural sound... without filling the room with big speaker boxes.

High-output center speaker.

The center speaker is a new high-output, wide-range design with natural tonal balance and superb dispersion. Bass reach is lower than most center speakers. Its dynamic range can handle even demanding soundtracks, and dispersion is broad enough to cover all listening positions.

MultiPole surround speakers.

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 – bipolar 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 thunderous yet defined underpinnings...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.”



The MultiPole switch lets you choose either dipole (diffuse radiating) or bipole (direct radiating) sound patterns.

Factory-direct savings. No risk.

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**



* Unlike seemingly similar systems, our MultiPole speakers, when switched from dipole to bipole operation, affect a very broad range of sound – not just very high frequencies. This difference is crucial to proper performance. New Industry-Best 10-Year Warranty applies to all speakers except The Powered Subwoofer's amplifier which has a 2-Year Warranty.

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NEW PRODUCTS



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.**

pARTicular

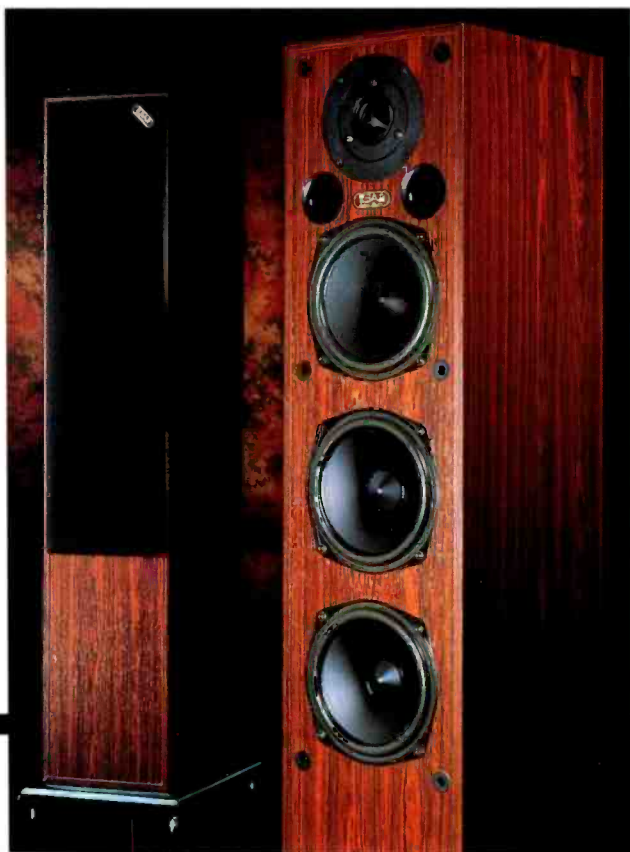
pARTicular's Ypsilon rack has continuously adjustable shelves to hold nonstandard-sized components. Cables can be hidden in the steel frame, which measures 53 x 33 x 31 inches. Price: \$3,500. pARTicular, Dept. SR, 1888 Golden Gate Ave., Suite 36, San Francisco, CA 94115. Phone, 415-771-7725. **Circle 131 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 940E6. Phone, 408-735-1492. **Circle 129 on reader service card.**

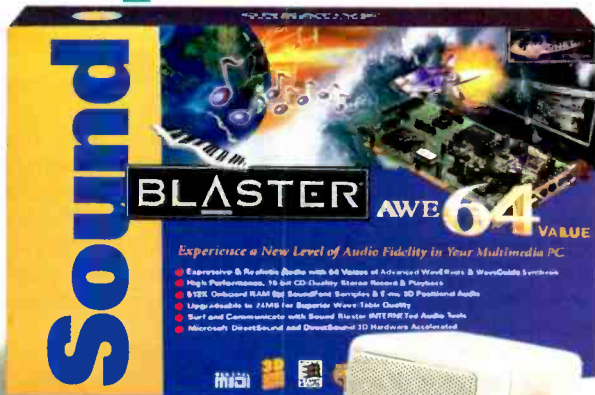


Acoustic Energy The Acoustic Energy AE120 floor-standing speaker is a three-way vented system with two 5-inch woofers, a 5-inch midrange, and a 1-inch soft-dome tweeter, all magnetically shielded. The speaker can be tri-wired, biwired, or connected conventionally with a single cable. The 36 1/4-inch-tall enclosure is available finished in black ash or rosewood vinyl veneer. Four 3/8-inch spikes couple the speaker to the floor. Price: \$1,149 a pair. Acoustic Energy, distributed by Aralex Acoustics, Dept. SR, 106-42 Fawcett Rd., Coquitlam, British Columbia V3K 6X9. Phone, 604-528-8965. **Circle 132 on reader service card.**



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Tom DeVesto
President, Cambridge SoundWorks

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PCWorks By Henry Kloss

Designed by Audio Hall of Fame member and Emmy Award winner Henry Kloss, our PCWorks amplified subwoofer/satellite speaker system delivers natural, accurate, wide-range sound – including great bass. The tiny satellites take up hardly any desk space. And the compact subwoofer goes on the floor. The system includes a remote in-line volume control and satellite stands. *Boot* magazine says, "You'll be hard pressed to find a better set of speakers for twice the price."

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"...a speaker system for \$100 that should make some \$250 systems nervous." -*Computer Gaming World*

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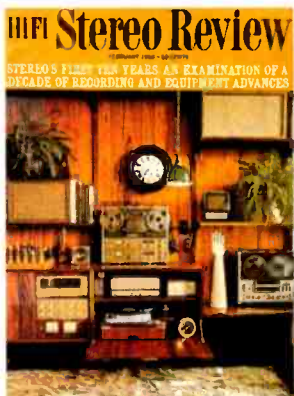
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time delay



30 years ago

The February 1968 issue marked the tenth anniversary of both stereo recording and *Stereo Review*. (We'll celebrate our fortieth in next month's issue.) "The stereo disc was one of the great turning points in phonograph history," wrote "ardent audiophile" Daniel Henry, "not only because of the immediate rewards it offered record listeners but also because it . . . taught us to expect more of the art of recording. . . ." Looking ahead, engineer Lewis Arnold saw a time when "ambiphonic sound will totally dissolve the walls of the listening room and drop the listener into the concert hall, opera house, or musical-comedy theater, and moreover into the best seat in the house."



Sony tape deck, 1968

Among new products was the Sony TC-255 open-reel stereo tape deck, listed at \$180. At the same price was the KLH Model Five speaker, judged in a test report to be "remarkably free of any particular sonic characteristic or coloration. Of

course, this is just the way a speaker *should* sound."

In our first Record of the Year Awards, popular-music winners for 1967 included the cast recording of *Cabaret*. Ornette Coleman's *The Empty Foxhole*, and the Beatles' *Sgt. Pepper's Lonely Hearts Club Band*. Classical winners ranged from Charles Mackerras's version of Handel's *Messiah* to William Masselos's recording of Ives's Piano Sonata No. 1.

Writing "In Defense of Chattiness in Criticism," Clive Barnes said, "I am chatty only because I fear pompousness like death."



20 years ago

"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,

Henry Kloss (of Advent, Acoustic Research, and KLH), Edgar Vilchur (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.

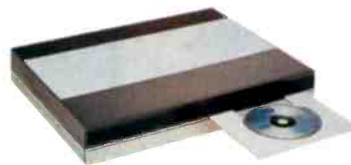
Steve Simels acknowledged the rise of British punk, pub, and New Wave in reviews of *The Boomtown Rats*, Graham Parker and the Rumour's *Stick to Me*, and an album that, if "a little repetitious at times," had tracks that were "viscerally exciting and easily accessible rock by any standard." The album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

10 years ago

"Imagine the reaction of a 1958 audiophile if somehow he could have seen a copy of the February 1988 issue of *Stereo Review* thirty years ago," wrote editor in chief Louise Boundas in our thirtieth-anniversary issue. The year 1988 also saw the 100th birthday of Irving Berlin, honored in an essay by Gary Giddins on the occasion of receiving our Mabel Mercer Award for lifetime achievement.



New products included Bang & Olufsen's Beogram CD 5500 CD player (\$999). Julian Hirsch tested Mitsubishi's top-of-the-line CD player, the DP-311R (\$740). Measuring less than 2 $\frac{3}{8}$ inches high, it was "probably the most compact CD player" made for home use.



B&O CD player, 1988

Branford Marsalis's *Renaissance* and U2's *The Joshua Tree* were among Records of the Year for 1987. Two of the classical honorees were Kathleen Battle's *Salzburg Recital* with James Levine on Deutsche Grammophon and Jesús López-Cobos's program of Falla's music on Telarc.

"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 Sex Pistols, 1978

The Tower™ Series By Henry Kloss.

Cambridge SoundWorks® Tower series speakers combine musical accuracy, very natural tonal balance, precise stereo imaging and an incredibly dynamic presence.



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

Audio, Jan. 1997

Our Tower series of speakers was designed by Audio Hall of Fame member Henry Kloss (founder of AR, KLH & Advent). They have the wide range, precise stereo imaging and natural tonal balance of our acclaimed Ensemble® series – and add improvements in efficiency, dynamic range and “presence.”

The result is somewhat unusual: speakers combining the dynamic presence of high-efficiency studio monitors, and the precise musical accuracy and pinpoint imaging of low-efficiency “reference” speakers.

Tower III by Henry Kloss™

Tower III is a two-way design with a wide-dispersion tweeter and an 8” woofer. It combines high sensitivity and outstanding dynamic range with the natural, wide-range sound of a generously-proportioned cabinet. It has been carefully “voiced” by Henry Kloss for superb tonal balance and precise stereo imaging. Tower III is the most affordable high-performance floor-standing speaker we know of. Finished in black ash vinyl. **Factory-direct price: \$599.99 pr.**

Tower II by Henry Kloss™

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

The large cone area of Tower II’s drivers contributes to an effortless sound quality, giving music a strong feeling of “presence.” That presence, along with Tower II’s smooth, musical octave-to-octave tonal balance and precise stereo imaging, produce what we think is the finest

speaker system ever offered under \$1,000.

Tower II is finished in vinyl that simulates black ash or Vermont walnut. Bi-wire/bi-amp capable.

Factory-direct price: \$999.99 pr.

Tower by Henry Kloss™

The flagship of the series is the three-way bipolar Tower by Henry Kloss. Bipolar dispersion results in very realistic, three-dimensional sound, and ensures proper stereo effect in many listening positions.

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

Stereo Review

Tower has two forward-facing 8” woofers; a forward-facing 5 1/4” midrange driver; a 1” soft-dome tweeter; and rearward-facing midrange and tweeter units identical to those in front.

Because it has even more cone area, Tower’s feeling of “presence” is stronger than that of Tower II. That presence, when combined with Tower’s bipolar design, results in life-like sound that is nothing short of incredible. Available in lacquered walnut or black ash veneers, Tower is one of the finest speakers ever offered. Bi-wire/bi-amp capable. **Factory-direct price: \$1,499.99 pr.**

CenterStage by Henry Kloss™

CenterStage is a two-way, three-driver center channel speaker that complements our Tower speakers. It has substantial bass reach and the

dynamic range to handle the most demanding of soundtracks. Finished in black vinyl.

Factory-direct price: \$349.99

“Low-end output was quite good down to 25 Hz...good dynamic range, reasonably high sensitivity, and articulate...a bit more spacious than my reference speakers... The Tower speakers are a good value for their price.”

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AUDIO Q&A

IAN G. MASTERS

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 VCRs 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

Simplicity is the glory of expression.

—Walt Whitman

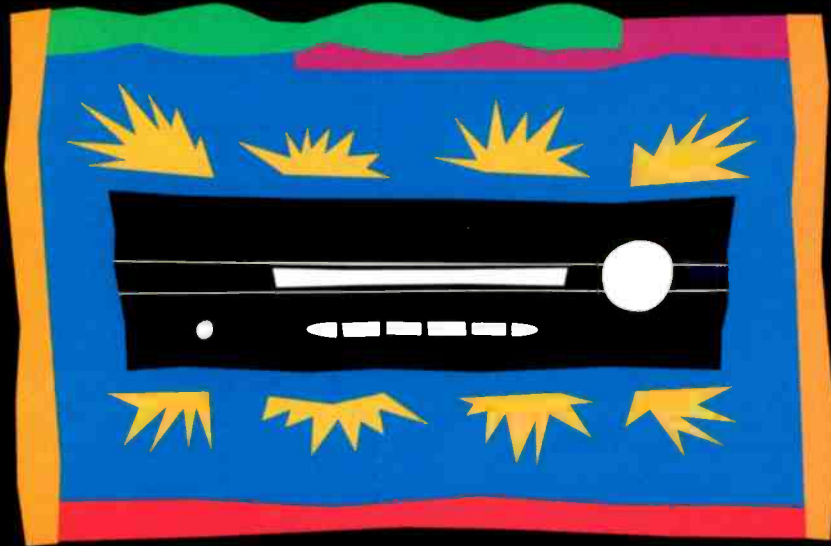
B & K's AVP4090 Home Theater Preamp/Processor features today's most advanced surround sound systems including Dolby Pro Logic®, Dolby Digital® (AC-3®) and Digital Theater Systems® (DTS).

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B&K

WE SIMPLY SOUND BETTER.

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 mid-range 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 mid-range control?*

Joe N. Frankie, Jr.
Newport News, VA

A. 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 many there are, 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 mid-range 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 phono cartridge. There are no markings on my old stylus, but when I compared the two, they looked very similar; the only difference was a slightly longer cantilever on the new one. When I installed it, however, I heard a great deal of distortion whenever the music rose above background level, especially in the grooves near the label. When I put the old stylus back 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 going on?*

Joseph Torbay
Cambridge, Ontario

A. 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.

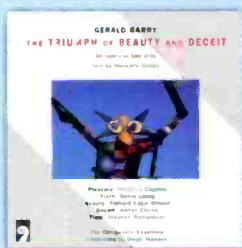
Better still, set up the tracking force from scratch. The usual way to do that is to set the force gauge to 0, then slide the counterweight back and forth until the arm floats horizontally (be careful that the stylus does-

n'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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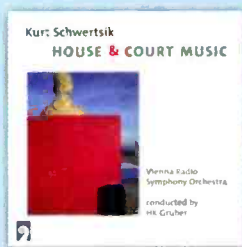
GERALD BARRY
The Triumph of Beauty and Deceit

In a fast and furious style that leaves most Hip Hop standing at the street corner, the Irish composer Gerald Barry has created a completely modern picture of Handel's 18th century. His television opera *The Triumph of Beauty and Deceit* is a classic "sleeper" whose time has now come.

The music of Alexander Krein — once hailed as Russia's leading Jewish composer but then neglected for a half a century — will lift the spirits of music lovers everywhere.



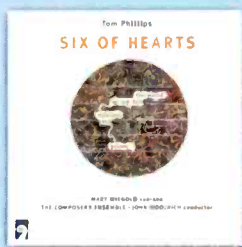
ALEXANDER KREIN
Alter Scriabin



KURT SCHWERTSIK
House & Court Music

Schwertsik's *House & Court Music* begins with a marvellously witty and melodious tribute to the Strauss family from a descendant of Satie, Stravinsky, and John Cage. After a haunted and haunting serenade for Count Dracula and his unholy court, it explodes into the household of the Beatles and George Martin, and the world of Flower Power.

Howard Skempton on Tom Phillips: "His prose is clear and stylish, his music vivid and inviting. The scores — works of art in their own right — coax from players a sound as richly-colored as his paintings."



TOM PHILLIPS
Six of Hearts

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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, lasting a hundred years or more, are 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 technologists 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

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

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?

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! □

GFA

5802



Before you buy an expensive power amplifier, read the fine print.

Adcom's dedication to uncompromising sonic reproduction, innovative circuit design, and the highest quality electronic parts guarantee that, dollar for dollar, you're getting the best value in the audio world. At 300 watts per channel into 8 ohms and 450 watts per channel into 4 ohms*, our new GFA-5802 combines innovative all MOSFET circuitry with a tremendous power supply to out perform the so-called 'super amps' retailing for two to three times the price.

To produce this remarkable amplifier, Adcom started with an enormous toroidal power transformer. Totally separate secondary windings and independent ground connections assure each channel is completely isolated from crosstalk and AC line 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 out performs 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 standard 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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And so will what's between them.

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Their remarkable value for
this price class makes the
Take5 an AVS No-Brainer.”**

**Anthony Chiarella
Audio Video Shopper,
May 1997**

“For the bucks, you simply can’t do better.” “...if you want a system that delivers the absolute best home-theater and music performance for less than \$1,000, you owe it to yourself to hunt down the Energy Take5 system at your local specialty audio dealer.”

**Corey Greenberg,
Stereo Review, September 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.

The basics are **five high performance shielded speakers**; a “Take1” center channel, and four “Take2” satellites. Add an “Energy®” **ES Series powered subwoofer**, and treat yourself to the ultimate in full range surround performance. The “Take5” system is compact and fully integrated, with a sound so big, **your eyes won’t believe your ears.**

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Yamaha RX-V793 Dolby Digital Receiver

DANIEL KUMIN

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 multiroom 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

FAST FACTS

DIMENSIONS 17½ inches wide, 6 inches high, and 15 inches deep

WEIGHT 27 pounds

PRICE \$799

MANUFACTURER Yamaha, Dept. SR, 6660 Orangethorpe Ave., Buena Park, CA 90320; telephone, 800-492-6242

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.

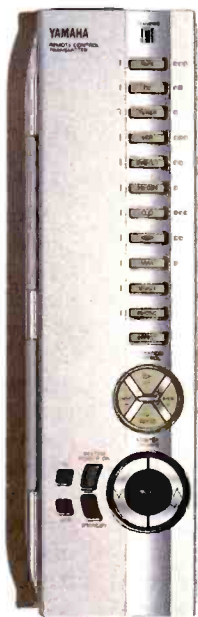
All of the surround modes, including Yamaha's digital sound-field modes, were outstandingly quiet. Some of the credit may be due the receiver's use of Yamaha's own large-scale digital signal processing (DSP) chips, including the new YSS-243 Dolby Digital decoder, which is said to preserve 20-bit precision.

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 the 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 on 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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CIRCLE NO. 20 ON READER SERVICE CARD

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) with 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 remotes with higher-end Yamaha receivers; instead, it has the latest in glow-in-the-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. □

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).

OUTPUT AT CLIPPING (1 kHz, into 8/4 ohms)
one channel driven123/185 watts
all channels driven77/104 watts

DISTORTION AT 1 WATT (THD+N, 1 kHz)
worst case (right surround)0.04%

NOISE (A-wtd)
worst case (right surround)-73 dB

EXCESS NOISE (worst case, with signal)
16-bit+3.84 dB
18-bit+21.9 dB

FREQUENCY RESPONSE (20 Hz to 20 kHz)
worst case (left surround)+0.06, -0.65 dB

CHANNEL IMBALANCE (individual channels set at 0-dB gain)0.78-dB spread

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 signal14%

DOLBY PRO LOGIC PERFORMANCE

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

FREQUENCY RESPONSE
front20 Hz to 20 kHz +0.1, -1.4 dB
center20 Hz to 20 kHz +0.05, -1.6 dB
surround20 Hz to 7.2 kHz +0, -3 dB

NOISE (A-wtd)
worst case (surround)-62 dB

DISTORTION (THD+N, 1 kHz)
worst case (surround)0.33%

SURROUND-CHANNEL NOISE-REDUCTION CALIBRATION ERROR
re Dolby level (-18.01 dBFS*)0 dB

SURROUND-DECODER INPUT-OVERLOAD MARGINS (analog inputs, at 1 kHz)
front (re 2-volt input)+2 dB
center (re 1.4-volt input)+4.8 dB
surround (re 1.4-volt input)+0.8 dB

CHANNEL SEPARATION
worst case (left out, center driven)>32 dB

STEREO PERFORMANCE, DIGITAL 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±8.0 dB
10 kHz±7.8 dB

FREQUENCY RESPONSE
(tone controls off, 20 Hz to 20 kHz)
de-emphasis off+0.11, -0.28 dB
de-emphasis on+0.2, -0.28 dB

STEREO PERFORMANCE, ANALOG INPUTS

OUTPUT AT CLIPPING (at 1 kHz)
8 ohms109 watts
4 ohms148 watts

CLIPPING HEADROOM
(re 80-watt, 8-ohm rating)
8 ohms+1.27 dB

DYNAMIC POWER
8 ohms127 watts
4 ohms205 watts

DYNAMIC HEADROOM
(re 80-watt, 8-ohm rating)
8 ohms+2 dB

DISTORTION AT RATED POWER
(THD+N, 1 kHz)
80 watts (8 ohms)0.02%

DISTORTION AT 1 WATT (THD+N, 1 kHz)
8 and 4 ohms0.03%

SENSITIVITY (for 1 watt at max volume)
CD16.4 mV
phono0.28 mV

INPUT-OVERLOAD LEVEL (re 2-volt input)
CD+10.6 dB

NOISE (re 1-watt output, A-wtd)
CD (200-mV input)-80.5 dB
phono (5-mV input)-68.9 dB

RIAA PHONO-EQUALIZATION ERROR
(20 Hz to 20 kHz)+0.29, -0.27 dB

ANALOG-INPUT FREQUENCY RESPONSE
20 Hz to 20 kHz +0, -0.14 dB

TUNER SECTION

All figures for FM except frequency response.

SENSITIVITY (50-dB quieting)
mono20 dBf
stereo36 dBf

NOISE (at 65 dBf)
mono-77 dB
stereo-72 dB

DISTORTION (THD+N at 65 dBf)
mono-51 dB
stereo-50 dB

CAPTURE RATIO (at 65 dBf)1.5 dB

AM REJECTION57 dB

SELECTIVITY
alternate-channel79 dB
adjacent-channel12 dB

PILOT-CARRIER LEAKAGE
19/38 kHz-80/-75 dB

CHANNEL SEPARATION (1 kHz)46 dB

FREQUENCY RESPONSE
FM30 Hz to 15 kHz +0.8, -0.4 dB
AM30 Hz to 2.6 kHz +1.5, -6 dB


* dBFS = decibels referred to digital full-scale



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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 and, typically, intersect in the center of the listening area when the speakers are correctly positioned. According to NHT, this design results in a superior stereo image over a wider angular range than with a more conventional design and positioning.

The Model 1.5 uses a 6½-inch long-throw polypropylene woofer and a 1-inch fluid-cooled aluminum-dome tweeter. The crossover frequency is 3.3 kHz, with 12-dB-per-octave crossover slopes. The woofer is located above the tweeter, which is offset about 1 inch toward the center of the room. There is a 4-inch vertical strip of foam plastic between the tweeter and the outside edge of the cabinet's front panel, apparently

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

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

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

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

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. □

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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 pre-amplifier/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

FAST FACTS

DIMENSIONS 2¾ inches high, 16½ inches wide, 12 inches deep

WEIGHT 11 pounds

PRICE \$499

MANUFACTURER AudioSource, Dept. SR, 1327 N. Carolan Ave., Burlingame, CA 94010; telephone, 415-348-8114

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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, KJH & 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.”
Home Theater

The Sony STRDE315 Receiver.

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cable plugs into a socket on the rear panel, which also has three AC accessory power sockets, one unswitched 200-watt outlet and two switched outlets rated at 500 watts each. There are coaxial and twin-lead connectors for an FM antenna as well as binding posts (and a pivoting mount) for the supplied AM loop antenna.

The instruction manual clearly explains the features and operation of the PreAmp/Tuner Two and has interconnection diagrams for both audio and audio/video systems, including typical source components and their configurations for both types of applications.

Our measurements of the tuner section of the PreAmp/Tuner Two showed it to be about average compared with most good A/V receivers we have tested recently, which is to say mediocre compared with tuners of days gone by. The preamp section's audio performance was excellent, with an output clipping level of 9.5 volts and very low distortion at any conceivable operating level. The audio distortion was 0.003 to 0.009 percent at outputs between 1 and 5 volts. The tone-control curves were exceptionally symmetrical, with a range of ± 18.5 dB at 20 Hz and ± 12 dB at 20 kHz. The bass and treble response curves were hinged at about 1 kHz.

Despite its compact dimensions, the PreAmp/Tuner Two weighs a solid 11 pounds (it is made largely of steel). Since the inside of a typical stereo pre-amplifier is relatively sparsely populat-



ed with circuit components, we decided to examine the interior structure of this one. Removing the cover plate showed that it is assembled on two large printed-circuit boards, which fill almost the entire area of its interior along with a couple of smaller boards. A considerable number of clearly marked components populate these boards. Obviously, the rugged construction of this preamp/tuner is not merely for effect. In conjunction with almost any reasonably good power amplifier, it could form the heart of a fine audio system that would be easily upgradable by acquiring better or more powerful amplifiers or adding a surround processor/amp and video components. □

MEASUREMENTS

TUNER SECTION

All figures for FM except frequency response.

SENSITIVITY (50-dB quieting)	
mono	23 dBf
stereo	37 dBf
NOISE (at 65 dBf)	
mono	-68 dB
stereo	-66 dB
DISTORTION (THD+N at 65 dBf)	
mono	0.4%
stereo	0.5%
CAPTURE RATIO (at 65 dBf)	2.7 dB
AM REJECTION	66 dB
SELECTIVITY	
alternate-channel	68 dB
adjacent-channel	15 dB
PILOT-CARRIER LEAKAGE	
19/38 kHz	-65/-64 dB
CHANNEL SEPARATION (1 kHz)	56 dB

FREQUENCY RESPONSE

FM	20 Hz to 15 kHz +1, -1.5 dB
AM	160 Hz to 2.5 kHz +3, -6 dB

PREAMPLIFIER SECTION

OUTPUT AT CLIPPING	9.5 volts
DISTORTION (THD+N, 0.5-volt input/output)	
1 kHz	0.033%
INPUT-OVERLOAD LEVEL (re 2-volt input)	
line-level inputs	8.6 volts
NOISE (re 0.5-volt output, A-wtd)	-76 dB
SENSITIVITY (for 0.5-volt output)	
CD	500 mV
phono	1.5 mV
RIAA PHONO-EQUALIZATION ERROR	
(tone controls centered, 20 Hz to 20 kHz)	
+0.45, -1.05 dB	
FREQUENCY RESPONSE (tone controls off)	
20 Hz to 20 kHz +0.1, -0.8 dB	
TONE-CONTROL RANGE (tone controls on)	
100 Hz and 10 kHz	± 10 dB



Bose Lifestyle 30 Home-Theater System

DANIEL KUMIN

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

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 sur-

round-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.

round-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, pro-

vide a very brief test CD, which runs through a series of channel-checking voiceovers and presents a test signal that you center between the front left/right and rear surround speakers. For the most part, the Lifestyle 30 is a "by-ear" system: you set it to sound good, period. This reflects a decidedly different world-view from the usual approach to home theater, but in many ways it is an eminently sensible one.

Bose offers several other pragmatic "hidden" features. Whenever you select one of the system's two inputs for audio from a video source, the system automatically switches to an "enhanced 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 superbly 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 fiddling with placement of the Acoustimass module and the setting of its Bass (level) control. Ultimately I positioned it behind the right-front 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-

The sound of the Bose Lifestyle 30 home-theater system, particularly in surround mode, was little short of astonishing.

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/back.

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 "lean-ness" 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 front 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.

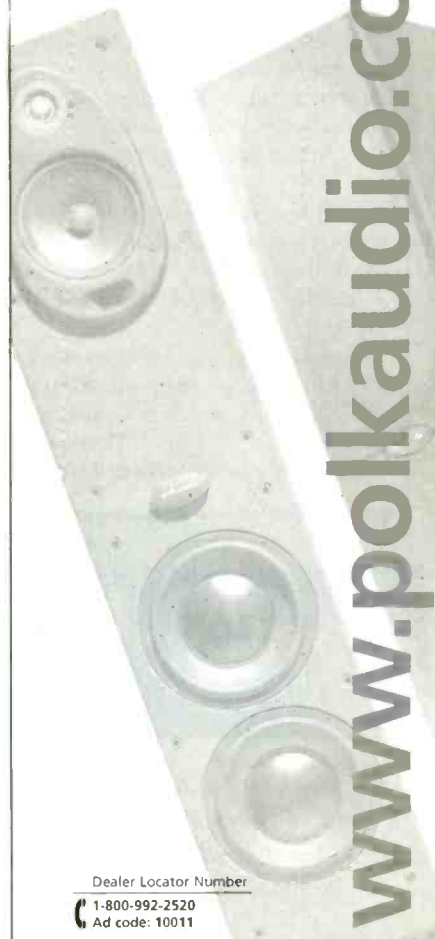
The Lifestyle 30 system is an Olympic champion within the parameters Bose has laid out for it — incredibly small size, elegant design, and all-encompassing ease of use. There is simply nothing else like it. On the other hand, for \$3,500 you could put together a higher performance audio-for-video system 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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Al Griffin, *Home Theater*, December '96

"This is bass that doesn't end, in frequency or in level! It is bass that is literally felt as much as heard - on occasion, more felt than heard."

Edward J. Foster, *Audio*, March '97

"Bring on the challengers. They won't have an easy job... the Velodyne F-1800R11 is the best subwoofer I have yet had in my home theater!"

Thomas J. Norton,
Stereophile Guide to Home Theater, Fall '97

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HGS-10

(actual size: 11.25"H x 11"W x 11"D)

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Stereo Review®

Record of the Year Awards

If variety is the spice of life, *Stereo Review's* 31st annual Record of the Year Awards are among the ziestiest

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.

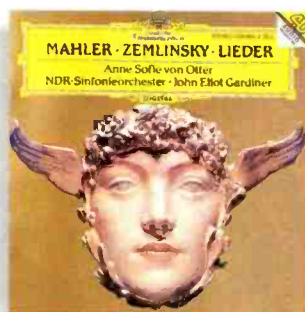
— Ken Richardson and Robert Ripps

Record of the



BOB DYLAN

Time Out of Mind
(Columbia) "The first Dylan record in years that keeps you coming back to figure it all out."



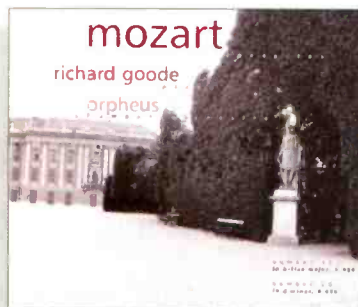
MAHLER / ZEMLINSKY

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



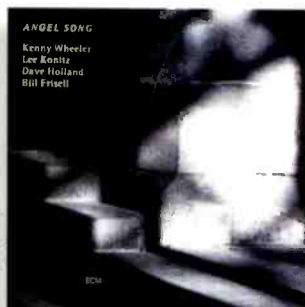
THE ROLLING STONES

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 FRISELL

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. (Auvidis/
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 Jazz)

EVERCLEAR So Much for
the Afterglow (Capitol)

BEN FOLDS FIVE Whatever
and Ever Amen (550/Epic)

**HERBIE HANCOCK/
WAYNE SHORTER** 1+1 (Verve)

HAYDN Piano Concertos in

G Major, F Major, and
D Major Mikhail Pletnev;
Deutsche Kammerphilharmonie,
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

Year Awards



SCHUBERT

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



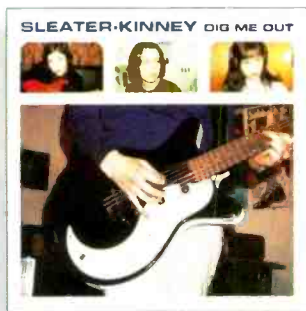
JEN TRYNIN

Gun Shy Trigger Happy
(Squint/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; Chôros 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 Corazón
(E-Squared/Warner Bros.) "Earle has
searched the inside chambers of
his own *corazón* 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)

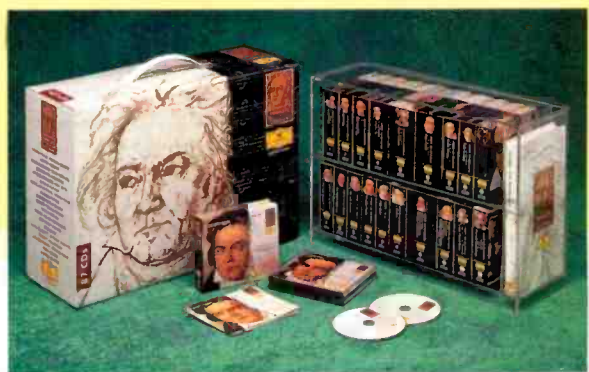
R. STRAUSS
Four Last Songs; Orchestral
Songs; Der Rosenkavalier,
Suite Renée Fleming;
Houston Symphony,
Christoph Eschenbach cond.
(RCA Victor)

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

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MICHAEL DAUGHERTY
Jackie O
 (Argo) "A sophomore 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.



MOZART AT MIDNIGHT
 (Philips) "A collection of slow movements [whose] basic premise is that Mozart puts you to sleep!" — J.J.



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*. Rereleased 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.

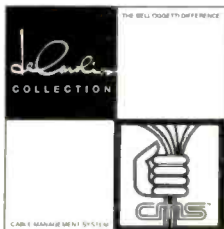


MORTAL KOMBAT: ANNIHILATION **Original motion-picture soundtrack**
 (TVT Soundtrax) "An album that seems to have been digitally recorded through somebody's decaying teeth." — S.S.



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CIRCLE NO. 7 ON READER SERVICE CARD

The **Shopper's** **Survival** *Guide*

by Daniel Kumin

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

Shopping 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

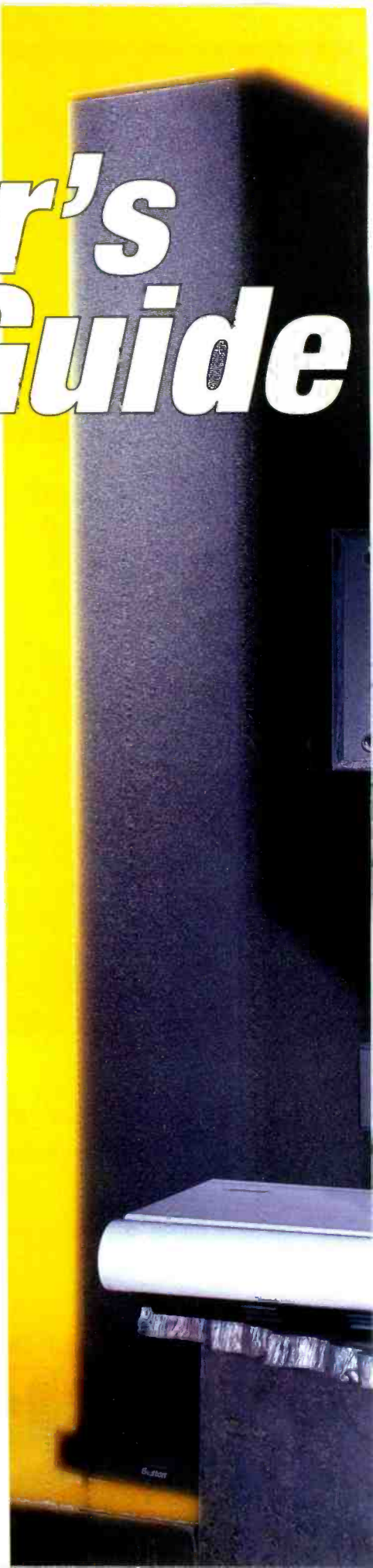
As in any shopping expedition, success in your quest for a great A/V system will depend largely on how well you are prepared, which means thinking about key issues *before* you head for the stores. One of the first decisions you'll need to make relates not to what you buy, but to *where* you choose to 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 inten-

tion 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-





Technics DVD player with digital display showing 1:00 00:00 and various control buttons.

Technics MASH DVD player with a large disc tray and digital display showing 1:00 0:00.

Onkyo receiver with a digital display showing VIDEO-3 DVD and a large volume knob.

Parasound HCA-1205A High Current Power Amplifier with a silver faceplate and IBK logo.

Large black speaker with two drivers.

Large black speaker with a single driver.

Small black speaker on a shelf and a subwoofer below it.

Acoustic treatment material at the bottom of the frame.

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 after-

noon, 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, optimistic. 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

SHOPPING TIPS

Once you find a store that you're comfortable with and a salesperson you can relate to, it's time to get down to the nitty-gritty of figuring out exactly which components to buy. To help ease you through the showroom, we've put together a quick hit list of some things to consider. Good luck! — D.K.

SYSTEM LAYOUT

Two-channel stereo or surround sound? You'll need to tackle this question first to put yourself on the right path. Keep in mind that a good "home theater" surround-sound system should also be able to play music accurately and naturally.

Separates or receiver? Receivers almost always offer better performance per dollar than a separate amplifier, preamp, and tuner — plus a surround processor in the case of an A/V receiver. If radio is irrelevant to you, don't overlook the integrated amplifier, which is essentially a receiver without the

AM/FM tuner section, just as a preamp/tuner is like a receiver with the power-amp section. Whether stereo or A/V-surround, integrated amps offer some excellent bargains. That said, most makers still put their best, most advanced technologies into their separate components. If money's not your first consideration, separates are where the "high end" starts.

Expansion paths Even if you do opt for a two-channel system now, some stereo gear makes it easy to add surround sound later on. A stereo receiver with a "tape-monitor" input/output loop, for example, can be easily connected to an outboard Dolby Pro Logic decoder, and most "stereo" speakers can be put to work in a home theater with the addition of center-channel and surround speakers. But don't forget that A/V receivers, which outnumber stereo models five to one these days, can also be used for two-channel playback. Then when you're ready for surround sound you just have to add a few speakers and hit the receiver's Pro Logic (or Dolby Digital) button — you won't need any additional electronics.

One-brand systems If you're looking for a complete music system in the hotly competitive entry-level price range,



Snell's 42½-inch-high E.5 speaker (\$600) has a second tweeter in back.

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



Harman Kardon Signature 2.0 Dolby Digital preamplifier/tuner (\$2,499).

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 encourages 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 advice: 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 layout of your room, and so on. Even

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

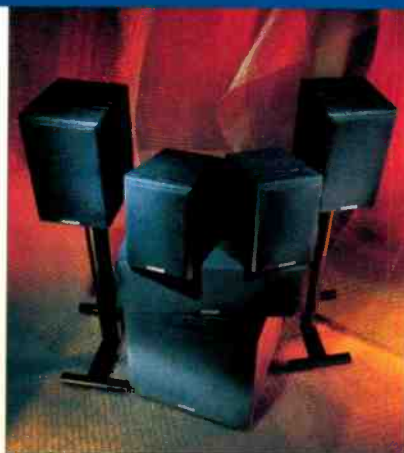
In contrast, an inept salesperson may gloss over the "qualifying" part and rush you toward a particular brand or product, extolling virtues and features that may have no bearing on *your* needs or goals. Similarly, a salesman who emphasizes a lot of technical features, specifications, or just plain irrelevant information is suspect. A good salesperson will skip the jargon — unless to illustrate a specific point or answer a question — and take the time to explain how a product works, or to outline its key features, in simple terms. Good salespeople follow the old motto: pitch benefits, not features. Hardly anybody 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 benefits. 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 mysteriously to wend back to a particular product or brand may also be suspect: the manufacturer may be offering salespeople 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 listening is not really useful. Salespeople who are reluctant to demonstrate components and point out their salient features may simply be trying to rush the

automatically assume that bigger is better — small speakers can have an edge in definition and "stereo imaging" realism. Either way, make sure you find out how the speakers you settle on are designed to be placed. For example, many "bookshelf" speakers are actually engineered to sound best on stands. And almost any pair of speakers will sound better when they're pulled a few feet out into the room and positioned well away from the side walls. So plan accordingly.



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

Two-way, three-way, more-way? The number of individual drivers in a speaker has no bearing on its inherent quality or performance; in fact, it's far easier to engineer a pure-sounding two-way speaker than a three-way design. While extra drivers tend to increase power-handling capability, and may help extend the speaker's frequency response, don't simply assume that more drivers equal better sound.

In-store listening comparisons

Comparing speakers in a specialty audio dealer's sound room may or may not be illuminating. For a valid comparison, the outputs of Speaker A and Speaker B must be carefully level-matched to within 1 dB or better. It's a simple fact that the louder speaker — even if the difference is very subtle — will almost

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 easiest approach is to buy a center speaker that's identical to the other two, or at least the same brand and a similar model. Surround (rear) speakers don't necessarily have to be the same caliber as the front speakers, especially in a Dolby Pro Logic setup, which delivers a limited-bandwidth surround channel. The Dolby Digital soundtracks found on DVD movies and laserdiscs, however, do occasionally make stiff demands on the surround speakers, so it makes sense to have similar-quality speakers all around in a digital surround system.

As to what type of surround speakers you should buy, many experts prefer the common wall-mountable "dipole" variety, which spread sound along the side walls to create a diffuse sound field. But that's not to say you can't use conventional front-radiating speakers instead — you can, and some people prefer it that way. Either way, don't cut too many corners on surround speakers, because they're important.

always be perceived as being "better." And speakers under comparison should be placed right next to each other, or their inherent differences may be obscured 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

sale — or they may not know the ins and outs of the product.

Finally, a good salesperson will never sell by knocking the competition, whether it is a brand he doesn't carry or the electronics store down the road. Negativity usually comes home to roost, and claims that Brand X is unreliable, sounds mediocre, or is poorly constructed are almost always unsubstantiated and can easily backfire. The smart sales pro is not going to risk insulting you. For all he knows, you may already be the proud owner of another Brand X component or have had one recommended by a trusted friend.

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

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-

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.



Kenwood's 1090VR Dolby Digital receiver (\$1,200) puts out 750 watts.

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 laserdiscs. 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 laserdiscs. 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/



Sunfire's Cinema Grand power amp has five 200-watt channels (\$2,375).

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

ponent when there's a problem, or provide trade-up or trade-in options down the road, it is money well spent. You'd spend most of that amount in gas, oil, or shoe leather anyway if you chose to get back in your car and pound the pavement for another afternoon. *Your* time is worth money, too.

The precise figure where you and the dealer come to terms will depend on three factors, the first of which is the amount of the entire "ticket." When you're buying several components you can usually get an additional discount, especially as the total rises into four figures. You are, after all, improving the retailer's economy of scale with each additional item you purchase.

The second factor is the type of equipment you are buying. Different kinds of A/V gear have different profit margins — that is, the difference between the "manufacturer's suggested retail price" and what the store actually

pays for the goods ("dealer cost"). With some exceptions, speakers tend to have the highest margins. High-end electronics like separate power amps and pre-amps and "flagship" receivers come next, with margins that are about one-fifth less. Margins on "commodity" electronics, like the entry-level CD players and receivers prominently displayed in many newspaper ads, are perhaps another fifth less. And video gear — TVs, VCRs, and camcorders in particular — have the thinnest profit margins of all. (In many cases, video gear sells close enough to cost as to virtually nullify the dealer's profit, making the sale of audio gear and accessories all the more important.) The moral: Your own bottom line will almost always improve if you combine low-profit purchases, such as a big-screen TV set, with a few higher-profit items — maybe a pair of speakers and a couple of accessories. Another small point:

Credit-card transactions cost the retailer money. If you offer to pay in cash or with a bank check, you might be able to cajole the dealer to knock another point or two off the top.

Finally, *when* you buy is also a factor. It's an old saw, but true, that around the end of the month is often the best time to hammer out a deal. Most stores have sales projections they strive to achieve, usually tracked by calendar months, so the boss may well be more receptive to some hardball negotiating on the thirtieth or thirty-first of the month than on the second or third.

One last point in closing: Music and movies are supposed to be *fun*, so shopping for the gear that brings Clapton or Coppola into your home should also be fun. Whatever happens, try not to take things too seriously — you just might wind up with a better deal if you and the salesperson are both having a good time. □

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.



Pioneer's PD-F906 101-disc CD changer (\$360) has a single-disc slot.

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"...the SL-8000 was immediately able to control every component in my system."

Al Griffin, Home Theater Buyer's Guide, Fall 1997

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Karl Fincke, Satellite Choice, October 1997

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B&W Compdors



1998 EQUIPMENT BUYING GUIDE

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!

DIGITAL IMAGING BY CHRIS GOULD

DVD PLAYERS

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**DVD2000 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

FAROUDJA**DVI1000 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**XV-2000BK 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; 6 slow-motion speeds; high speed-scan; title, track, and chapter search. Universal remote control. Black. 17¼ x 4½ x 13 in; 10 lb.....\$1,000

XV-1000BK. As above, without Dolby Digital decoder and coaxial digital output. A/V Control System.....\$900

MERIDIAN**Model 586 DVD Player**

10-bit video D/A converter. Plays DVDs with 96-kHz/24-bit audio. Jitter-reduction circuitry. Composite-video, S-video, and component-video outputs. Black. 12¼ x 3½ x 13¼ 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

ONKYO**DVD-7 DVD Player**

10-bit video and 20-bit audio D/A converters. Dual discrete optical pickup. Coaxial digital output; composite-video, component-video, and S-video outputs; 2 pair analog audio outputs; gold-plated terminals. On-screen menu: A-B block repeat; still frame. Brushed-aluminum front panel. 17½ x 3½ x 12¼ in; 9 lb.....\$899

PANASONIC**DVD-A300 DVD Player**

9-bit video and 20-bit audio D/A converters. Built-in Dolby Digital decoder. S-video output; 1 pair analog audio outputs; 5.1-channel Dolby Digital analog outputs; optical digital output. Fast/slow play; still/stop; track/chapter/title display; karaoke functions; repeat mode; random play; skip; universal remote with joystick....\$750

DVD-A100 DVD Player

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

PHILIPS MAGNAVOX**DVD420AT 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 12¾; 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



Sony DVP-S7000 DVD player

PIONEER**Elite DVL-90 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 18¼ 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 18¼ in; 20 lb.....\$1,200

DV-500 DVD Player

9-bit video D/A converter. Plays DVDs with 96-kHz/24-bit audio. 2 composite-video outputs; 2 S-video outputs; 2 analog audio outputs; 2 coaxial digital outputs; optical digital output. Graphical user interface; slow motion; resume-play memory for 5 discs. Black. 16½ x 4 x 12¼ in; 8 lb.....\$750

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 12 in.....\$699

RCA**RC5500P DVD Player**

9-bit video and 20-bit audio D/A converters. 2 play speeds; digital special effects; built-in Dolby 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**DVD905 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 analog outputs. Two-color fluorescent display; universal remote. 16½ x 4¾ x 13¾ 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; component-video and S-video outputs; 2 pair analog audio outputs; gold-plated jacks. Parental control; digital special effects; bit-rate meter; S-Link; numerical fluorescent display; universal remote. 4 x 17 x 15 in.....\$1,000

DVP-S3000 DVD Player

10-bit video and 24-bit audio D/A converters. Smooth Scan; digital video EQ and NR; high-speed, slow-motion, and frame-by-frame playback; 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; 3¼ x 17 x 15½ in.....\$599

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 12¼ 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 output; 2 pair analog 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 12¼ in; 9 lb.....\$699

SD-2107 DVD Player

10-bit video and 20-bit audio D/A converters. Video Black Level expander circuitry. Composite-video output; S-video output; coaxial digital output; 1 pair analog audio outputs. Time search. Dark gray. 17 x 3¼ x 12¼ in; 9 lb.....\$599

YAMAHA**DVD-S700 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; 2 composite-video and 2 S-video outputs; component-video output. Remote control. Black-aluminum front panel. 17½ x 3¾ x 11¾ in; 8 lb.....\$799

ZENITH**DVD2000 DVD Player**

9-bit video and 20-bit audio D/A converters. Digital special effects. 1 pair audio outputs; coaxial digital output; S-video output. Numerical fluorescent display.....\$699

CD PLAYERS

ACCUHASE

DP-55 CD Player

20-bit D/A converter, 3 DACs per channel; full digital control circuitry of servo mechanism; locking tray; coaxial and optical digital input; two digital outputs; XLR and RCA analog outputs. Remote control. THD 0.0038%; S/N 116 dB; dynamic range 97 dB; ch sep 105 dB. 18 1/4 x 5 1/4 x 15 1/4 in; 24 lb\$3,995

ACURUS

ACD11 CD Player

1-bit D/A converter. Glass optics; chassis suspended on air cushion; steel chassis. Coaxial digital output. Random/repeat play; defeatable display lighting; programmable remote control. THD 0.005%; S/N 100 dBA; dynamic range 92 dB; ch sep 88 dB. 17 x 5 x 11 in; 20 lb\$899



Adcom GCD-750 CD player

ADCOM

The following feature dual 20-bit Burr-Brown ladder-type D/A converters.

GCD-750 CD Player

8X oversampling; Pacific Microsonics PMD-100 digital filter/HDCD decoder; discrete high-current differential output stage; high-mass transport. 1 coaxial digital input; XLR and RCA outputs. Random play; remote control. THD 0.015%; S/N 106 dB; dynamic range 101 dB. Black. 17 x 4 3/4 x 16 1/2 in\$1,250

GCD-700 5-Disc CD Changer

5-disc carousel. Class A analog output circuitry. Fixed- and variable-level RCA outputs; coaxial digital output. Selectable digital-domain phase reverse; remote control. THD 0.005%; S/N 100 dBA. 17 x 4 1/4 x 16 1/4 in; 15 lb\$700

AMC

CD 8a CD Player

1-bit MASH D/A converter. 18-bit resolution; 32X oversampling; linear phase with 18-bit coefficients; 5-pole analog active filter; RCA outputs. Coaxial digital SPDIF output; XLR output. Search and repeat; remote control. THD 0.0025% at 1 kHz; S/N 110 dB; dynamic range 98 dB. 17 x 3 1/2 x 13 1/2 in; 11 lb\$350

ANTHEM

CD-1 6-Disc Tube CD Changer

Dual 20-bit Burr-Brown D/A converters. Pacific Microsonics PMD-100 filter/HDCD decoder; 8X oversampling; vacuum-tube output stage. 1 SPDIF-digital, 1 AES/EBU digital, and 1-pair stereo-analog outputs. Programmable disc shuttle system; track-search and scan/shuffle functions; remote control. THD 0.05%; S/N 100 dBA; dynamic range 98 dB. Black or silver. 5-yr parts-and-labor warranty\$1,595

ARCAM

Alpha MCD 6-Disc CD Changer

20-bit D/A converter. 6-disc vertical rack. Sony transport mechanism; 8 separately regulated

power supplies; low-jitter master clock; multi-room capable. Analog outputs: coaxial digital outputs. Remote control. FR 20 Hz-20 kHz ± 0.5 dB; THD 0.005%; S/N 105 dB; dynamic range 96 dB. Charcoal. 17 x 5 x 11 1/2 in; 8 lb\$999

Alpha 8 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\$949
Alpha 7. As above but with multilevel delta-sigma D/A converter. 8 lb\$649

AUDIO RESEARCH

CD2 CD Player

Philips CD-ROM drive; 3-beam laser pickup; digital jitter elimination. BNC-coaxial, AES/EBU, and Toslink digital outputs; XLR and RCA analog outputs. Vacuum-fluorescent display; remote control. ST digital output optional. S/N 95 dBA; ch sep 94 dB at 1 kHz. 19 x 5 1/4 x 11 3/4 in; 16 lb\$3,485

BOSE

Lifestyle 901 CD System

Complete system featuring 6 disc CD changer; AM/FM tuner with 50 presets; 100 W/ch amplifier; 2 direct/reflecting speakers, each with 9 full-range drivers. Integrated signal processing; active electronic EQ. Black acrylic speakers, each 21 x 13 x 31 in; brushed-aluminum Music Center\$4,200

Lifestyle 20 CD System

Complete system featuring 6-disc CD changer; AM/FM tuner with 50 presets; amp rated at 100 W x 1 (subwoofer) + 50 x 2 (satellites); subwoofer with two 5 1/4-in drivers; two dual-cube satellites with one magnetically shielded 2 1/2-in driver per cube; two-zone capability. RF remote control. Black or white. Subwoofer: 14 x 23 3/4 x 7 1/2 in. Satellite: 2 1/4 x 4 1/2 x 3 1/4 in\$2,500

Lifestyle 5 CD System

Complete system featuring CD player; AM/FM tuner amp rated at 100 W x 1 (subwoofer) + 50 x 2 (satellites); subwoofer with 8-in driver; 2 dual-cube satellites with 1 magnetically shielded 2 1/2-in wide-range driver per cube. RF remote control. Black veneer subwoofer, black or white satellites. Subwoofer: 12 7/8 x 21 1/8 x 10 in. Satellite: 3 x 6 1/2 x 4 7/8 in\$1,499

Lifestyle 3. As above with two single-cube satellites, subwoofer with 5 1/4-in driver. Amp 50 W x 1 + 20 x 2 (satellites). Subwoofer: 18 1/2 x 7 7/8 x 8 1/2 in. Satellite: 3 x 3 x 4 7/8 in\$1,099

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\$1,975

CL-15 CD Player/Processor

Dual 20-bit co-linear D/A converters. PMD-100 HDCD decoding filter. 1 coaxial digital input; 1-pr RCA-analog outputs. Remote/faceplate selection of digital input for auxiliary source and volume control; RS232 serial interface for software customization; remote control. THD 0.005%; S/N 104 dBA; ch sep 115 dB at 1 kHz. 17 x 5 x 15 1/4 in; 19 lb\$1,695

CL-5 5-Disc CD Changer

1-bit MASH D/A converter. 5-disc carousel. 32X oversampling; digital servo transport; discrete analog stage; single-beam and all-glass optics laser; AC line filter; upgradable to CL-

10. 1-pr RCA analog outputs. Programmable play; remote control. THD 0.005%; S/N 92 dB. 17 x 5 x 15 1/4 in; 18 lb\$1,195

Icon MkII CD Player

18-bit D/A converter. Digital servo transport; discrete FET analog stage. Coaxial digital output. Remote control. Toslink digital output optional. 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; AC noise filtration; low-jitter reclocking circuits. Coaxial digital and RCA-analog outputs. LCD display with swichable lighting; 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

CARVER

MV-5 5-Disc CD Changer

Multibit and Bitstream D/A converter. 5-disc carousel. SPDIF digital output; headphone jack with adjustable output level. Can change 3 discs while 1 plays; 3 repeat modes; shuffle mode; removable rack handles; full-function remote control. THD 0.004%; S/N 100 dB; dynamic range 90 dB; ch sep 80 dB at 1 kHz. Grained and anodized aluminum front panel. 19 x 4 x 16 1/4 in; 15 lb\$459

CLASSE

CDP-1 CD Player

20-bit D/A converter. 8X oversampling; HDCD decoder. RCA and XLR outputs. Random play, repeat, and scan functions; standby mode; remote control. S/N 108 dB; ch sep 90 dB at 1 kHz. Black or silver faceplate. 5-yr warranty. 19 x 4 x 13 3/4 in; 18 lb\$3,495

CDP.5 CD Player

20-bit D/A converter. 8X oversampling; HDCD decoder. RCA and XLR outputs; AES/EBU digital output. Random play, repeat, and scan functions; remote control. S/N 106 dBA; ch sep 90 dB at 1 kHz. Black or silver faceplate. 5-yr warranty. 19 x 4 x 11 1/2 in; 16 lb\$1,995

CDP.3 CD Player

20-bit D/A converter. 8X oversampling; HDCD decoder. RCA and XLR outputs. Remote control. FR 0-20 kHz; S/N 100 dB. Black or silver faceplate. 5-yr electronics warranty. 19 x 3 3/4 x 12 7/8 in; 20 lb\$1,395

CONRAD-JOHNSON

DV2-b Tube CD Player

Bitstream D/A converter. Tube analog stage. 1 coaxial digital output; 1-pr analog outputs. Programmable play; remote control. THD 0.1%. Champagne-gold anodized panel. 3-yr warranty. 18 lb\$2,495

CREEK

CD42 CD Player

1-bit delta-sigma D/A converter. 3-beam linear laser and loader 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 3/8 x 3 1/8 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

CD PLAYERS

resolution; linear slide motor; aluminum sand-cast frame; brushless DC spindle motor. AES/EBU digital output; coaxial and optical digital outputs; and analog outputs. Remote with volume control.....\$5,000

DCD-1650AR CD Player

Four 20-bit D/A converters. 8X oversampling; digital-servo design; Alpha processor with 20-bit digital filter; dynamic 2-fold power supply for separate analog and digital circuits. Coaxial and optical outputs. 20-track programming; random play; auto edit; auto blank-space; peak search; fade control; display dimmer; remote control.....\$1,000

LA-2300 Combi-Player

Plays CDs and laserdiscs. Separate laserdisc and CD trays. Dolby Digital RF output; 2 A/V outputs; S-video outputs. Dual-side play; on-screen display; last-position video memory with review function; 24-track programming; random play; 7 repeat modes; intro scan; highlight scan; remote control.....\$700

DCD-425 CD Player

Advanced multilevel noise-shaping D/A converter. 8X oversampling digital filter; A/B repeat; 1-track repeat; all track repeat; random play; intro scan; remote control.....\$199

CD Changers

DN-1400F 200-Disc CD Changer

Two 100-disc mechanisms. RS-232C, RS-422A, and SCSI-2 computer interfaces; can play 2 CDs simultaneously. RCA and XLR outputs for each drive; AES/EBU digital outputs for each drive. Includes Windows and Macintosh computer control programs. 17 1/8 x 9 1/4 x 18 1/4 in; 51 lb.....\$4,800

DN-1200F/C 200-Disc CD Changer

Dual 20-bit D/A converters. Two 100-disc mechanisms. 20-bit digital filter; zero-cross-distortion elimination; switchable RS-232C/RS-422A computer-control interface with 9-pin D-sub connectors; comprises DN-1200F 200-disc changer and DN-1200C controller. AES/EBU and RCA outputs. Can create and label custom programs; memory for six 100-track programs; memory for CD grouping with naming; multiple DN-1200F control; random play; repeat play; alphanumeric display; remote control. Changer 17 1/8 x 9 1/4 x 18 3/8 in; controller 17 1/8 x 3 1/4 x 10 5/8 in; dynamic range 100 dB; ch sep 105 dB at 1 kHz.....\$4,000

DCM-560 5-Disc CD Changer

Two 20-bit D/A converters. 5-disc carousel. Alpha processor for 20-bit resolution; hand-tuned D/A converters; motor-driven volume control; vibration-resistant chassis. Coaxial digital output. Bidirectional carousel rotation; can change up to four discs while one plays; favorite-track memory for 100 discs; synchro play with compatible cassette decks; 3 random-play modes; 5 repeat modes; direct track access from front panel or remote; remote control.....\$650
DCM-460. As above without motor-driven volume or vibration-resistant chassis.....\$450

DCM-360 5-Disc CD Changer

20-bit D/A converter. 5-disc carousel. Alpha Processor for 20 bit resolution; 20-bit 8X oversampling digital filter. 3-mode random play; 5-way repeat play; digital attenuator (volume control); remote control.....\$319

DCM-260 5-Disc CD Changer

5-disc carousel. 20-bit 8X oversampling digital filter; Multilevel Noise Shaping D/A Converter. 3-mode random play; 5-way repeat play; digital attenuator; remote control.....\$269

DYNACO

CDV-PRO CD Player

Dual 20-bit Burr-Brown D/A converters. HDCD compatible; Pacific Microsonics 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 3/4 x 12 in; 16 lb.....\$1,099

CDV-2 Tube CD Player

16-bit delta-sigma D/A converter. Tube output stage; 8X 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 3/4 x 12 in; 16 lb.....\$779



JVC XL-MC222BK CD changer

ENLIGHTENED AUDIO DESIGNS

Ultradisc 2000 CD Player

20-bit D/A converter. HDCD filter/decoder; dual-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 dBA.....\$2,995

FISHER

Studio 150 DAC-1506 150-Disc CD Changer

Dual 1-bit D/A converter. 150-disc auto-load mechanism. 2 RCA line-level outputs; headphone jack with volume control. 80-track programmability; 14-preset music categories; 2-speed disc and category search; dual-mode random play; 2-line 8-character alphanumeric display; bidirectional radial transport; 28-key shuttle remote control. THD 0.03%; S/N 100 dB; dynamic range 90 dB; ch sep 80 dB. Black finish. 16 1/2 x 7 5/8 x 18 in; 18 lb.....\$430

Studio 60 DAC-6006 60-Disc CD Changer

1-bit D/A converter. 60-disc manual-load mechanism. 2 RCA line-level outputs. 48-track programmability; 7-preset music categories; dual-mode random play; 8-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; ch sep 80 dB. Black finish. 16 1/2 x 7 1/4 x 17 1/2 in; 18 lb.....\$330

Studio 24 DAC-2406 24-Disc CD Changer

1-bit D/A converter. 24-disc manual-load mechanism. 2 RCA line-level outputs. 48-track programmability; 7-preset music categories; dual-mode random play; 8-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; ch sep 80 dB. Black finish. 16 1/2 x 7 1/4 x 15 5/8 in; 15 lb.....\$300

HARMAN KARDON

FL8450 5-Disc CD Changer

Dual 1-bit Bitstream D/A converter. 5-disc carousel. 20-bit digital filter dual-differential discrete analog-output section. 2 RCA analog out-

puts; 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 3/8 x 3 3/8 x 14 7/8 in; 15 lb.....\$399

FL8300 5-Disc CD Changer

Dual 1-bit Bitstream D/A converter. 5-disc carousel. Discreet 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 3/8 x 3 3/8 x 10 7/8 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; headphone-level control; remote. THD 0.005%; S/N 104 dB; dynamic range 95 dB; ch sep 94 dB. Black matte. 17 3/8 x 3 3/4 x 13 in; 15 lb.....\$299

JVC

XL-MC302 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; 300-disc title memory on LCD remote; continuous play; fluorescent display. Black. THD 0.002%; S/N 107 dB; dynamic range 99 dB.....\$870
XL-MCM1. Add-on 100-disc transport for above. Security door lock.....\$550

XL-MC222BK 200-Disc CD Changer

1-bit D/A converter. 8X 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; jog dial for disk/track selection; remote control. THD 0.002%; S/N 107 dB; dynamic range 99 dB. Black.....\$380

XL-M55D 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-M418BK 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 program chart; fluorescent display; intro scan and remote control; 48-disc title memory and title-input jog dial. THD 0.002%; S/N 107 dB; dynamic range 99 dB.....\$280

XL-M318BK 7-Disc CD Changer

1-bit PEM D/A converter. 6-disc magazine plus single-disc tray. Independent-suspension servo system. Headphone jack. Auto/manual search; auto power-on/off eject; 4 repeat modes; resume function; continuous play; intro scan and remote control. THD 0.0022%; S/N 107 dB; dynamic range 98 dB.....\$260
XL-M218BK. As above without headphone jack, intro scan, or remote control.....\$220

CD PLAYERS

XL-F254BK 5-Disc CD Changer

1-bit PEM D/A converter. 5-disc carousel. Independent suspension system; servo system; disc-stabilizing clasper. Can change 4 discs while 1 plays; auto/manual search; continuous play; random play; 4 repeat modes; fluorescent display; remote control. THD 0.0022%; S/N 107 dB; dynamic range 98 dB.....\$200
XL-F154BK. As above. no remote control...\$180

XL-V282BK CD Player

1-bit PEM D/A converter. Independent suspension system; servo system; disc-stabilizing clasper. 4 repeat modes; auto and programmed edit functions; auto power-on/off eject; auto/manual search; Dynamic Detection Recording Processor; remote control with direct access and indexing. THD 0.0025%; S/N 106 dB; dynamic range 98 dB.....\$190

XL-F5TH 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 2-20 Hz; THD 0.0022%; S/N 107 dB; dynamic range 98 dB. Black. 15 3/4 x 5 x 15 1/2 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; auto function 1-touch operation; remote control...\$200

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; random play with lockout; remote control.....\$140

KRELL

KAV-300cd CD Player

20-bit Burr-Brown ACM-1702K D/A converter. 8X oversampling; HDCD 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-yr warranty. 19 x 4 5/8 x 15 in; 22 lb.....\$3,500

LINN

Karik CD Player

1-bit delta-sigma D/A converter. Servo transport control; replaceable laser pickup. 2 RCA output pairs; BNC and optical digital outputs; remote-control jack for switching of other Linn components or multiroom use.....\$3,595

Mimik CD Player

1-bit delta-sigma D/A converter. Replaceable laser pickup. 2 RCA output pairs; BNC digital output; remote-control jack for switching of other Linn components or multiroom use.....\$1,595

LUXMAN

D-700s CD Player

20-bit D/A converter. HDCD 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 warranty. 18 3/4 x 5 1/8 x 15 1/2 in; 10 lb.....\$2,500

D-375 CD Player

1-bit delta-sigma D/A converter. Motor-driven volume control, line-phase sensor. Optical digital output; system bus connection. Digital fade out; tape edit; synchro 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. Synchro 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 1/2 x 4 x 11 in; 9 lb.....\$395

MAGNAVOX

CDC725 5-Disc CD Changer

Dual 1-bit D/A converters. 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 1/8 x 14 3/8 in; 8 lb.....\$130

MARANTZ

CD-17 CD Player

Dual-differential 1-bit Bitstream D/A converters. CDM-12.1 3-beam holographic mechanism; Philips integrated digital servo controller. 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 1/4 x 12 in; 13 lb.....\$1,200

LV-520 Combi-Player

Plays CDs and laserdiscs. 1-bit Bitstream D/A converter. CD-direct mode with separate CD tray in center of laserdisc drawer; 3-line Y/C separator with digital timebase corrector. Dolby Digital RF output; optical digital output; 1 S-video and 2 composite-video outputs; 2 audio-output pairs. Dual-side play; 6-speed variable forward/reverse; last-position video memory with preceding-video scan; 7 repeat modes; theater mode; defeatable on-screen displays; override of laserdisc stop codes; defeatable fluorescent display; remote with shuttle. THD 0.002%; S/N 114 dB; dynamic range 98 dB. 3-yr parts-and-labor warranty. 17 x 5 1/2 x 17 1/2 in; 18 lb.....\$800

CC-870 101-Disc CD Changer

Bitstream D/A converter. 100-disc mechanism plus single-disc slot. 100 discs stored on linear mechanism; each CD can be stored under 1 of 10 different musical classifications; connections allow up to 7 additional CC-870 units to be operated in tandem or individually. Coaxial digital

output. Title search and category search; CD-synchro recording function. THD 0.009%; S/N 100 dB; dynamic range 90 dB; ch sep 90 dB. 3-yr limited parts-and-labor warranty. 17 1/4 x 7 x 11 in; 13 lb.....\$600

CC-67 5-Disc CD Changer

1-bit Bitstream D/A converter. 5-disc carousel. CDM-12 laser mechanism; 2nd-order noise shaping; quick-play mechanism. Coaxial digital output; analog output. Can change 3 discs while 1 plays; random play/repeat; peak search; tape edit; volume control; fade in/out function; remote control. THD 0.0025%; S/N 110 dB; dynamic range 96 dB; ch sep 102 dB. 3-yr parts-and-labor warranty. 17 x 4 1/4 x 14 3/4 in; 16 lb.....\$400

CD-67 CD Player

Dual 1-bit delta-sigma Bitstream D/A converters. CDM-12 laser mechanism with 3-beam laser and photo-diode pickup; 4th-order noise shaping; digital de-emphasis and muting; digital drive servo. Gold-plated analog output; coaxial and optical digital outputs. Tape edit; peak search; display with dimmer; remote with volume control. THD 0.0025%; S/N 104 dB; dynamic range 96 dB; ch sep 102 dB. 3-yr parts-and-labor warranty. 16 1/2 x 4 x 12 in.....\$400

CC-48 5-Disc CD Changer

1-bit Bitstream D/A converter. 5-disc carousel. CDM-12 laser mechanism; 2nd-order noise shaping. Coaxial digital output. Can change 3 discs while one plays; random and repeat play; tape edit; peak search; variable output level; remote. THD 0.0025%; S/N 106 dB; dynamic range 96 dB; ch sep 100 dB. 3-yr parts-and-labor warranty. 17 3/8 x 4 1/4 x 15 in.....\$280

CD-48 CD Player

Differential Bitstream D/A converter. Philips CDM-12.1 holographic laser module with digital servo control. Coaxial digital output; headphone jack with volume control. Shuffle play; 4 repeat modes; 10-sec intro scan; tape edit recording function; fade in/out functions; digital peak search; 20-key infrared remote control. THD 0.004%; S/N 100 dB; dynamic range 96 dB; ch sep 94 dB. 3-yr limited parts-and-labor warranty. 17 1/4 x 3 1/2 x 11 in; 7 lb.....\$230

MARK LEVINSON

Model 39 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

MLD7020 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

MCD7009 CD Player

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

MERIDIAN

Model 508 CD Player

24-bit D/A converter. Precision relocked digital outputs for reduced jitter. Coaxial and optical digital outputs; XLR connectors. 8-character alphanumeric display; previous and next track; pause. Includes Meridian system remote control. 12 3/4 x 3 1/2 x 13 in.....\$3,495

Model 506. As above. 20-bit D/A converter; without XLR output.....\$1,895

CD PLAYERS

MITSUBISHI

M-CD500 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 0.01%; S/N 97 dB; dynamic range 96 dB. 17 1/8 x 4 1/2 x 15 1/8 in. \$349



NAD Model 514 CD player

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 output. Remote control: NAD Link. THD 0.002%; dynamic range 98 dB; ch sep 100 dB at 1 kHz. 17 1/8 x 3 3/4 x 11 5/8 in; 9 lb. \$499

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; shuffle play; edit; remote control. THD 0.003%; S/N 90 dB; dynamic range 90 dB; ch sep 90 dB at 1 kHz. 17 1/8 x 4 1/4 x 15 3/8 in. \$499

Model 523 5-Disc CD Changer

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 1/4 x 15 in; 15 lb. \$399

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 1/8 x 3 3/4 x 11 5/8 in; 10 lb. \$349

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 1/8 x 3 3/4 x 11 5/8 in; 9 lb. \$249

NAKAMICHI

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

MB-1s 7-Disc CD Changer

Dual hand-selected 20-bit D/A converters. 18-dB/oct Bessel 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 dBA; dynamic range 100 dB; ch sep 100 dB. 17 x 3 3/8 x 10 3/8 in. \$800

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

MB-3s 7-Disc CD Changer

Dual 18-bit D/A converters. 18-dB/oct Bessel analog low-pass filter. 50-track programming;

random play; repeat play; track, remaining-time and total-time displays; system remote-control compatibility; remote control. THD 0.006% at 1 kHz; S/N 96 dBA; dynamic range 90 dB; ch sep 90 dB at 1 kHz. 17 x 3 3/8 x 10 3/8 in. \$500

ONKYO

Integra DX-7911 CD Player

Dual 1-bit D/A converters. Modular classic construction; new linear motor actuator; AccuPulse Quartz System; Fine Pulse Conversion; motor-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 0.0025%; S/N 110 dB; dynamic range 100 dB. 17 1/8 x 5 1/4 x 14 3/8 in; 23 lb. \$1,200

DX-7211 CD Player

1-bit PWM D/A converter. 8X oversampling; AccuPulse Quartz System; synchro play with compatible cassette decks. Headphone jack with volume control. 5 repeat modes; peak search; RI-system-compatible full-range remote control. FR 5 Hz-20 kHz; THD 0.004% at 1 kHz; S/N 100 dB; dynamic range 96 dB; ch sep 90 dB at 1 kHz. Brushed-aluminum front panel. 17 1/8 x 3 5/8 x 12 1/8 in; 9 lb. \$230

CD Changers

DXC-730 6-Disc CD Changer

Dual 1-bit D/A converters. 8X oversampling; AccuPulse Quartz System. 1-pair analog outputs; 1 optical digital output. Can change 3 discs while 1 plays; 202-disc custom file; intro scan; 6 repeat modes; fluorescent display; remote control. Dynamic range 96 dB. Brushed aluminum front panel. 17 x 5 1/4 x 17 in; 18 lb. \$549

DX-C540 6-Disc CD Changer

1-bit PWM D/A converter. 6-disc carousel. 8X oversampling; AccuPulse Quartz System. 1 pair analog and 1 pair optical digital outputs. Can change 5 discs while 1 plays; random play; next-selection function; 6 repeat modes; RI-system cassette-deck compatibility; 202-disc music file; remote control. 5 Hz-20 kHz; THD 0.005% 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 1/4 x 17 1/8 in; 15 lb. \$320

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; RI-system cassette-deck compatibility; remote control. Dynamic range 96 dB; ch sep 90 dB at 1 kHz. 18 x 4 3/4 x 16 3/4 in; 17 lb. \$259

OPTIMUS BY RADIO SHACK

CD-8300 51-Disc CD Changer

1-bit D/A converter. Two 25-disc vertical racks plus single-disc slot. Optical digital output; headphone jack. Personal file memory; random play; repeat play; intro scan; last-disc memory; memory hold; remote control. 16 1/2 x 7 1/2 x 14 1/8 in. \$280

CD-8200 25-Disc CD Changer

1-bit D/A converter. Optical digital output. Personal file memory; random play; repeat play; intro scan; last-disc memory; memory hold; remote control. 16 1/2 x 7 1/2 x 12 1/2 in. \$230

CD-8150 5-Disc CD Changer

1-bit D/A converter. 5-disc carousel. 4X oversampling. Can change 2 discs during play; random play; intro scan; 3-way repeat play; fluo-

rescent track/time display; 30-key remote control. Black. \$180

CD-7250 6-Disc CD Changer

6-disc magazine. Delete play; highlight scan; 3 repeat mode; random play; last-disc memory; fluorescent display; remote control; can also be controlled through select Optimus receiver remote controls. \$180

CD-8100 5-Disc CD Changer

5-disc carousel. Random/repeat play; change 2 discs during play; remote control. \$150

PANASONIC

LX-900 Combi-Player

Plays CDs and laserdiscs. 1-bit MASH D/A converter. Direct-drive motor; digital timebase corrector; 8-bit digital field memory for CLV/CAV/CDV special effects; digital comb filter; digital servo control; digital noise canceling; digital field-noise reduction. Optical digital output; S-video output; headphone jack with volume control. Dual-side laserdisc play; 7 repeat modes; on-screen displays; jog/shuttle control; remote control. Dynamic range 96 dB. 17 x 5 x 16 3/8 in; 21 lb. \$1,099

LX-K780 Combi-Player

Plays CDs and laserdiscs. 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; repeat; custom index. THD 0.005%; S/N 102 dB. 17 x 5 x 16 in; 18 lb. \$850

LX-H680 Combi-Player

Plays CDs and laserdiscs. Four 1-bit D/A converters. Quick auto 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 0.003%; S/N 115 dB. 17 x 5 x 16 in; 18 lb. \$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 14 5/8 in; 10 lb. \$200

SL-PD349. As above with improved disc-location display, without remote. 14 1/4 x 5 x 14 5/8 in; 9 lb. \$200

PARASOUND

C/DC-1500 5-Disc CD Changer

Hybrid 1-bit/18-bit Burr-Brown PCM-67P ladder D/A converter. 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

C/DP-1000 CD Player

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

PHILIPS MAGNAVOX

CDC751 5-Disc CD Changer

1-bit Bitstream D/A converter. 5-disc carousel. Can change 3 discs while 1 plays; shuffle disc; peak search; auto fader; quick play; timed edit; repeat and intro scan; cue and review; edit compile with auto space; remote control. 17 1/8 x 4 1/4 x 15 in; 14 lb. \$230

CD PLAYERS

PIONEER

Elite PD-65 CD Player

1-bit D/A converter. Disc-drive mechanism with stabilized aluminum platter; disc clamper; 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 clamper; 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 chrominance and luminance 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-dimensional Y/C comb filter. 2 S-video outputs; optical and coaxial digital outputs. Dual-side play; digital level control; remote control with jog/shuttle. Dynamic range 99 dB. Lacquered wood side panels. 18 1/8 x 5 3/4 x 17 in.....\$2,400

Elite CLD-79 Combi-Player

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. 16 1/8 x 5 1/2 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; 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. 16 1/8 x 5 1/4 x 15 3/4 in.....\$900

CLD-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 mic inputs; 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. 16 1/8 x 5 1/4 x 15 1/8 in.....\$750

CLD-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/intro scan; display-off switch; remote. S/N 102 dB. 16 x 5 x 16 1/8 in.....\$600

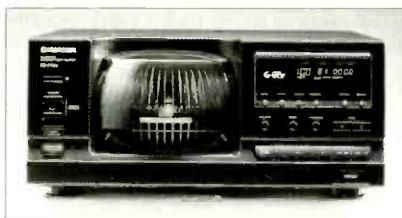
CD Changers

Elite PD-F07 101-Disc CD Changer

1-bit Pulsellow D/A converter. 100-disc mechanism plus single-disc slot. Legato Link; roulette rack system; honeycomb chassis. 1 set RCA-analog inputs; 1 digital input; optical and coaxial digital outputs. 1 set RCA-analog outputs; headphone jack with volume control. CD Deck synchro; 8 repeat modes; last-disc memory; auto digit-level control (ADLC); remote control. Dynamic range 96 dB. Urushi finish. 16 1/8 x 7 1/2 x 15 3/4 in; 14 lb.....\$500

PD-F1006 101-Disc CD Changer

1-bit Pulsellow D/A converter. 100-disc mechanism plus single-disc slot. Automatic digital level control. Computer-keyboard input; optical digital output; video output; headphone output with volume control. Custom file function; input text-display information display using computer keyboard; CD-deck synchro; previous disc/highlight scan; memory backup; on-screen disc management; last-disc memory; compatible with SR-system remote control.....\$475



Pioneer PD-F906 CD changer

Elite PD-F79 51-Disc CD Changer

1-bit Pulsellow 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 mode 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.....\$450

PD-F906 101-Disc CD Changer

1-bit D/A converter. 100-disc mechanism plus single-disc slot. Best-selection memory; custom file function; CD-deck synchro; memory back-up; previous-disc/highlight scan; last-disc memory; SR-system remote compatible.....\$360

Elite PD-F59 26-Disc CD Changer

1-bit Pulsellow D/A converter. 25-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 scan; remote control; compatible with SR-system remote control. 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.....\$330

PD-F606 25-Disc CD Changer

1-bit D/A converter. Optical digital output. Custom mode function; best-selection memory; highlight scan; program, random, and repeat play; last-disc memory; previous-disc scan; SR-system compatible.....\$280

PD-F506 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.....\$260

PD-M426 6-Disc CD Changer

1-bit D/A converter. 6-disc magazine. Highlight scan; last-disc memory; remote control.....\$245

PROCEED

CDP 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 QUADLink 77 control bus. Stand-alone version optional. 2 1/2 x 13 x 12 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; 20-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 0.003%; S/N 90 dB; dynamic range 105 dB. Black or silver brushed aluminum. 17 x 4 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 dither modes; display brightness control; output phase control; remote control. THD 0.0035%; S/N 115 dB; ch sep 110 dB. 18 1/2 x 4 3/4 x 14 1/4 in.....\$1,500

RCD-975 CD Player

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

RCD-970BX CD Player

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

RCC-945 6-Disc CD Changer

Dual 1-bit D/A converters. 6-disc magazine. Analog and digital outputs. Random play; repeat play; scan; remote control. THD 0.01%; S/N 96 dB; ch sep 95 dB. 17 1/8 x 4 3/4 x 11 3/4 in.....\$500

RCD 950BX CD Player

96X oversampling; center-mount transport. Program; random play; repeat play; scan; time; remote control. THD 0.0045%; S/N 100 dB; ch sep 100 dB. 17 3/8 x 3 3/8 x 11 3/4 in.....\$450

CD PLAYERS

RCC-935 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; remote control. FR 20 Hz-18 kHz ± 3 dB; THD 0.02%; S/N 96 dB; ch sep 95 dB. Black. 17 $\frac{1}{8}$ x 4 $\frac{3}{8}$ x 14 $\frac{1}{4}$ in. 11 lb.....\$350

RCD-930AX 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 dB. 17 $\frac{1}{8}$ x 2 $\frac{7}{8}$ x 12 in.....\$300

SANSUI

CD-M100 100-Disc CD Changer

Programming up to 8 categories; 3 play modes; 5 repeat functions; remote control. THD 0.08%; S/N 88 dB. Black. 19 $\frac{3}{4}$ x 11 $\frac{3}{4}$ x 21 $\frac{1}{4}$ in; 24 lb.....\$499

CD-M720 7-Disc CD Changer

1-bit delta-sigma D/A converter. 6-disc mechanism plus single-disc slot. Optical digital output; headphone jack with volume control. 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 14 $\frac{1}{2}$ in; 12 lb.....\$459

CDX-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 $\frac{3}{4}$ x 11 in; 9 lb.....\$269

SHERWOOD

CDC-6050R 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; synchro record with compatible cassette decks; tape edit; remote direct track access; timer play; display dimmer; fluorescent display; remote control.....\$249

CD-4050C. As above, no remote control...\$199

CD-3050R CD Player

Dual 1-bit D/A converters. Front loading design; 3-beam laser pickup. Headphone jack with volume control. 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

SFCD 1 Tube CD Player

Dual UltraAnalog D/A converters. 8X oversampling; 8-picosecond intrinsic jitter; vacuum-tube output stage; direct-coupled servo controlled; Pacific Microsonics PMD-100 HD-CD filter/decoder. 1 pr XLR outputs; 1 pr RCA outputs. A-B repeat; load, search, and 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.....\$3,795

SONY

CDP-XA7ES CD Player

Current-pulse D/A converter. Feed-forward digital filter with 3-stage oversampling. 45-bit internal processing and 20-bit outputs; copper chassis shielding; spindle motor with sapphire

bearings; aluminum front panel and top plate; fixed pickup laser tracking assembly; frame and beam construction. 8 complementary D/A-converter outputs: XLR output; optical and coaxial digital outputs; gold-plated analog outputs; remote-variable line-level output; headphone jack with volume control. 172-disc Custom File memory for index points and delete-play selections. S/N 119 dB; dynamic range 100 dB; ch sep 110 dB. 5-yr limited warranty. 17.5 x 14 $\frac{1}{4}$ in; 33 lb.....\$3,000

MDP-650 Karaoke Combi-Player

Plays CDs and laserdiscs. 1-bit D/A converter. Digital noise-canceller; digital timebase corrector for crisp picture verticals; digital comb filter. 2 S-video outputs; optical digital output; mic input; headphone jack with volume control. Dual-side play; 8-bit digital video memory for freeze-frame and frame-by-frame advance for CAV/CLV laserdiscs; digital picture memory; 1.5/2X video scan with sound CAV-frame or CLV-time search; Theater mode to dim display and lower picture black level; last-position memory; 4 repeat modes; 5-way repeat for laserdiscs; karaoke digital echo; mic volume control; on-screen displays; remote control with jog/shuttle. 17 x 4 $\frac{3}{8}$ x 17 $\frac{1}{8}$ in.....\$799

CDP-XA20ES CD Player

Current-pulse D/A converter. Fixed pickup mechanism; feed-forward digital filter with 3-stage oversampling. aluminum front panel; antiresonant top plate and ceramic disc tray. Optical digital output; 8 complementary D/A-converter outputs; gold-plated analog outputs; headphone jack with volume control. Time, just-time, and program edit to fit tracks on given length of tape; 8 repeat modes; index play; random play; delete play; 3-mode music scan; time/manual fader; peak-level search; remote control. S/N 118 dB; dynamic range 100 dB; ch sep 110 dB. 5-yr limited warranty. 17 x 4 $\frac{3}{4}$ x 13 $\frac{1}{4}$ in; 15 lb.....\$750

CDP-XA1ES CD Player

High-density linear D/A converter. Clamp-roller antivibration mechanism; full feed-forward digital filter with 3-stage oversampling. 45-bit internal processing, and 20-bit outputs. Optical digital output; gold-plated analog outputs; remote-variable line-level output; headphone jack with volume control; 8-complementary D/A-converter outputs. 3-mode music scan; random play; delete play; 7 repeat modes; peak-level search; time/manual fader; remote control. S/N 108 dB; dynamic range 99 dB. 5-yr limited warranty. 17 x 4 $\frac{3}{8}$ x 11 $\frac{1}{8}$ in; 8 lb.....\$350

CDP-XE500 CD Player

Hybrid-pulse D/A converter. 8X oversampling digital filter; digital servo control. Optical digital output; variable line output via digital volume control; headphone jack. Jog-dial track search 3 play modes; two repeat modes; time and program edit; peak search; 3-mode music scan; time fade; auto start. S/N 100 dB; dynamic range 98 dB; ch sep 95 dB. 17 x 3 $\frac{3}{4}$ x 14 $\frac{1}{2}$ in; 7 lb.....\$200

CD Changers

CDP-CX270 200-Disc CD Changer

Hybrid-pulse D/A converter. 8X oversampling digital filter; digital servo control. IBM-PS/2 keyboard input; optical digital output. Internal storage for 200 CDs; graphical user interface; track memo; 400 disc master control capability; cross fade; 8-group Custom File; delete bank; disc scan; timer switch; S-Link; jog dial control; 3 multidisc 32-track programs; 6 play modes; 3 repeat modes; CD text; remote control. S/N 110 dB; dynamic range 99 dB; ch sep 105 dB. 17 x 17 $\frac{1}{8}$ x 19 in; 20 lb.....\$1,000

CDP-CA9ES 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 synchro; aluminum front panel. Optical digital output; gold-plated analog outputs; remote-variable line-level output; headphone jack with volume control; 8 complementary D/A-converter outputs. Can change 4 discs while one plays; 172-disc Custom File memory; 8-character disc naming for display; can categorize favorite tracks into 4 groups; tape edit; direct disc access; 3-mode music scan; random play; 6 repeat modes; manual fader; peak-level search; timer switch; remote control. S/N 117 dB; dynamic range 100 dB; ch sep 110 dB. 5-yr limited warranty. 17 x 5 x 15 $\frac{3}{4}$ in; 17 lb.....\$700

CDP-C910 10-Disc CD Changer

1-bit D/A converter. 10-disc magazine. 45-bit digital filter; direct digital synchro. Optical digital output; remote-variable line-level output; headphone jack with volume control. Magazine compatibility with Sony car CD changers; 184-disc Custom File memory for 8-character disc names, volume levels, and track programming; time, program, and link edit to fit tracks to a tape length; 3-mode music scan; random play; 7 repeat modes; time/manual fader; peak-level search; timer switch dot-matrix fluorescent display; remote control. S/N 110 dB; dynamic range 100 dB; ch sep 105 dB. 17 x 5 x 14 $\frac{3}{8}$ in; 14 lb.....\$600

CDP-CA8ES 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 synchro; aluminum front panel. Optical digital output; gold-plated analog outputs; remote-variable line-level output; headphone jack with volume control; 8 complementary D/A converter outputs. Can change 4 discs while one plays; tape edit; 3-mode music scan; random play; 6 repeat modes; manual fader; peak-level search remote control. S/N 117 dB; dynamic range 100 dB; ch sep 110 dB. 5-yr limited warranty. 17 x 5 x 15 $\frac{3}{4}$ in; 15 lb.....\$550

CDP-CX255 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 multidisc 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 $\frac{1}{8}$ x 19 in; 20 lb.....\$449

CDP-CX205 200-Disc CD Changer

Hybrid-pulse D/A converter. 200-disc mechanism. 8X oversampling digital filter; digital servo control. Custom File for 8 groups; S-Link; jog-dial control; multidisc 6 play modes; 3 repeat modes; remote control. S/N 100 dB; dynamic range 98 dB; ch sep 95 dB. 17 x 17 $\frac{1}{8}$ x 19 in; 20 lb.....\$420

CDP-CA7ES 5-Disc CD Changer

90-MHz high-density linear D/A converter. 5-disc carousel. Feed-forward digital filter with 3-stage oversampling; 45-bit internal processing, and 20-bit outputs; circuitry to minimize time-base errors; digital servo control of tracking, laser focus, and disc rotation. Gold-plated analog outputs; headphone jack with volume control; 8 complementary D/A-converter outputs. Can change 4 discs while one plays; tape edit; 3-mode music scan random play; 6 repeat modes; manual fader; remote control. S/N 117

CD PLAYERS

dB; dynamic range 100 dB; ch sep 110 dB. 5-yr limited warranty. 17 x 5 x 15 $\frac{3}{4}$ in; 13 lb\$350

CDP-CE515 5-Disc CD Changer

Hybrid-pulse D/A converter. 5-disc carousel. Digital servo control; 18-bit digital filter; direct digital synchro; off-center insulator feet; patented master controller. Optical digital output; headphone jack with volume control. Can change 4 discs while one plays 3 repeat modes; random play; tape edit; 3-mode music scan; peak-level search; time/manual fader; timer switch; dot-matrix fluorescent display; digital volume control; CD text; delete play; disc check; S-Link; remote control. S/N 107 dB; dynamic range 98 dB; ch sep 100 dB. 17 x 5 x 15 $\frac{1}{8}$ in; 12 lb\$249

CDP-CX55 51-Disc CD Changer

Hybrid-pulse D/A converter. 50-disc mechanism plus single-disc slot. 4X oversampling digital filter; jitter-reducing circuitry; short signal path. 1-pair analog outputs; 1 optical digital output. Jog-dial control; 4 play modes; 3 repeat modes; fluorescent display; S-Link; memo scan and search; Custom File for memo; CD text ready. THD 0.013%; S/N 88 dB. 17 x 7 $\frac{1}{8}$ x 19 in; 11 lb\$249

CDP-CE415 5-Disc CD Changer

Hybrid-pulse D/A converter. 8X oversampling digital filter; digital servo control; off-center isolator feet; patented master controller. Variable line output via digital volume control; patented auxiliary input. Can change 4 discs while 1 plays; 10-key track selection; 5-key disc selection; disc check; jog-dial track search 5 play modes; 3 repeat modes; time, program, and multi-disc program edit; peak search; 3-mode music scan; time fade; auto start; no-delay play; cross-fade play. S/N 102 dB; dynamic range 98 dB; ch sep 100 dB. 17 x 4 $\frac{3}{4}$ x 15 in; 12 lb\$199

CDP-CX50 51-Disc CD Changer

Hybrid-pulse D/A converter. 50-disc mechanism plus single-disc slot. 4X oversampling digital filter; jitter-reducing circuitry; short signal path. 1-pair analog outputs. Jog-dial control; 4 play modes; 3 repeat modes; fluorescent display; remote controllable. THD 0.013%; S/N 88 dB. 17 x 7 $\frac{1}{8}$ x 19 in; 11 lb\$199

TEAC

VRDS-25 CD Player

Four 20-bit D/A converters. 25-bit 8X oversampling digital filter; vibration-free disc-clamping system (VRDS); 3rd-order Butterworth analog filter; digital servo system. Analog outputs: coaxial and optical digital outputs. 20-track random programming; remote fluorescent-display on/off/dimmer control; track and index search; 3-way repeat function; time display; auto fade in/out; remote control. THD 0.0015% at 1 kHz; S/N 110 dB; dynamic range 99 dB. Black brushed aluminum. 17 $\frac{3}{8}$ x 6 x 13 $\frac{1}{2}$ in; 37 lb\$2,700

VRDS-10SE CD Player

8-bit double-differential Bitstream D/A converter. 20-bit 8X oversampling; VRDS; 3rd-order proprietary analog filter. RCA analog outputs; coaxial and optical digital outputs. 20-track random/delete programming; track and index selection; 3-way repeat function; fluorescent display on/off/dimmer control; remote control. THD 0.0013% at 1 kHz; S/N 110 dB; dynamic range 99 dB. Black brushed aluminum. 17 $\frac{3}{8}$ x 5 $\frac{3}{4}$ x 13 $\frac{1}{4}$ in; 25 lb\$2,100

AD-500 CD Player/Cassette Deck

Dual 1-bit D/A converters. 4X oversampling; 16-bit linear/channel D/A converter. RCA line-level inputs and outputs; RCA CD line-level

outputs. Shuffle, random, and 3-way repeat play modes; intro scan; CD to tape and tape to CD continuous play; timer play; fluorescent display; full-function remote control. THD 0.02% at 1 kHz; S/N 90 dB. Ebony. 17 $\frac{1}{8}$ x 5 $\frac{3}{4}$ x 11 $\frac{1}{2}$ in; 12 lb\$389

PD-X100 101-Disc CD Changer

1-bit D/A converter. 100-disc mechanism plus single-disc slot. 8X oversampling digital filter; disc categorizing optimizes play and storage versatility. 32-selection random memory programming; intro scan; music skip; shuffle play; 6 repeat play modes; 38-key remote control; title, title display, and title search capabilities; 3-in CD play. 3-beam laser pickup optional. THD 0.7% at 1 kHz; S/N 95 dB; ch sep 90 dB at 1 kHz. 17 $\frac{1}{2}$ x 7 $\frac{1}{4}$ x 14 in; 18 lb\$389

PD-D2200 5-Disc CD Changer

Dual 16-bit D/A converters. 5-disc carousel. Front-loading mechanism; 18-bit 8X oversampling digital filter; 3-beam laser pickup. Headphone jack with volume control. Intro scan; random play; 2 repeat modes; 7-digit fluorescent display; Teac UR-system remote control. S/N 100 dB; ch sep 85 dB at 1 kHz. 17 $\frac{1}{8}$ x 4 $\frac{3}{8}$ x 14 $\frac{1}{4}$ in\$249



Technics SL-MC60 CD changer

TECHNICS

The following CD changers feature delete play. Spiral Play for playing the first track from each disc, then the second from each disc, and so on. 32-track programming, random play, 4 repeat modes, direct disc access, and 1-bit MASH D/A conversion.

SL-MC410 111-Disc CD Changer

110-disc mechanism plus single-disc slot. Digital servo system; front-loading mechanism. CD text search; scrolling text display; single and group play modes; direct program; ID scan; program, random, and repeat play modes. THD 0.007%; S/N 100 dB; dynamic range 92 dB. 17 x 6 $\frac{3}{4}$ x 15 $\frac{1}{4}$ in; 15 lb\$350

SL-MC60 61-Disc CD Changer

60-disc mechanism plus single-disc slot. Digital servo system; front-loading mechanism; disc-change mechanism with optical disc sensor; easy-access disc replacement system. Direct program and ID scan; single, program, random, and repeat play modes; group play function with 14 preset musical genre names; remote control. THD 0.007%; S/N 100 dB; dynamic range 92 dB. 17 x 6 $\frac{3}{4}$ x 15 $\frac{1}{4}$ in; 14 lb\$300

SL-PD887 5-Disc CD Changer

5-disc carousel. Front-loading mechanism; advanced digital servo system; 32-step random-access programming. ID Scan; full random, one-disc play, and spiral play modes; delete programming, even in random mode; program memory; repeat play\$210

SL-PD987 5-Disc CD Changer

5-disc carousel. Digital servo system. Program memory; disc selection buttons with LED indicators; pitch control \pm 12%; ID Scan; full random, one-disc random, and spiral play modes;

delete programming; auto cue; repeat play. THD 0.007%; S/N 100 dB; dynamic range 92 dB. 14 x 5 x 14 $\frac{1}{8}$ in; 10 lb\$180

THETA DIGITAL

Miles CD Player

Hybrid 1-bit/18-bit D/A converter. Proprietary digital filter and jitter reduction circuitry; analog volume control. RCA and XLR analog outputs; coaxial digital output; AES/EBU- and ST-optical digital outputs. Remote control. THD 0.002%; S/N 108 dB; dynamic range 108 dB. Silver or black. 3-yr-electronics warranty. 19 x 4 x 14 in; 22 lb\$2,500
As above, no XLR or ST connectors\$2,095

ULTECH AUDIO

UCD-100 CD Player

Dual 20-bit Burr-Brown PCM-1702 D/A converters. HDCD filter/decoder; 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\$895

WADIA DIGITAL

Wadia 850 CD Player

Jitter-reduction technology; variable-analog output voltage; patented filter system; 32X oversampling; full differential D/A converter architecture provides true 21-bit resolution; patented spinning mechanism; aluminum-plate chassis. 1-pair XLR-analog output; 1-pair RCA-analog output. Digital volume control; aluminum body remote control. 17 x 6 $\frac{5}{8}$ x 16 $\frac{1}{8}$ 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 $\frac{1}{8}$ x 3 $\frac{3}{4}$ x 10 $\frac{1}{8}$ in; 9 lb\$219

CD Changers

CDC-765 5-Disc CD Changer

Yamaha S-bit Plus D/A converter. 4 D/A converters; 8X oversampling; intelligent digital servo; Pro-Bit 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 port for custom installations; synchro start; intro scan; index scan; 3-way music search; tape edit; peak search; 10-key direct access; 33-key remote control. THD 0.0025%; S/N 115 dB; dynamic range 100 dB. 17 $\frac{1}{8}$ x 4 $\frac{1}{4}$ x 15 $\frac{1}{4}$ in; 17 lb\$349

CDC-665 5-Disc CD Changer

Yamaha S-bit 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; 10-key direct access; 33-key remote control. THD 0.003%; S/N 106 dB; dynamic range 96 dB. 17 $\frac{1}{8}$ x 4 $\frac{1}{4}$ x 15 $\frac{1}{4}$ in; 17 lb\$269

CDC-565 5-Disc CD Changer

Yamaha S-bit Plus D/A converter. 4 D/A converters; 8X oversampling; intelligent digital servo; super-silent mechanism. 1-pr analog outputs. Synchro start; index search; 3-way music search; intro scan; 31-key remote control. THD 0.004%; S/N 102 dB; dynamic range 95 dB. 17 $\frac{1}{8}$ x 4 $\frac{1}{4}$ x 15 $\frac{1}{4}$ in; 17 lb\$199

HOME RECORDING EQUIPMENT

CARVER

TDR-1550 Cassette Deck

Dolby B, C, HX Pro. PC-OCC coil metal-alloy record/play head; double-gap ferrite erase head; autoreverse. 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 1/4 x 12 1/4 in; 12 lb\$599



Philips CDR870 recorder

DENON

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

DMD-1000 MD Recorder

20-bit A/D converter. 64X oversampling; 4th-generation ATRAC audio coder; 8X oversampling digital filter; separate digital and analog circuits; 6-sec anti-shock memory. 1 coaxial and 2 optical digital inputs; analog RCA input. Program Move function; monitor function; 25 track-programming; disc recovery function; CD synchro record with compatible CD players; remote control\$600

DRM-740 3-Head Cassette Deck

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

DRW-840 Double Cassette Deck

Dolby B, C, HX Pro. Autoreverse for both transports; twin/relay recording; bias control; high-speed dubbing; program search; auto relay play; CD synchro-record function\$400

DRM-650S Cassette Deck

Dolby B, C, HX Pro. 2-motor full-logic control transports. Dual power supply; manual bias-adjustment control; memory stop; CD synchro record; record return; music search; 4-digit electronic counter with peak-hold display; non-slip reel drive; MPX filter switch; headphone level control\$349

DRM-550 Cassette Deck

Dolby B, C, HX Pro. Non-slip reel drive; full-logic control mechanism. Bias control; auto tape-bias selector; record return; program search; synchro record with compatible CD players; peak-level meters\$250

DRW-580 Double Cassette Deck

Dolby B, C, HX Pro. Autoreverse for both transports; 2-tape relay play; bias control; normal/high-speed dubbing; program search; auto tape-bias selector; two counters\$250

FISHER

CR-W986 Double Cassette Deck

Dolby B, C, HX Pro. Full-logic control mechanism for both transports. Headphone jack. Autoreverse for both transports; synchro high-speed dubbing; 2-tape sequential play; left/right record-level controls; auto tape-bias selector; timer standby; two 5-segment LED level meters; remote control\$150

CR-W686 Double Cassette Deck

Dolby B. Headphone jack. Autoreverse 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\$110

HARMAN KARDON

TD420 Cassette Deck

Dolby B, C, HX Pro. 2-head design; bias fine trim; MPX filter on/off switch; horizontal drawer mechanism. Rear-panel system remote control jack; auto-tape selector; fluorescent meters 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 0.05% wrms; THD 1.0% at 1 kHz. 17 3/8 x 5 x 12 3/4 in; 12 lb\$419

DC-520 Double Cassette Deck

Dolby B, C, HX Pro for both transports. Autoreverse for both transports. Front-panel headphone output. Normal/high-speed dubbing; auto tape sensor; synchro-reverse dubbing. Includes interconnect cables. FR 25 Hz-19 kHz metal; S/N 79 dB; W&F 0.05% wrms; THD 1.0% at 1 kHz. 17 3/8 x 5 1/2 x 11 1/4 in; 10 lb\$329

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; headphone jack. Input-balance control; 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 dBA Dolby C; W&F 0.035% wrms\$360

TD-W718BK Double Cassette Deck

Dolby B, C, HX 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 autoreverse for both transports; pitch control for one transport; sequential play and record; synchro high-speed dubbing; auto/synchro 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 dBA Dolby C; W&F 0.08% wrms\$280

TD-W354BK. As above without headphone volume control. 2-tape sequential record, and blank skip\$220

TD-R462BK Cassette Deck

Dolby B, C, HX Pro. Computer-controlled full-logic mechanism. CD-direct input; headphone jack. Rotating-head leader-sensing autoreverse; bias control; auto record mute; music scan; timer record/play; auto tape-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 dBA Dolby C; W&F 0.08% wrms\$250

TD-W254BK Double Cassette Deck

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

20 Hz-16 kHz ± 3 dB metal; S/N (metal) 78 dBA Dolby C; W&F 0.08% wrms\$190

TD-W5TH Double Cassette Deck

Dolby B, C, HX Pro. Computer-controlled full-logic mechanism. Autoreverse for both transports; high-speed dubbing; auto tape-type selector; fluorescent level meters, tape counters. FR 30 Hz-16 kHz ± 3 dB metal; S/N (metal) 78 dB Dolby C; W&F 0.08% wrms; THD 0.8%. 15 3/4 x 5 x 14 1/4 in; 10 lb\$190

KENWOOD

1050MD MD Recorder

4th-generation ATRAC audio coder; ability to capture CD Text from text-encoded CDs and show it on its display, and label MiniDisc recordings with artist name, song titles, and other information. Instant track access; repeat play; music scan; jog-shuttle dial; remote control\$400

Model 1050CT Double Cassette Deck

Dolby B, C, HX Pro. Full-logic electronic tape transports; autoreverse 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\$200

LUXMAN

K-373 3-Head Cassette Deck

Dolby B, C, HX 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/skip; auto scan; timer record/play. S/N (high bias) 74 dB Dolby C. 58 dB no NR; W&F 0.045% wrms. 17 1/2 x 5 x 14 in; 13 lb\$695

K-322 Cassette Deck

Dolby B, C, HX Pro. Metal chassis; record and play heads with hard Permalloy cores; switchable MPX filter. Bias fine-tuning; auto music search; auto tape-bias selector; record return; fluorescent-digital counter. FR 25 Hz-18 kHz high-bias; S/N (high bias) 71 dB Dolby C, 56 dB no NR. 17 1/2 x 5 x 7 in; 9 lb\$449

MARANTZ

SD-57 Cassette Deck

Dolby B, C, S, HX Pro. Hard Permalloy record/play head; double-gap-ferrite erase head; computer-controlled logic. Headphone jack with volume control. Timer record/play; manual/auto bias control; auto tape selector; digital tape counter; level meters with peak-hold; remote control. FR 20 Hz-20 kHz ± 3 dB; S/N 85 dB; W&F 0.05% wrms. 3-yr parts-and-labor warranty. 17 3/8 x 5 1/2 x 12 in; 8 lb\$350

SD-63 3-Head Cassette Deck

Dolby B, C, HX Pro. Hard Permalloy record and play heads; double-gap ferrite erase head; alloy flywheel. RC-5 system remote-control jacks. Switchable MPX filter; bias, level, and balance recording controls; fluorescent display; remote control. FR 20 Hz-17 kHz ± 3 dB high-bias; S/N (high bias) 78 dB Dolby C. 58 dB no NR; W&F 0.05% wrms. 3-yr parts-and-labor warranty. 16 1/2 x 5 1/2 x 12 in\$350

SD-555 Double Cassette Deck

Dolby B, C, HX 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-

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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% wrms. 3-yr parts-and-labor warranty. 17 $\frac{1}{8}$ x 5 $\frac{1}{2}$ x 12 $\frac{1}{2}$ in\$300

NAD

Model 614 Cassette Deck

Dolby B, C, HX Pro. 2 Permalloy 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% wrms. 17 $\frac{1}{8}$ x 5 x 12 $\frac{1}{2}$ in\$399

Model 616 Double Cassette Deck

Dolby B, C, HX Pro. Dual-well/dual record; full-logic control mechanisms. Peak-hold metering; bias adjust; NAD Link for remote control. FR 30 Hz-18 kHz ± 3 dB; S/N (high bias) 78 dB Dolby C, 58 dB no NR; W&F 0.07% wrms. 17 $\frac{1}{8}$ x 5 x 12 $\frac{1}{2}$ in; 13 lb\$399

NAKAMICHI

DR-2 3-Head Cassette Deck

Dolby B, C. Dual capstans; DC servo capstan motor; pressure-pad 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 interlocked EQ selection; fluorescent display; 4-digit counter. FR 20 Hz-21 kHz ± 3 dB; S/N (metal) 72 dBA Dolby C; W&F 0.035% wrms; THD 0.8% at 1 kHz. 17 x 4 x 12 $\frac{1}{2}$ in; 12 lb\$800

DR-3 Cassette Deck

Dolby B, 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 interlock EQ selection; 4-digit counter; fluorescent display; system remote-control compatibility. FR 20 Hz-20 kHz ± 3 dB; S/N (metal) 70 dBA Dolby C; W&F 0.06% wrms. 17 x 4 x 12 $\frac{1}{2}$ in; 14 lb\$480

ONKYO

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

Integra TA-6711 3-Head Cassette Deck

Dolby B, C. 3-motor/3-head design; linear-glide loading system; anti-vibration stabilizer; auto/manual Accubias system; full-logic control mechanism. Twin mic inputs. Real-time counter; music search/skip; fluorescent peak meters. W&F 0.045% wrms. 17 $\frac{1}{8}$ x 5 $\frac{1}{4}$ x 14 $\frac{3}{8}$ in\$800

TA-R440 Cassette Deck

Dolby B, C, HX Pro. 2 motor transport system; proprietary Accubias system; CD-synchro recording; 13-segment fluorescent display with peak level/hold meters. Analog inputs/outputs. Full-logic controls; A/B block repeat; auto spacing; remote control. FR 20 Hz-18 kHz high-bias; S/N 58 dB; W&F 0.07% wrms. 17 x 4 $\frac{3}{4}$ x 12 in; 11 lb\$280

TA-6210 Cassette Deck

Dolby B, C, HX Pro. 2-motor transport; Accubias system; full-logic control mechanism. Synchro-CD recording function; switchable MPX filter; full and A/B block repeat. FR 20 Hz-18 kHz high-bias; W&F 0.07% wrms. 18 x 4 $\frac{3}{4}$ x 12 in; 12 lb\$230

Double Cassette Decks

TA-RW505 Double Cassette Deck

Dolby B, C, HX Pro. Full-logic controls. Head-

phone jack. Autoreverse record/play for both transports; 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% wrms. 18 x 4 $\frac{3}{4}$ x 12 $\frac{1}{2}$ in; 13 lb\$425

TA-RW544 Double Cassette Deck

Dolby B, C, HX Pro. Full-logic control mechanism. 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% wrms. 18 x 4 $\frac{3}{4}$ x 12 $\frac{1}{2}$ in; 13 lb\$350

OPTIMUS BY RADIO SHACK

SCT-56 Double Cassette Deck

Dolby B, C, HX Pro. Autoreverse for both transports; high-speed dubbing; program search; blank skip; 2-tape continuous play; auto tape-bias selector; fluorescent display\$200

SCT-49 Double Cassette Deck

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

SCT-53 Double Cassette Deck

Dolby B. 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 calibration D/A conversion. Records both write-once CD-Rs and erasable CD-RWs: auto sampling-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 3; 9lb\$650

PIONEER

PDR-05 CD Recorder

1-bit D/A converter. Sampling-rate indicator; sampling-rate converter for 32- and 48-kHz sources; SCMS; three-beam pickup. Auto record/pause; auto space mute; auto track search; recording-end search; fade-in/fade-out recording; digital-source indicator; fluorescent display; level meter\$1,970
PDR-04. As above without sampling-rate converter or sampling-rate indicator\$1,165

CT-W616DR Double Cassette Deck

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

CT-W404R Double Cassette Deck

Dolby B, C, S, HX Pro. Tape-duplication noise suppressor; record/play for one transport; autoreverse for one transport. Headphone jack. Relay play; normal/high-speed dubbing; program search; blank skip; 4-digit electronic linear/elapsed-time counter; fluorescent peak-hold level meter; SR-system compatibility\$235

Elite Series

The CT-07D and CT-05D include a processor that converts the incoming analog signal into digital form and, in the case of existing cassettes, improves sound quality by filtering out tape hiss and noise.

Elite PDR-99 CD Recorder

1-bit Pulseflow D/A converter. Wood side panels. Optical and coaxial digital inputs and outputs; analog inputs and outputs; headphone jack with volume control. SCMS; one-touch synchro record and auto pause via source-component signal sensing; direct track access; remote control. Sampling rates 32 and 48 kHz\$2,000

CT-07D Double Cassette Deck

Dolby B, C, HX Pro for both transports. Digital processor for enhanced recording and playback. Autoreverse for both transports; 4 heads; 4 motors; honeycomb chassis; motor-driven doors. 2 RCA coaxial digital inputs; 2 RCA outputs; headphone/mic jack. relay play; music skip search; normal/high-speed dubbing; super auto blend; music skip search. S/N 90 dB; W&F 0.09%. 16 $\frac{1}{2}$ x 4 $\frac{7}{8}$ x 9 $\frac{7}{8}$ in; 10 lb\$550

CT-05D Double Cassette Deck

Dolby B, C, HX Pro for both transports. Digital processor for enhanced recording and playback. Autoreverse for both transports; 3 heads; two motors; honeycomb chassis. 2 RCA inputs; 2 RCA outputs; headphone jack. Relay play; super auto balance; auto-space record mute; music skip search; normal/high-speed dubbing. S/N 90 dB; W&F 0.09%; THD 0.8%. 16 $\frac{1}{2}$ x 4 $\frac{7}{8}$ x 9 $\frac{7}{8}$ in; 9 lb\$400

REVOX

Emotion B-21 Cassette Deck

Dolby B, C, HX Pro. Dual capstan drives; Microcomputer-controlled spooling and auto tape alignment. Real-time tape counter. FR 30-20 kHz ± 3 dB high bias, no NR; S/N 73 dB Dolby C high-bias; W&F 0.1%\$2,995

ROTEL

RD-960BX Cassette Deck

Dolby B, C, HX Pro. Two motors; switchable MPX filter. Bias fine-tuning; program search; memory rewind/repeat; remote. FR 20 Hz-18 kHz ± 3 dB; S/N 74 dB; W&F 0.035% wrms. 17 $\frac{3}{8}$ x 4 $\frac{7}{8}$ x 13 in\$400

SANSUI

DX-510WR Double Cassette Deck

Dolby B. Music search; memory play; high-speed dubbing; tape counter. 19 $\frac{1}{2}$ x 8 x 14 in; 9 lb\$269

DX-310WR Double Cassette Deck

Dolby B. High-speed dubbing; LED peak-level meters; digital tape counter. 19 $\frac{1}{2}$ x 8 x 14 in; 9 lb\$159

SHARP

MD-MS100 Portable MD Recorder

Shock-resistant buffer memory. Optical digital input. 4 $\frac{1}{2}$ -hr play capability; 3 $\frac{1}{2}$ -hr record capability; stereo headphones with multifunction remote control; synchro-sound recording; move/divide/combine/edit functions; 100-character title; 3-mode bass-extension system; random play. 4 $\frac{3}{8}$ x 1 $\frac{1}{4}$ x 3 $\frac{1}{4}$ in\$700

MD-R1 Portable MD Recorder

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

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track selection; titling edit functions (divide/combine/erase/move); synchro recording capability; mono extended-length recording mode (148 minutes on 74-minute MD); 20-track programming music selector; fluorescent-display clock/timer; remote. Includes AA batteries, RCA cable, and blank 60-min MD. Sampling rates 32, 44.1, and 48 kHz; FR 20 Hz-20 kHz ± 1 , -3 dB; S/N 98 dB; THD 0.1% at 1 kHz, $10\frac{3}{4} \times 3\frac{3}{4} \times 1\frac{1}{4}$ in; 7 lb.....\$600

MD-S50 Portable MD Player

Shock-resistant buffer memory; 4½-hr play with lithium-ion battery; remote with LCD; 3-mode bass extension; random play. $3\frac{3}{4} \times 4\frac{1}{4}$ in...\$550

SHERWOOD

DD-4050C Double Cassette Deck

Dolby B, C, HX Pro. Full-logic control mechanism and autoreverse for both transports. Headphone jack. High-speed dubbing; relay play; 20-track program search; synchro record/dub; record mute; blank skip; auto tape-bias selector; real-time counter; electronic tape counter; display dimmer; fluorescent display.....\$179

DD-2040 Double Cassette Deck

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

SONY

DTC-ZE700 DAT Deck

Pulse D/A converter, pulse-type A/D converter. 20-bit digital filter with dither and 45-bit internal processing; 3-motor direct-drive transport; Super Bit-Mapping technology; 44.1-kHz analog-recording capability. Optical and coaxial digital inputs; analog inputs and outputs; optical digital output; headphone jack with volume control. Standard and long-play modes; auto/manual ID subcoding; 200X or 400X fast search; audible cue at 2.5/8X speed; intro scan; direct-track access; timer record/play capability; record mute; selectable absolute- or remaining-time display; wireless remote. Sampling rates 32, 44.1, 48 kHz; FR 2 Hz-22 kHz ± 0.5 dB; THD 0.005% at 1 kHz; dynamic range 90. $17 \times 4\frac{1}{2} \times 12\frac{7}{8}$ in; 11 lb.....\$800

MiniDisc Recorders and Players

MDS-JA3ES MD Recorder

1-bit pulse A/D converter; 3rd-generation ATRAC coder; 4-sec antishock memory; 45-bit internal processing; aluminum front panel. 20-bit output; optical digital input and output; coaxial digital input; analog line-level inputs and outputs; headphone jack with volume control; dual mono mic inputs. 1,700-character text entry for each recordable MD; auto-record-pause after 30-second recording silence; auto date/time stamp; track skip; random play; 3 repeat modes; direct-track access from remote; timer record/play; digital peak-level meters; remote with jog dial. Sampling rates 32, 44.1, and 48 kHz; FR 5 Hz-20 kHz ± 0.5 dB; S/N 103 dB. 5-yr warranty. $17 \times 5 \times 13\frac{5}{8}$ in; 13 lb.....\$1,200

MDS-JA50ES. As above, with 4th-generation ATRAC coder; current pulse D/A. 24-bit A/D converter; tray-loading mechanism; digital record-level control; digital-output bit-length selector (16- or 20-bit); 2 optical and 1 coaxial digital output; 1 optical output; fade in/out record and play modes; brushless-stainless-steel motor; FR 5 Hz-20 kHz ± 0.3 dB; S/N 108 dB; 5-yr warranty; 31 lb.....\$2,000

MDS-JE700 MD Recorder

1-bit pulse-type A/D converter; 4th-generation ATRAC audio coder; 8X oversampling; 18-bit

digital filter; 10-sec memory buffer; sampling-rate converter; CD Custom-File text transfer; aluminum front panel; S-Link. 2 optical and 1 coaxial digital outputs. Jog-dial for track selection; random play; 3 repeat modes; time/date stamp. FR 5 Hz-20 kHz ± 0.3 dB; S/N 96 dB. $17 \times 4\frac{3}{4} \times 12\frac{3}{8}$ in.....\$699

MZ-R30 Portable MD Recorder

16-bit D/A converter. 16-bit A/D converter. Sampling-rate converter; 10-second antishock memory; plays up to 15 hrs with 1 lithium-ion and 2 AA batteries. mic input; line-level inputs/outputs; optical inputs/outputs; headphone and remote-control jacks. Jog dial for track selection; digital synchro recording capability (MD Link); digital bass-boost; full editing features (divide/combine/erase/all erase/move/titling). Includes AC power adaptor, lithium-ion rechargeable battery, AA-battery case, and headphones. Sampling rates 32, 44.1, and 48 kHz; FR 20 Hz-20 kHz ± 3 dB. $4\frac{7}{8} \times 1 \times 3$ in; 8 lb.....\$549



Sony MZ-R30 MiniDisc recorder

MZ-E30 Portable MD Player

16-bit D/A converter. AVLS; 10-second antishock memory; digital-synchro recording capability; 4-hr play time with Ni-MH (nickel metal hydride) rechargeable battery and 1 AA battery. AC-adaptor input; line-level inputs/outputs; headphone and remote-control jacks. Digital bass-boost with 3-position switch; random play; 3 repeat modes; resume-play; LCD display; remote control built into headphone cord. Includes battery charger, rechargeable battery, carry pouch, recharge case, headphones. FR 20 Hz-20 kHz ± 3 dB. $3\frac{1}{4} \times 1 \times 3\frac{1}{8}$ in; 4 lb.....\$470

MZ-F40 Portable MD Player/Tuner

16-bit D/A converter. AVLS; 10-second antishock memory; dual battery compartment accepts 2 AA batteries or rechargeable battery. AC-adaptor input; line-level inputs/outputs; headphone and remote-control jacks. Built-in digital 24-preset AM/FM frequency-synthesis tuner; twin LCD windows; digital bass-boost with 2-position switch; last channel memory; remote built into headphone cord. Carrying pouch, earpads, earphones. Sampling rate 44.1 kHz; FR 20 Hz-20 kHz ± 3 dB. $4\frac{7}{8} \times 3 \times 1\frac{1}{8}$ in; 6 lb.....\$445

MDS-JE510 MD Recorder

Hybrid-pulse D/A, 1-bit pulse-type A/D converter. Fourth-generation ATRAC audio coder; 8X oversampling; 18-bit digital filter; 10-sec memory buffer; smart space. Optical and coaxial digital input and output. Sampling-rate converter; jog dial for track selection; random play; 3 repeat modes CD remote control. FR 5 Hz-20 kHz ± 0.3 dB; S/N 96 dB. $17 \times 4\frac{3}{4} \times 11$ in; 8 lb.....\$299

Cassette Decks

TC-KE500S 3-Head Cassette Deck

Dolby B, C, S, HX Pro. 160-kHz Super Bias circuitry; FET output amp; bias and record calibration; center-mount tape transport; high-density Permalloy record and play heads. Headphone jack. High-speed fast-forward/rewind; switch-

able MPX filter; electronic tape counter; track search; peak-level meters; switchable auto-play; record mute; linear time counter. FR 30 Hz-19 kHz ± 3 dB; S/N 61 dB no NR; W&F 0.055% wrms. $17 \times 4\frac{3}{4} \times 12\frac{1}{4}$ in; 9 lb.....\$480

TC-WE805S Double Cassette Deck

Dolby B, C, S, HX Pro. Dual 2-motor transport; high-density Permalloy tape heads; MPX filter; autoreverse for both transports; twin linear tape counters; high-speed fast-forward and rewind; auto record-level and calibration for both transports; twin linear time counters; normal/high-speed dubbing; relay play. Headphone jack. Fader switch; peak-level meters; switchable auto-play after fast-wind; record mute; compatible with any Sony receiver remote; wide-range pitch control; music search/programming. FR 30 Hz-19 kHz ± 3 dB; S/N 58 dB no NR; W&F 0.07% wrms. $17 \times 4\frac{3}{4} \times 11\frac{1}{2}$ in; 9 lb.....\$330

TC-KE400S Cassette Deck

Dolby B, C, S, HX Pro. Center-mount ultra-stable 2-motor tape transport; high-density Permalloy tape head; single-well design. Headphone jack. Switchable MPX filter; electronic tape counter; multiple-track program search; peak-level meters; switchable auto-play; record mute. FR 30 Hz-18 kHz ± 3 dB; S/N 58 dB no NR; W&F 0.07% wrms. $17 \times 4\frac{3}{4} \times 12\frac{1}{4}$ in; 8 lb.....\$250

TC-WE405 Double Cassette Deck

Dolby B, C, S, HX Pro. 2-motors; high-density Permalloy tape heads; MPX filter; autoreverse for both transports. Headphone jack. Twin electronic tape counters; auto record level; normal- and high-speed dubbing; relay play; fader switch; peak-level meters; record-level control; switchable auto-play after fast rewind; record mute. FR 30 Hz-18 kHz ± 3 dB; S/N 58 dB no NR; W&F 0.10% wrms. $17 \times 4\frac{3}{4} \times 11\frac{1}{2}$ in; 8 lb.....\$250

ES Series Cassette Decks

TC-KA3ES 3-Head Cassette Deck

Dolby B, C, S, HX Pro. Closed-loop dual-capstan three-motor direct drive; quartz-locked speed servo; sapphire main bearings; laser-amorphous record and play heads; auto-record level, EQ, and bias adjustment for each tape with built-in oscillator; aluminum front panel; ceramic cassette holder. Gold-plated inputs and outputs; headphone jack with volume control. Powered cassette loading; direct track access; 9-track program search; switchable auto-play after fast-forward/rewind; record mute; linear counter with memory; peak-level meters. FR 20 Hz-20 kHz ± 3 dB high-bias; S/N (high bias) 59 dB no NR; W&F 0.022% wrms. 5-yr-limited warranty. $17 \times 5\frac{3}{8} \times 14\frac{1}{4}$ in; 17 lb.....\$950

TC-WA9ES Double Cassette Deck

Dolby B, C, S, HX Pro. for both transports. Dual 3-motor tape transports; auto bias and record calibration for each transport; laser-amorphous tape heads; ceramic cassette holder; aluminum front panel; switchable MPX filter. Headphone jack with volume control. Autoreverse record/play for both transports; powered cassette loading; 2-tape simultaneous or sequential record; pitch control; blank skip; track programming; 9-track program search; normal/high-speed dubbing; 2-tape relay play; switchable auto-play after fast-rewind; record mute; auto pause; timer record/play; twin linear time counter of minutes and seconds with memory; peak-level meters. FR 25 Hz-18 kHz ± 3 dB; S/N (high bias) 58 dB no NR; W&F 0.06% wrms. 5-yr-limited warranty. $17 \times 5\frac{3}{8} \times 13\frac{3}{4}$ in; 14 lb.....\$950

TC-K2ES 3-Head Cassette Deck

Dolby B, C, S, HX Pro. High-precision 3-motor tape transport; 160-kHz Super Bias circuitry; FET play amplifier; high-speed fast-forward and

rewind; auto bias and record calibration; high-density Permalloy tape heads. Headphone jack. Linear time counter; switchable MPX filter; multiple-track program search; 16-segment fluorescent peak-level meters; auto-play fast rewind; record mute. FR 30 Hz-19 kHz ± 3 dB high-bias; S/N 61 dB no NR; W&F 0.055% wrms. 5-yr-limited warranty. 17 x 4 $\frac{3}{4}$ x 12 $\frac{1}{4}$ in; 9 lb.....\$550

TC-WA8ESA Double Cassette Deck

Dolby S, B, C, HX Pro for both transports. 2 motors for each transport; auto record calibration for both transports; Permalloy heads; ceramic cassette holder; switchable MPX filter. Headphone jack. Autoreverse record/play for both transports; 2-tape simultaneous or sequential record; track programming; 9-track program search; normal/high-speed dubbing; 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 0.07% wrms. 5-yr-limited warranty. 17 x 5 x 11 $\frac{1}{2}$ in; 10 lb.....\$550

TC-KAIES 3-Head Cassette Deck

Dolby B, C, S, HX Pro. 2-motor transport; auto record calibration; drive between power supply and audio circuits; ceramic cassette holder; switchable MPX filter. Gold-plated inputs and outputs; headphone jack. Powered cassette loading; auto play after fast-forward/rewind; record mute; linear counter with memory. FR 30 Hz-18 kHz ± 3 dB high-bias; S/N (high bias) 59 dB no NR; W&F 0.055% wrms. 5-yr-limited warranty. 17 x 5 x 12 $\frac{1}{4}$ in; 9 lb.....\$350

TC-WA7ESA Double Cassette Deck

Dolby B, C, S, HX Pro. 2-motors for each transport; Permalloy heads; ceramic cassette holder; switchable MPX filter. Headphone jack. Autoreverse for both transports; 9-track program search; normal/high-speed dubbing; 2-tape relay play; auto play after fast-forward/rewind; record mute; 2 electronic linear-time counters with memory; program search; fader switch; peak meters. FR 30 Hz-17 kHz ± 3 dB high-bias; S/N (high bias) 57 dB no NR; W&F 0.07% wrms. 5-yr-limited warranty. 17 x 5 x 11 $\frac{1}{2}$ in; 10 lb.....\$350

TEAC

V-8030S 3-Head Cassette Deck

Dolby B, C, S, HX Pro. Quartz-locked dual-capstan 4-motor direct drive; cobalt amorphous head; cassette stabilizer; antivibration chassis. Gold-plated line-level connectors and CD-direct jacks; headphone jack with volume control. Program search; record mute with auto space; master and balance record-level controls; auto tape-bias selector; remote control. FR 15 Hz-20 kHz ± 3 dB; S/N 84 dB Dolby S; W&F 0.022% wrms. 17 $\frac{1}{2}$ x 6 x 14 $\frac{1}{4}$ in.....\$1,150

V-6030S. As above, drive not quartz-locked direct. No record mute with auto space or auto tape-bias selector. W&F 0.027% wrms.....\$950

V-2030S 3-Head Cassette Deck

Dolby B, C, S, HX Pro. Auto-bias and record-level calibration system with built-in oscillator; 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. Switchable MPX filter; peak-level meters; record-mute with auto spacer; memory stop/play; auto monitor; concentric dual record-level controls; auto tape-type selector; timer re-

cord/play; full-function 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 $\frac{1}{2}$ x 6 x 11 $\frac{1}{2}$ in; 11 lb.....\$650

V-1030 3-Head Cassette Deck

Dolby B, C, HX 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 with timer mode. Mic input; line output; headphone jack with level control. Switchable MPX filter; peak-level meters; record-mute with auto spacer; auto monitor; auto tape-type selector; timer record/play capability. RC-393 remote control optional. FR 15 Hz-20 kHz ± 3 dB high-bias; S/N 80 dB Dolby C. 60 dB no NR; W&F 0.045% wrms. 17 $\frac{1}{2}$ x 6 x 11 $\frac{1}{2}$ in; 11 lb.....\$400

AD-500 Cassette Deck/CD Player

Dolby B, IC-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 $\frac{1}{8}$ x 5 $\frac{3}{4}$ x 11 $\frac{1}{2}$ in; 12 lb.....\$389

R-560 Cassette Deck

Dolby B, C, HX Pro. Auto-reverse and repeat; hard Permalloy record/play rotating head; dual peak-level meters with peak-hold; 4-digit electronic tape index counter. Line input; line and headphone outputs. Tape-running status display; record-mute with auto spacer; auto tape-type selection; blank scan; CD Sync dubbing; full auto-stop; compatible with Teac UR system remote. FR 25 Hz-18 kHz high-bias; S/N 79 dB Dolby C, 59 dB no NR; W&F 0.06% wrms. 17 $\frac{1}{2}$ x 5 $\frac{3}{4}$ x 11 $\frac{1}{2}$ in; 9 lb.....\$289

Double Cassette Decks

W-6000R Double Cassette Deck

Dolby B, C, HX Pro. Cassette stabilizer; motor-driven volume control. L/R mic inputs; headphone jack. Rotating-head autoreverse record/play for both transports; +6% pitch control for one transport; 2-tape simultaneous play; 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 $\frac{1}{8}$ x 5 $\frac{3}{4}$ x 12 $\frac{1}{4}$ in.....\$750

W-850R Double Cassette Deck

Dolby B, C, HX Pro. Hard Permalloy record/play heads. L/R mic inputs; headphone jack. Rotating-head auto-reverse record/play for both transports; 2-tape sequential play; program search; intro scan; blank search; record mute with auto space; dual level meters with peak-hold; two 4-digit electronic counters. Separate remote control optional. FR 25 Hz-18 kHz high-bias; S/N 79 dB Dolby C; W&F 0.06% wrms. 17 $\frac{1}{8}$ x 5 $\frac{3}{4}$ x 11 $\frac{1}{4}$ in.....\$339

W-780R Double Cassette Deck

Dolby B, C, HX Pro. Twin IC logic control mechanism; precision hard Permalloy record/play rotating head system; synchro reverse and dubbing capability; dual peak-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 button; one-touch recording; one-key dubbing start; record mute with auto spacer; full auto-stop; blank scan; auto tape selector. Remote control optional. FR 25 Hz-18 kHz high-bias;

S/N 79 dB Dolby C, 59 dB no NR; W&F 0.06% wrms. 17 $\frac{1}{8}$ x 5 $\frac{3}{4}$ x 11 $\frac{1}{4}$ in; 10 lb.....\$219

TECHNICS

RS-TR575 Double Cassette Deck

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

RS-BX501 Cassette Deck

Dolby B, C, HX Pro. Advanced transport mechanism; auto tape calibration. Autoreverse; linear electronic tape counter; fluorescent peak-hold meters; headphone output-level control; wireless remote control through select Technics receivers.....\$240

RS-TR373 Double Cassette Deck

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

RS-TR272 Double Cassette Deck

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

YAMAHA

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

KX-W592 Double Cassette Deck

Dolby B, C, HX Pro for both transports. Full-logic operation. Autoreverse; play-trim control; normal/high-speed dubbing; one-source simultaneous/relay record; CD-tape synchro record; relay play; music search; auto record mute; record return; auto tape-type selection. Remote control optional. FR 20 Hz-18 kHz ± 3 dB high-bias; S/N 74 dB Dolby C, 58 dB no NR; W&F 0.08% wrms. 17 $\frac{1}{8}$ x 5 $\frac{3}{4}$ x 11 $\frac{1}{2}$ in; 11 lb.....\$399

KX-W421 Double Cassette Deck

Dolby B, C, HX Pro for both transports. Full-logic operation. Autoreverse; normal/high-speed dubbing play trim; CD-tape synchro record; relay play; music search; auto 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, 58 dB no NR; W&F 0.08% wrms. 17 $\frac{1}{8}$ x 5 $\frac{3}{4}$ x 11 $\frac{1}{2}$ in; 11 lb.....\$299

KX-393 Cassette Deck

Dolby B, C, HX Pro. Full-logic operation; anti-vibration feet; Hard Permalloy heads; double-gap erase heads reduce noise on rerecorded tapes; cassette stabilizer. Front-panel headphone jack with level control. Play-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 $\frac{1}{8}$ x 5 x 11 $\frac{1}{4}$ in; 13 lb.....\$249

KX-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-17 kHz ± 3 dB high; 20 Hz-19 kHz ± 3 dB metal; 20 Hz-16 kHz ± 3 dB normal; S/N 58 dB no NR, 66 dB Dolby B, 74 dB Dolby C; W&F 0.08% wrms. 17 $\frac{1}{8}$ x 5 $\frac{3}{4}$ x 11 $\frac{1}{2}$ in; 11 lb.....\$249

TUNERS

ADCOM

GFT-555II 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; mono/mute switch. FM: 50-dB quieting sens 36 dBf; 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 0.1 kHz-6kHz; ch sep 50 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: 50-dB quieting sens 40.7 dBf stereo; AM rej 60 dB; cap ratio 1.5 dB; alt-ch sel 63 dB; S/N 70 dB stereo; THD 0.3% stereo at 1 kHz. 19 x 2 x 12½ in; 7 lb\$449

DAY SEQUERRA

FM Reference Classic FM Tuner

Analog tuner; 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; MicroTune 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.....\$325

TU-280 AM/FM Tuner

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

HARMAN KARDON

TU930 AM/FM Tuner

30 AM/FM presets. Digital synthesis quartz-locked tuning. RCA output. Direct-access tuning; auto/manual tuning; remote control. FM: 50-dB quieting sens 37.2 dBf; 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 3¾ x 13¼ in; 7 lb.....\$199

LINN

Kremlin 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 mute/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 bus connection. Selectable strongest-station preset storage; muting-level switch; auto seek and scan; mono/stereo switch; turn-on and sleep timers; fluorescent display. FM: AM Rej 62 dB; cap ratio 1.5 dB; S/N 73 dB at 65 dBf stereo; ch sep 50 dB at 1 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: cap ratio 1 dB; 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 3¾ x 11¾ 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 current McIntosh remote-controlled products\$1,500



Rotel RT-990BX tuner

MERIDIAN

Model 504 FM Tuner

30 FM presets. XLR output. Custom labeling for each preset; mono/stereo switch; signal-strength and tuning-accuracy displays; 8-character alphanumeric display. FM: S/N 70 dB. 12¾ x 3½ x 13 in\$1,295

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 FM blend. FM: cap ratio 1.6 dB; alt-ch sel 58 dB; S/N 78 dB. 17¾ x 3 x 11¾ in; 9 lb\$299

NAIM

NAT-01 FM Tuner

Progressive switching from mono to stereo; separate power supply. Auto bandwidth selection; digital frequency display that increases in brightness to indicate signal strength. 11¾ x 3 x 8 in.....\$3,300

NAT-02. With integrated power supply\$2,050

ONKYO

Integra T-9090II FM Tuner

20 FM presets. Two antenna inputs. Auto/manual reception-optimization system to select A/B antenna and local/DX; wide/narrow/super-narrow IF bandwidth, high-blend and mono/stereo; preset scan; strongest station memory; timer; FM fine tuning; adjustable output level; digital display and signal-strength meter; remote control. FM: cap ratio 1 dB; alt-ch sel 95 dB narrow; S/N 95 dB mono; THD 0.009%; ch sep 55 dB wide. Wood side panels. 18¼ x 4¼ x 15¼ in; 19 lb.....\$789

T-4310R AM/FM/RDS Tuner

30 AM/FM presets. RDS reception; auto reception-optimization system. RDS program search and alphanumeric text display; battery-free

memory backup; 6 preset groups; direct station access; auto-scan tuning\$279

OPTIMUS BY RADIO SHACK

TM-155 AM/FM Tuner

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

PARASOUND

T/DQ-1600 AM/FM Tuner

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

PIONEER

Elite F-93 AM/FM Tuner

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

ROTEL

RT-990BX FM Tuner

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

SANSUI

TU-X-210 AM/FM Tuner

16 AM/FM presets. 8-key direct access tuning; last-station recall; auto seek; auto station lock. Black. 19¾ x 4¼ x 11½ in; 7 lb\$139

SONY

ST-SA5ES 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 selection; 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 14¼ 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, 75 dB stereo. 17 x 3¼ x 11¾ in; 5 lb\$150

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 multistatus station memory; high-blend switch. FM: 50-dB quieting sens 15.1 dBf; alt-ch sel 85 dB; S/N 96 dB. 17¾ x 3 x 12¾ in; 8 lb.....\$429

TX-492 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 memory; preset editing; 3-way multistatus memory; 20-segment signal-quality meter; high-gain AM loop antenna. 17¼ x 6¼ x 13¾ in; 9 lb.....\$199

RECEIVERS

AIWA

AV-X500 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 tuner; MTS/SAP tuner; auto head cleaning; motor-driven volume control. Graphic EQ; A/B, A+B speaker switching; 32-station random-memory presets; sleep timer; on-screen displays; 8-event/1-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 music calendar; random play. 14 1/4 x 10 1/4 x 12 1/2 in; 24 lb...\$500

AV-X270 560-W A/V Receiver

5 channels. Dolby Pro Logic and 4 surround modes. 140 W x 3 (front, center) from 40 Hz-20 kHz + 70 x 2 (surround), all with 0.08% THD into 8 ohms. 3 A/V inputs and outputs. 5 EQ presets; remote control with illumination of selected keys; 3-position bass-boost. Amp: S/N 60 dB. FM: cap ratio 1.0 dB; alt-ch sel 50 dB. Gray. 14 1/8 x 6 x 13 3/8 in; 24 lb...\$425

AV-X220. As above, 120 W x 3 (front, center) + 60 x 2 (surround). Graphite. 23 lb...\$400

AV-X120. As above, 70 W x 3 (front, center) + 35 x 2 (surround). 21 lb...\$250

AMFI

Theater I 285-W A/V Receiver

5 channels. Dolby Pro Logic, Hall, and Live modes. 75 W x 3 cont (front, center) + 30 x 2 (surround) into 8 ohms. 4 audio and 2 video gold-plated inputs; 5 line-level outputs; subwoofer 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...\$499

B&K COMPONENTS

AVR-5.1 525-W Dolby Digital/DTS Receiver

5 channels. Dolby Digital, DTS, Dolby Pro Logic, and 3 stereo modes: DSP. 105 W x 5 from 20 Hz-45 kHz with 0.09% THD. 7 analog input pairs; 6 coaxial and 6 optical digital inputs; composite-video and S-video inputs; 2 infrared multizone inputs; 8 audio outputs; coaxial and optical digital outputs; 3 line-level A/V outputs; 2 line-level multizone A/V outputs; 4 AC outlets. Plug and Play design for simplified A/V and multiroom control; 20-bit D/A and A/D audio conversion; software and hardware upgradable. Direct mode for straight analog operation; 16-character fluorescent front-panel display; on-screen display; volume jog control. Amp: S/N 95 dB; 70 dB at 1 kHz, all channels. FM: 50-dB quieting sens 30 dB; AM rej 55 dB; cap ratio 2 dB; adj-ch sel 65 dB; alt-ch sel 65 dB; S/N 70 dB; THD 0.3%. Black-anodized brushed aluminum. 5-yr warranty. 17 x 6 x 16 in; 45 lb...\$2,800

CARVER

HTR-880 300-W A/V Receiver

5 channels. Dolby Pro Logic. 80 W x 3 (front) + 30 x 2 (surround) into 8 ohms. 3 audio inputs; 2 A/V inputs; composite-video output. Discrete high-current amplifier design on all channels;

Infinite Decorrelation system for expanding rear soundstage; Power Steering increases power on single front channel to meet soundtrack demands. 19 x 6 1/2 x 13 1/2 in; 32 lb...\$859



Denon AVR-2600 A/V receiver

DENON

AVR-5600 700-W THX Dolby Digital Receiver

5 channels. Dolby Digital, THX Home Cinema, and Dolby Pro Logic modes. 140 W x 5 (front, center, surround) from 20 Hz-20 kHz with 0.05% THD into 8 ohms. 4 digital inputs including AC-3 RF input; digital output; 10 inputs and 12 outputs for audio; 5 composite-video inputs and 4 outputs; 5 S-video inputs and 3 outputs; line-level outputs for front, center, surround, and subwoofer; THX certification for 5.1-channel Dolby Digital and 4-channel Pro Logic surround; discrete-component amplifier output stage; text-capable RDS tuner. Personal Memory Plus; icon-based on-screen display; learning remote control...\$2,800

AVR-3600 550-W Dolby Digital Receiver

5 channels. Dolby Digital and Dolby Pro Logic modes. 110 W x 5 (front, center, surround) from 20 Hz-20 kHz with 0.05% THD into 8 ohms. 2 digital inputs; AC-3 RF input; 10 inputs and 5 outputs for audio; 5 composite-video inputs and 4 outputs; 5 S-video inputs and 3 outputs; line-level outputs for front, center, surround, and subwoofer. Discrete amplifier output stage; Dynamic Discrete Surround Circuit (DDSC). Personal Memory Plus; icon-based on-screen display; multi-source output; learning remote control...\$1,800

AVR-3200 425-W Dolby Digital Receiver

5 channels. Dolby Digital, Dolby Pro Logic (4 modes), Jazz Club, Rock Arena, Mono Movie, Matrix, Videogame, and 5-Ch Stereo modes. 85 W x 5 (front, center, surround) from 20 Hz-20 kHz with 0.05% THD into 8 ohms. 6-channel analog input for external surround decoder; coaxial, optical, and AC-3 RF digital inputs; 7 analog audio inputs; 4 composite-video inputs; 4 S-video inputs; 4 line-level outputs; 3 analog audio outputs; 3 composite-video outputs; 3 S-video outputs; 2 switched AC outlets. Digital Dynamic Discrete Surround Circuit (DDSC); discrete amplifier output stage; Cinema EQ; Personal Memory Plus. Icon-based on-screen display; learning/universal remote. Amp: S/N 96 dB. FM: cap ratio 1.5 dB. 17 1/8 x 6 1/2 x 16 1/2 in; 34 lb...\$1,200

AVR-2600 350-W A/V Receiver

5 channels. Dolby Pro Logic; Classic Concert, Rock, Jazz Club, Super Stadium, Mono Movie, and Matrix modes. 100 W x 3 (front, center) + 25 x 2 (surround). 6-channel analog input for external Dolby Digital (or other) surround decoder; 7 inputs and 4 outputs for audio; 4 composite-video inputs and 4 outputs; 4 S-video inputs and 3 outputs; line-level outputs for center, surround, and subwoofer. Digital Dynamic Discrete Surround Circuit (DDSC); Personal Memory Plus; text-capable RDS tuner. 32-station AM/FM random-preset memory tuning; auto-preset memory; multisource output; learning remote control...\$1,000

DRA-775RD 90-W/ch Receiver

2 channels. 90 W x 2 from 20 Hz-20 kHz into 8 ohms. Phono input; video inputs and outputs; pre-out/main-in jacks. Chassis design with short signal path. Text-capable RDS tuner; capability for 2 multiroom zones; system/multiroom remote control...\$750

AVR-2400 375-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 input; 4 composite-video inputs; 4 S-video inputs; 3 analog outputs; 3 composite-video outputs; 3 S-video outputs; 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 dB. Black. 17 1/8 x 6 1/2 x 16 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; remote control...\$400

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. Dynamic Discrete Surround Circuit (DDSC). Personal Memory Plus; 40 AM/FM presets; auto preset memory; color-coded remote control...\$329

DRA-375RD 60-W/ch 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

DRA-275 40-W/ch 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; 40-station random preset memory; remote control...\$249

DUAL

CR5950RC 120-W/ch Receiver

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

CR9065RC 80-W/ch Receiver

2 channels. 80 W x 2 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

RECEIVERS

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 and 2 video inputs; headphone jack. Quartz-PLL tuning. Sleep timer; 30 AM/FM presets; rotary tone controls; A/V remote. 16½ x 6¾ x 13¾ in; 26 lb.....\$290

RS-909 260-W A/V Receiver

5 channels. Dolby Pro Logic. 65 W x 3 (front, center) + 32.5 x 2 (surround) rms at 1 kHz with 0.9% THD into 8 ohms or 80 W x 2 rms from 40 Hz-20 kHz with 0.9% THD into 8 ohms. 4 audio, 2 video inputs; headphone jack. Quartz-PLL tuning; motor-driven volume control. Sleep timer; 30 AM/FM presets; universal A/V remote control; rotary tone controls. 16½ x 6¾ x 13¾ in; 26 lb.....\$220

HARMAN KARDON

AVR-85 425-W Dolby Digital Receiver

5 channels. Dolby Digital, Dolby Pro Logic, Dolby 3 Stereo, Matrix, Movie, and Hall modes. 85 W x 3 (front, center) from 20 Hz-20 kHz with 0.07% THD + 85 x 2 (surround) from 40 Hz-20 kHz, all into 8 ohms. 4 audio inputs; 5 A/V inputs; front-panel A/V input; AC-3 RF, coaxial, and optical digital inputs; 3 S-video inputs/outputs; 5 line-level outputs; adjustable subwoofer output; multiroom outputs; 1 switched A/C outlet. High-current amp design with low-impedance capability. Learning remote control; multiroom-multisource control; on-screen menu displays; line-level outputs for all channels. Amp: S/N 95 dB; ch sep 58 dB at 1 kHz. FM: cap ratio 2.0 dB; adj-ch sel 5 dB; alt-ch sel 65 dB. THD 0.5%. Black. 17¾ x 6¼ x 18 in; 33 lb.....\$1,699

AVR-75 350-W Dolby Digital Receiver

5 channels. Dolby Digital, Dolby Pro Logic, Dolby 3 Stereo, Matrix, and Movie modes. 70 W x 5 from 20 Hz-20 kHz with 0.05% THD into 8 ohms. 4 audio inputs; 5 A/V inputs; 3 S-video inputs/outputs; front-panel A/V input; 5 line-level outputs; 3 S-video outputs; subwoofer-output; AC-3 RF, coaxial, and optical digital inputs; 1 switched AC outlet. High-current amp design with low-impedance capability. Learning remote on-screen menu displays. Amp: S/N 95 dB; ch sep 58 dB at 1 kHz. FM: cap ratio 2.0 dB; adj-ch sel 5 dB; alt-ch sel 65 dB. Black. 17¾ x 6¼ x 18 in; 31 lb.....\$1,499

AVR-55 275-W Dolby Digital Receiver

5 channels. Dolby Digital, Dolby Pro Logic, Dolby 3 Stereo, Stadium, Theater, Hall, and Church modes. 55 W x 5 from 20 Hz-20 kHz with 0.2% THD or 65 x 2 from 20 Hz-20 kHz with 0.09% THD, all into 8 ohms. 5 audio inputs; 4 video inputs; AC-3 RF, coaxial, and optical digital inputs; 2 audio outputs; 5 line-level outputs; 4 video outputs; subwoofer output; front-panel A/V input; 2 switched AC outlets. High-current amp design with low-impedance capability. Sleep timer; 30-preset AM/FM tuner; system remote control; memory for surround modes. Amp: S/N 95 dB; ch sep 45 dB at 10 kHz. FM: cap ratio 2.0 dB; adj-ch sel 5 dB; alt-ch sel 65 dB. Black. 17¾ x 6¼ x 15 in; 29 lb.....\$1,199

AVR-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 + 55 x 1 (center) at 1 kHz with 0.3% THD into 8 ohms + 25 x 2 (surround) at 1 kHz with 0.7% THD into 4 ohms or 65 x 2 from 20 Hz-20 kHz with 0.09% THD into 8 ohms. 5 audio inputs; 3 A/V inputs; front-panel A/V input; 2 main inputs; 5 line-level outputs; subwoofer output; 2 switched AC outlets. High-current amp design amplifier. 30 AM/FM presets; memory for sur-

round modes; system remote control. Amp: S/N 92 dB; ch sep 45 dB at 1 kHz. FM: cap ratio 2.0 dB; adj-ch sel 5 dB; alt-ch sel 65 dB. Black. 17¾ x 6¾ x 14¾ in; 27 lb.....\$479

Model 3250 40-W/ch Receiver

2 channels. 40 W x 2 into 8 ohms or 65 x 2 into 4 ohms, all 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; 1 switched AC outlet. High-current amp design. 30 tuner presets; 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. 17¾ x 4¾ x 15 in; 18 lb.....\$319

JVC

RX-992VBK 480-W A/V Receiver

5 channels. Dolby Pro Logic, Dolby 3 Stereo, Stadium, Dance Club, Live Club, Pavilion, Headphone, and 2 Theater modes; DSP. 120 W x 3 + 60 x 2 all at 1 kHz with 0.8% THD or 120 x 2 from 20 Hz-20 kHz with 0.02% THD, all into 8 ohms. 6-channel analog input for external Dolby Digital (or other) surround decoder; 8 audio inputs; 5 video inputs; subwoofer output; 2 S-video inputs; banana-plug-compatible terminals for 2 speaker pairs; headphone jack; gold plating for all connectors. Digital-domain Pro Logic processing; Advanced Super-A amp circuit; discrete amplifier output stage. Multicolor on-screen display with superimpose feature; programmable A/V remote with DVD and CD megachanger control; one-touch operation; sound settings automatically stored in memory and grouped by source; A/V CompuLink compatible; 40 AM/FM presets; loudness switch; sleep timer; 5 EQ presets and 1 user-adjustable setting. FM: cap ratio 1.5 dB. Black. 17¼ x 6¼ x 16¼ in; 30 lb.....\$670

RX-8SD 280-W A/V Receiver

5 channels. Dolby Pro Logic, Dolby 3 Stereo, Dance Club, Headphone, Live Club, Hall, Pavilion, and 2 Theater modes; DSP. 80 W x 3 (front, center) + 20 x 2 (surround) at 1 kHz with 0.7% THD into 4 ohms or 85 x 2 from 20 Hz-20 kHz with 0.007% THD into 4 ohms. 5 audio inputs; 3 video inputs; front-panel A/V input; line-level subwoofer and surround outputs; headphone jack. Digital-domain Dolby Pro Logic processing; discrete amplifier output stage with Advanced Super-A circuitry. 25 EQ presets; 40 AM/FM presets with name memory; jog dial for source selection and tuner; 4-character station naming; spectrum peak indicator; A/V remote control; A/V CompuLink control system; center-channel tone control.....\$550

RX-882VBK 480-W A/V Receiver

5 channels. Dolby Pro Logic, Dolby 3 Stereo, Hall, Dance Club, Live, Club, Pavilion modes, and 2 Theater modes; DSP. 120 W x 3 (front, center) + 60 x 2 (surround) at 1 kHz with 0.8% THD ohms or 120 x 2 from 20 Hz-20 kHz with 0.02% THD, all into 8 ohms. 6-channel analog input for external Dolby Digital (or other) surround decoder; 8 audio inputs; 5 video inputs; front-panel A/V input; subwoofer output; headphone jack. Digital-domain Pro Logic processing; discrete amplifier output stage with Dynamic Super-A circuitry; digital-synthesis tuner. One-touch operation; 5 EQ presets and 1 user-adjustable setting; center-channel tone control; 40 AM/FM presets; loudness switch; on-screen display; sleep timer; A/V remote control; A/V CompuLink control system.....\$550

RX-772VBK 440-W A/V Receiver

4 channels. Dolby Pro Logic, Dolby 3 Stereo, and Hall modes. 110 W x 3 (front, center) + 110

x 1 (surround) at 1 kHz with 0.8% THD or 110 x 2 from 20 Hz-20 kHz with 0.8% THD, all into 8 ohms. 6 audio and 2 video inputs; subwoofer output; headphone jack. Discrete amplifier output stage. Adjustable digital delay; 40 AM/FM presets; center-channel tone control; loudness switch; 5 EQ presets and 1 user-adjustable setting; multibrand A/V remote control; Enhanced CompuLink control system; multicolor on-screen display.....\$430

RX-5TH 200-W A/V Receiver

4 channels. Dolby Pro Logic, Dolby 3 Stereo, three 3D 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. 15¾ x 5 x 15¾; 17 lb.....\$360

RX-662VBK 440-W A/V Receiver

4 channels. Dolby Pro Logic, Dolby 3 Stereo, and Hall modes. 110 W x 3 (front, center) + 110 x 1 (surround) at 1 kHz with 0.8% THD or 100 x 2 from 40 Hz-20 kHz with 0.8% THD, all into 8 ohms. 6 audio inputs; 2 video inputs; subwoofer output; headphone jack. Discrete amplifier output stage. Computer-controlled digital-synthesis tuner; motor-driven volume control. Adjustable digital delay; 40 AM/FM presets; center-channel tone control; loudness switch; multibrand A/V remote; Enhanced CompuLink control system.....\$330

RX-552VBK. As above, 80 W x 4 or 80 x 2, 5 audio inputs; no subwoofer output.....\$230

RX-318BK 110-W/ch Receiver

2 channels. 110 W x 2. 4 audio inputs; A/B speaker outputs; headphone jack. Discrete amplifier output stage. Computer-controlled digital-synthesis tuner; motor-driven 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, Arena, Jazz Club, Stadium, Church, and Theater modes. 150 W x 5 (front, center, surround) at 1 kHz with 0.7% THD or 150 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 inputs/outputs composite-video and S-video; 6 line-level audio outputs; 12-V relay control output. Digital-domain Pro Logic processing; cooling fan; instant power-on circuitry; 5.1-channel independent level control; switchable 100-Hz high-pass filters for all speaker channels; 100-Hz low-pass filter for subwoofer output. Dual-room/dual-source operation; on-screen display; preprogrammed remote with back-lit display and control codes upgradable via toll-free 800 number; text-capable RDS tuner; 3-memory play presets; pink-noise generator for speaker balancing; subwoofer-level adjustment; remote-control range extender. Amp: S/N 96 dB. FM: cap ratio 1.8 dB. Black.....\$1,200

1080VR. As above, 120 W x 3 + 60 x 2 or 120 x 2 into 8 ohms. Coaxial and optical digital inputs; 3 video inputs; 4 line-level outputs. No dual-room capability or S-video. Slate.....\$700

DEM-999 RF demodulator. Allows Dolby Digital-capable laserdisc players to be used with above receivers. Coaxial RF input and digital output. Power-on and signal-lock indicators. Includes 12-V power supply.....\$150

RECEIVERS

KR-X1000 550-W THX Receiver

5 channels. THX Home Cinema and Dolby Pro Logic modes. 130 x 3 (front, center) + 80 x 2 (surround) or 125 x 2, all rms into 8 ohms. 5 audio inputs including phono; 5 video inputs; 2 video-record outputs; 1 video-monitor output with composite-video and S-video connectors; 2 switched AC outlets. Digital-domain Pro Logic processing; discrete amplifier output stage; 2-speed cooling fan; AM/FM quartz-synthesis digital tuner; rotary volume control. Calibrated narrow-band test-tone generator with 6 level controls; presence-effect control; switchable connection between preamp outputs and power-amp inputs; on-screen displays; universal pre-programmed remote control.....\$800

Model 1070VR 480-W A/V Receiver

5 channels. Dolby Pro Logic. Arena, Jazz Club, and Stadium 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, all into 8 ohms. 6-channel analog input for external Dolby Digital (or other) surround processor; front-panel A/V input; 3 audio inputs; 3 video inputs; video monitor output; 4 line-level outputs; video record output. Digital-domain Pro Logic processing; discrete amplifier output stage; 5.1-channel independent level control; switchable 100-Hz high-pass filters for all channels; 100-Hz low-pass filter for subwoofer. Pink-noise generator for speaker balancing; subwoofer level adjustment. FM: cap ratio 1.8 dB; S/N 68 dB. Slate.....\$500

Model 1060VR 440-W A/V Receiver

4 channels. Dolby Pro Logic. Arena, Jazz Club, and Stadium modes. 110 W x 3 (front, center) + 110 x 1 (surround) at 1 kHz with 0.7% THD or 110 x 2 from 20 Hz-20 kHz with 0.06% THD, into 8 ohms. 3 video inputs; 3 audio inputs; front-panel A/V input; 4 line-level outputs; video-monitor output; video record output. Digital-domain Pro Logic processing; discrete amplifier output stage; 4.1-channel independent level control; switchable 100-Hz high-pass filters for all speaker channels; 100-Hz low-pass filter for subwoofer output. Pink-noise generator for speaker balancing; preprogrammed remote. Amp: S/N 95 dB. FM: cap ratio 1.8 dB. Slate.....\$400

Model 107VR 480-W A/V Receiver

4 channels. Dolby Pro Logic. Arena, Jazz Club, and Stadium modes. 120 W x 3 (front, center) + 120 x 1 (surround) at 1 kHz with 0.8% THD or 120 x 2 from 40-Hz-20 kHz with 0.08% THD, all into 8 ohms. 3 video inputs; front-panel A/V inputs; 3 audio inputs; video-monitor output; subwoofer output. Variable SRS 3-D sound; digital delay; 100-Hz low-pass filter for subwoofer output. Multifunction remote control with subwoofer-level adjustment. FM: cap ratio 1.8 dB. Slate.....\$300

Model 106VR 440-W A/V Receiver

4 channels. Dolby Pro Logic. 110 W x 3 (front, center) + 110 x 1 (surround) at 1 kHz with 0.8% THD or 110 x 2 from 40 Hz-20 kHz with 0.8% THD, all into 8 ohms. 2 video inputs; 3 audio inputs; 1 video output; subwoofer output; video-monitor output; Kenwood system remote control jacks. Variable SRS 3-D sound; digital delay; 100-Hz low-pass filter for subwoofer output. Multifunction remote control. FM: cap ratio 1.8 dB. Slate.....\$250

Model 105VR 200-W A/V Receiver

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

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. SRS 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 30 Hz-20 kHz with 0.09% THD into 8 ohms. 4 audio inputs; Kenwood system control jacks; multifunction remote control.....\$150

LUXMAN

RV-371 315-W A/V Receiver

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

RV-357 300-W A/V Receiver

5 channels. Dolby Pro Logic. Studio, and Hall modes. 80 W x 3 (front, center) from 20 Hz-20 kHz with 0.08% THD + 30 x 2 (surround) at 1 kHz with 0.5% THD or 85 x 2 from 20 Hz-20 kHz with 0.08% THD, all rms into 8 ohms. Screw-type speaker terminals. Adjustable delay time setting; adjustable surround-channel delay; multifunction remote control. Amp: FR 20 Hz-20 kHz ± 0.1 dB phono. 10 Hz-50 kHz ± 3 dB line; S/N 74 dB phono, 92 dB line. Black. 3-yr warranty. 6 1/2 x 19 x 13 1/2 in; 20 lb.....\$798



Marantz SR-880 receiver

MARANTZ

SR-965 510-W THX Receiver

5 channels. THX Home Cinema. Dolby Pro Logic. Dolby 3 Stereo, Hall, and Matrix modes. 110 W x 3 (front, center) + 90 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 input; 5 line-level outputs and main-input jacks; preamp multiroom-audio outputs; banana-plug-compatible speaker terminals. Dolby Pro Logic processing in digital domain. On-screen text display; 68-key-learning remote control; dual record-output selectors; 30 AM/FM presets; composite-video and S-video switching; RC-2000 intelligent learning remote with LCD readout. Amp: FR 20 Hz-20 kHz; S/N 105 dB. FM: cap ratio 1 dB; alt-ch sel 65 dB. 3-yr parts-and-labor warranty. 17 1/4 x 6 1/4 x 16 1/2 in; 32 lb.....\$1,600

SR-880 450-W Dolby Digital Receiver

5 channels. Dolby Digital and Dolby Pro Logic via dual digital-DSP decoders. 110 W x 3 (front, center) + 60 x 2 (surround), all into 8 ohms. 2 digital inputs (coaxial and optical); 1 AC-3 RF input (with built-in RF demodulator);

S-video inputs and monitor output. On-screen display; RC2000 learning remote control with LCD; 30-preset AM/FM tuner with auto preset memory/scan and station naming; dual-zone capability with fixed or variable-level preamp outputs for second zone. 3-yr parts-and-labor warranty. 17 3/4 x 6 1/4 x 12 in; 28 lb.....\$1,500

SR-780 400-W Dolby Digital Receiver

5 channels. Dolby Digital and Dolby Pro Logic via dual digital-DSP decoders. 80 W x 5 into 8 ohms. 2 digital inputs (coaxial and optical); 1 AC-3 RF input (with built-in RF demodulator); 6-channel preamp outputs. S-video on-screen display; night mode; Lucasfilm REEQ cinema soundtrack equalizer; 30-preset AM/FM tuner with auto preset memory/scan and station naming; dual-zone multiroom capability with fixed or variable-level preamp outputs for second zone; remote control. 3-yr parts-and-labor warranty. 17 3/4 x 6 1/4 x 12 in; 28 lb.....\$1,200

SR-680. As above. 60 W x 5. 24 lb.....\$1,000

SR-870 480-W A/V Receiver

5 channels. Dolby Pro Logic. 110 W x 3 (front, center) + 75 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 input; composite-video and S-video switching; line-level multiroom outputs. On-screen text display; TV/DBS 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-yr parts-and-labor warranty. 17 1/4 x 6 1/4 x 18 in; 33 lb.....\$1,100

SR-770 300-W A/V Receiver

5 channels. Dolby Pro Logic and DSP modes. 80 W x 3 (front, center) + 30 x 2 (surround), all from 20 Hz-20 kHz with 0.05% THD into 8 ohms or 105 x 3 (front, center) + 50 x 2 (surround) with 0.09% THD into 4 ohms. 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/DBS input; auto power-on; preamp multiroom outputs; 30 AM/FM presets; learning remote control. Amp: S/N 105 dB. FM: cap ratio 1 dB; alt-ch sel 65 dB. 3-yr parts-and-labor warranty. 17 1/4 x 6 1/4 x 18 in; 30 lb.....\$700

CR-2020 Slim Series

30-W/ch Receiver/CD Player

2 channels. 30 W x 2 with 0.09% THD into 8 ohms. Headphone jack. 30 AM/FM presets with auto preset memory/scan and station naming. CD player section featuring Philips CDM-12.1 laser transport with digital servo control; Bit-stream D/A conversion; 12/24-hr clock/timer; program, random, and repeat play modes. System remote control. 3-yr parts-and-labor warranty. 17 3/4 x 4 x 12 in; 15 lb.....\$600

SR-670 265-W A/V Receiver

5 channels. Dolby Pro Logic. Theater, and Hall modes. 75 W x 3 (front, center) + 20 x 2 (surround) or 100 x 2, all from 20 Hz-20 kHz with 0.08% THD into 8 ohms. Audio and video inputs; phono input; tape monitor; front-panel A/V inputs; banana-plug-compatible speaker terminals; Simulsource function mixes video and audio input signals. Dolby Pro Logic decoding in digital domain. 30 AM/FM presets; 49-key RC-5 system remote. Amp: S/N 102 dB. FM: cap ratio 1 dB; alt-ch sel 55 dB. 3-yr parts-and-labor warranty. 17 1/4 x 5 1/2 x 15 in; 29 lb.....\$580

SR-63 70-W/ch Receiver

2 channels. 70 W x 2 rms from 20 Hz-20 kHz with 0.5% THD into 8 ohms or 170 x 2 into 2 ohms. Phono input; RC-5 system remote-con-

RECEIVERS

control jacks; AC outlets. Discrete output transistors; motor-driven volume control. Video switching: 30 AM/FM presets with battery-free memory backup; bass, treble, and bass-EQ controls; system remote control. Amp: S/N 80 dB phono, 90 dB line; ch sep 45 dB. FM: cap ratio 1 dB; alt-ch sel 65 dB. 3-yr parts-and-labor warranty. 16½ x 5½ x 14¾ in.....\$400

SR-66 200-W A/V Receiver

5 channels. Dolby Pro Logic, Dolby 3 Stereo, and Hall modes. 50 W x 3 (front, center) + 25 x 2 (surround) or 75 x 2 into 8 ohms from 20 Hz-20 kHz with 0.09% THD. 5 audio and 2 video inputs. Digital delay. Video switching: 30 AM/FM presets; system remote control. Amp: S/N 90 dB line; ch sep 45 dB. FM: cap ratio 1 dB; alt-ch sel 65 dB. 3-yr parts-and-labor warranty. 16½ x 5½ x 14¾ in.....\$350

MITSUBISHI

M-VR1000 420-W Dolby Digital Receiver

5 channels. Dolby Digital, Dolby Pro Logic, Dolby 3 Stereo, Hall, Stadium, Phantom, and Wide modes. 100 W x 3 (front, center) + 60 x 2 (surround) at 1 kHz with 0.5% THD or 125 x 2 from 20 Hz-20 kHz with 0.09% THD, all into 6 ohms. 4 S-video/composite-video inputs; 4 audio inputs; 2 S-video/composite-video loops; 2 audio loops; S-video/composite-video monitor output; 1 optical and 2 coaxial digital inputs; 5 line-level outputs; subwoofer output; record output; headphone jack; binding-post speaker terminals; 2 switched/unswitched outlets. Discrete output transistors; motor-driven volume control. On-screen menu system; multibrand remote with center- and surround-level controls; 30 AM/FM presets with scan. Amp: S/N 100 dB. FM: cap ratio 1.5 dB; alt-ch sel 55 dB. 17½ x 5½ x 15 in; 20 lb.....\$1,999

M-VR800. As above, 70 W x 5 or 85 x 2.....\$1,199

M-VR600 255-W A/V Receiver

5 channels. Dolby Pro Logic, Wide, Phantom, Dolby 3 Stereo, and Hall modes. 65 W x 3 (front, center) into 6 ohms + 30 x 2 (surround) into 4 ohms or 70 x 2 into 6 ohms. 4 audio inputs; 4 S-video/composite-video inputs; front-panel A/V input; 2 tape loops; 2 S-video outputs; mono subwoofer output; headphone jack; 1 switched, 1 unswitched AC outlet. Discrete output transistors; auto standby circuit; motor-driven volume control. 30 AM/FM presets; mute switch; preprogrammed universal remote with center-channel and surround level controls. Amp: THD 0.09%. 17½ x 5½ x 15 in.....\$599

M-VR400 190-W A/V Receiver

5 channels. Dolby Pro Logic, Wide, Phantom, Dolby 3 Stereo, and Hall modes. 50 W x 3 (front, center) into 6 ohms + 20 x 2 (surround) into 4 ohms or 55 x 2 into 6 ohms. 4 audio inputs; 2 tape loops; 1 VCR loop; 2 composite-video inputs. 30 AM/FM presets; motor-driven volume control; remote control with mute and center/surround level. Amp: THD 0.09% at rated power. 17½ x 5½ x 15 in.....\$449

NAD

Model AV 716 205-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, or 115 x 2 into 4 ohms. 4 audio inputs including phono; 3 video inputs; 2 video outputs. Discrete amplifier output stage. Multiroom source control; groups; adjustable delay time; pink-noise generator; record-out selector; direct station access; 40 AM/FM presets with 6 groups; nonvolatile memory for surround-mode settings; display of relative volume settings; remote control. Amp: FR 20 Hz-30

kHz ±1 dB; THD 0.08% at rated power; S/N 80 dB phono, 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 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; Extended Dynamic Power circuit for low-impedance drive capability. 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. 17½ x 5½ x 13 in.....\$599

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 into 8 ohms from 20 Hz-20 kHz with 0.08% THD. 4 audio inputs including 2 tape input/outputs; 2 video inputs. 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 5 Hz-50 kHz; S/N 100 dB. 17½ x 5½ x 11½ in; 20 lb.....\$499

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 loops; line-level outputs. Extended Dynamic Power and Soft Clipping circuitry. System remote control; NAD Link; 24 AM/FM presets. Amp: S/N 116 dB. 17½ x 3½ x 10¾ 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.....\$299

NAKAMICHI

AV-1s 400-W A/V Receiver

5 channels. Dolby Pro Logic, Hall, and Stadium modes. 100 W x 3 (front, center) + 50 W x 2 (surround). 6-channel analog input for external Dolby Digital (or other) surround processor; 4 audio and 4 video inputs; subwoofer output. Harmonic Time Alignment amplifier topology; discrete power components. Learning remote control. Black brushed aluminum. 3-yr parts-and-labor warranty. 17 x 6 x 12 in.....\$850

AV-2s 320-W A/V Receiver

4 channels. Dolby Pro Logic, Hall, and Stadium modes. 80 W x 4, 4 audio and 3 video inputs; subwoofer output. Harmonic Time Alignment amplifier topology; discrete power components. Unified remote control. Black brushed aluminum. 3-yr parts-and-labor warranty. 17 x 6 x 12 in.....\$650

AV-3s. As above, 55 W x 4, 2 video inputs and no subwoofer output.....\$500

ONKYO

The following receivers all feature a motor-driven volume control.

Integra TX-DS939 500-W THX Dolby Digital Receiver

5 channels. Dolby Digital, THX Home Cinema, Dolby Pro Logic, and 11 adjustable surround modes. 100 W x 5 or 120 x 2, all into 8 ohms. 4 audio and 7 A/V inputs (S-video and composite video); AC-3 RF, coaxial, and 2 optical digital inputs; front-panel A/V input/output; 2 video-monitor jacks; line-level outputs for all channels; 3 switched AC outlets. Discrete amplifier

output stage; 24-bit DSP chip. Automatic cooling fan; Intelligent Power Management (IPM) audio/video trigger for linking system turn-on/off to TV power. Acoustic program presets for surround parameters (hall 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-scan tuning; 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 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 outputs; 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 turn-on/off to TV power; 3-D Bass control; scan function; selectable character-display input for tuner presets; Onkyo RI System compatible; multiroom/multisource-capable. Amp: S/N 70 dB. Brushed-aluminum front panel. 17½ x 6¾ x 15½ in; 29 lb.....\$1,000



Onkyo TX-DS747 receiver

TX-SV828THX 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 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; Onkyo RI 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 x 2 from 20 Hz-30 kHz with 0.08% THD, all into 8 ohms. 4 audio inputs; 4 A/V inputs; multichannel inputs for Dolby Digital; subwoofer output; 2 switched outlets. Dolby Digital ready; 24-bit DSP chip; Lucasfilm Cinema ReEQ and Timbre Matching circuitry; low-negative-feedback wideband circuitry. On-screen display; Intelligent Power Management (IPM) audio/video trigger for linking system

RECEIVERS

turn-on/off to TV power; 3-D Bass control; Onkyo RI System compatible; multiroom/multisource capable; learning remote control. Amp: S/N 70 dB. Brushed-aluminum front panel. 17 1/8 x 6 7/8 x 15 1/2 in.; 27 lb.....\$750

TX-SV545 245-W A/V Receiver

5 channels. Dolby Pro Logic and 5 surround modes: DSP. 65 W x 3 (front, center) from 20 Hz-20 kHz with 0.08% THD + 25 x 2 (surround) or 75 x 2 from 20 Hz-30 kHz with 0.08% THD, all into 8 ohms. 7 audio and 3 video inputs; subwoofer output: 2 switched outlets. Dolby Digital ready; 24-bit DSP chip; Lucasfilm Cinema ReEQ and Timbre Matching circuitry; low negative-feedback wideband circuitry. Selectable character-display input for tuner presets; Intelligent Power Management (IPM) audio/video trigger for linking system turn-on/off to TV power; 3-D Bass control; scan function; Onkyo RI System compatible; multiroom/multisource capable; learning remote control. Amp: S/N 70 dB. Brushed-aluminum front panel. 17 1/8 x 6 7/8 x 15 1/2 in.; 26 lb.....\$580

TX-SV444 220-W A/V Receiver

5 channels. Dolby Pro Logic, Hall, and Live modes. 60 W x 3 (front, center) from 20 Hz-20 kHz with 0.08% THD + 20 x 2 (surround) with 0.08% THD or 70 x 2 from 20 Hz-20 kHz with 0.03% THD, all into 8 ohms. 6-channel analog inputs for external Dolby Digital (or other) processor. 4 audio inputs; 2 video inputs; 2 switched AC outlets; 2 audio outputs; video output. 24-bit DSP chip; discrete amplifier output stage; Lucasfilm Cinema ReEQ circuit. Onkyo RI System compatible; 3-D Bass control. Amp: S/N 100 dB. FM: alt-ch sel 55 dB. Solid aluminum front panel. 17 1/8 x 4 7/8 x 12 1/2 in.; 22 lb.....\$429

TX-8511 100-W/ch Receiver

2 channels. 100 W x 2 rms into 8 ohms. 4 audio and 2 video inputs. A/V switching; 30 AM/FM presets with battery-free backup and 3 memory groups; direct station access; FM mute switch; selective tone control; sleep timer; Onkyo RI System remote control.....\$350

TX-SV343 180-W A/V Receiver

5 channels. Dolby Pro Logic and Hall surround modes. 50 W x 3 (front, center) from 20 Hz-20 kHz with 0.08% THD + 15 x 2 (surround) or 65 x 2 from 20 Hz-30 kHz with 0.08% THD, all into 8 ohms. 4 audio and 2 A/V inputs; subwoofer output. Reduced-negative-feedback amps with discrete output stages. Adjustable digital delay; 30 AM/FM presets; tape monitor; sleep timer; Onkyo RI System compatible. Amp: S/N 70 dB. Solid aluminum front panel. 17 1/8 x 4 7/8 x 12 3/4 in.; 18 lb.....\$350

TX-8211 50-W/ch Receiver

2 channels. 50 W x 2 rms into 8 ohms. 4 audio inputs. 30 AM/FM presets with battery-free backup and 3 memory groups; direct station access; FM mute; tone controls; sleep timer; Onkyo RI System remote control. 17 1/8 x 5 7/8 x 12 3/4 in.; 18 lb.....\$250

OPTIMUS BY RADIO SHACK

STAV-3560 240-W A/V Receiver

4 channels. Dolby Pro Logic. 60 W x 3 (front, center) + 60 x 1 (surround) or 60 x 2 rms into 8 ohms from 40 Hz-20 kHz with 0.9% THD. 5 audio and 2 video inputs. Digital tuning. Super Bass switch; 30 memory presets; system remote control.....\$230

STA-3500 100-W/ch Receiver

2 channels. 100 W x 2 from 40 Hz-20 kHz with 0.9% THD into 8 ohms. 5 audio inputs; head-

phone jack. Digital tuning. Super Bass switch; 30 memory presets; system remote control.....\$200

STA-795 50-W/ch Receiver

2 channels. 50 W x 2 from 40 Hz-20 kHz with 0.5% THD into 8 ohms. 3 audio inputs; phono input. 6 AM/12 FM presets; auto FM muting; bass and treble controls; loudness switch; tape-monitor controls; 5-segment LED power meter.....\$150

PIONEER

VSX-D906S 500-W Dolby Digital Receiver

5 channels. Dolby Digital, Dolby Pro Logic, Dolby 3 Stereo, Jazz, Dance, Hall, and 2 Theater modes. 100 W x 5 (front, center, surround) at 1 kHz with 0.8% THD into 6 ohms or 100 x 2 from 20 Hz-20 kHz with 0.09% THD into 6 ohms. AC-3 RF, coaxial, and optical digital audio inputs; 5 audio and 5 video inputs; 4 S-video inputs; front-panel A/V input; 3 S-video outputs; 2-way binding posts for all channels; line-level outputs for all channels plus subwoofer. Discrete amplifier output stage; motor-driven volume control; electronic tone controls. On-screen graphical user interface including control of CD changers and titling of 100 discs; 30 AM/FM tuner presets with labeling and 5 classification groups; programmable remote with DSS and DVD control and multi-operation button. 16 1/2 x 7 x 17 1/2 in.....\$1,200

VSX-D606S 500-W Dolby Digital Receiver

5 channels. Dolby Digital, Dolby Pro Logic, Dolby 3 Stereo, Jazz, Dance, Hall, and 2 Theater modes. 100 W x 5 (front, center, surround) at 1 kHz with 0.8% THD into 8 ohms or 100 x 2 from 20 Hz-20 kHz with 0.09% THD into 8 ohms. AC-3 RF and coaxial digital audio inputs; 4 audio and 4 video inputs; front-panel A/V input; center-channel and subwoofer line-level outputs. Discrete amplifier output stage; motor-driven volume control. 30 AM/FM presets; jog dial; programmable remote with DSS and DVD control and multi-operation button. 16 1/2 x 6 3/4 x 14 3/4 in.....\$925

VSX-D506S. As above without Dolby Digital processing, digital inputs, and Theater ambience modes.....\$525

VSX-466S. As D506S without remote DSS control and multi-operation capability.....\$465

VSX-455 440-W A/V Receiver

4 channels. Dolby Pro Logic, Dolby 3 Stereo, Studio, Arena, and Simulated Surround modes. 110 W x 3 (front, center) + 110 x 1 (surround) at 1 kHz with 0.8% THD into 8 ohms or 110 x 2 from 20 Hz-20 kHz with 0.09% THD into 8 ohms. 4 audio and 2 video inputs; center-channel and subwoofer line outputs. Discrete amplifier output stage; motor-driven volume control. 30 AM/FM presets; bass enhancer; jog dial; remote control. 16 1/2 x 6 1/8 x 11 1/4 in.....\$350

VSX-406. As VSX-466S but without Arena mode. 80 W x 3 (front, center) + 80 x 1 (surround). 16 1/2 x 5 1/2 x 12 1/4 in.....\$320

VSX-305 240-W A/V Receiver

4 channels. Dolby Pro Logic, Dolby 3 Stereo, Studio, and Simulated Surround modes. 60 W x 3 (front, center) + 60 x 1 (surround) at 1 kHz with 0.8% THD into 8 ohms or 60 x 2 from 40 Hz-20 kHz with 0.9% THD into 8 ohms. 4 audio and 2 video inputs. Motor-driven volume control. 30 AM/FM presets; remote control. 16 1/2 x 5 1/2 x 11 3/4 in.....\$290

SX-255R 100-W/ch Receiver

2 channels. 100 W x 2 from 40 Hz-20 kHz with 0.9% THD into 8 ohms. 6 audio inputs. Motor-driven volume control. 30 AM/FM presets; memory scan tuning; motor-driven volume control; bass enhancer; remote control.....\$255

SX-205. As above without motor-driven volume control or remote control.....\$220

Elite Series

VSX-09TX 500-W THX Dolby Digital Receiver

5 channels. Dolby Digital, THX, Dolby Pro Logic, Hall, Studio, Jazz, and 2 Theater modes. 100 W x 5 (front, center, surround) from 20 Hz-20 kHz with 0.8% THD or 110 x 2 from 20 Hz-20 kHz with 0.09% THD, all into 6 ohms. AC-3 RF and 2 coaxial digital audio inputs; 5 audio and 5 video inputs; 5 S-video inputs; front-panel A/V input; line-level outputs for all channels plus subwoofer; 3 AC outlets. Copper chassis; gold-plated connectors; binding-post speaker terminals. On-screen graphical interface including control of CD changers and titling of 100 discs; 30 AM/FM presets; multiroom/multisource capability; preprogrammed/learning 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 3/4 in.; 34 lb.....\$1,750

VSX-07TX. As above without copper chassis, gold-plated connections, and rosewood side panels. 16 1/2 x 6 3/4 x 16 3/4 in.; 30 lb.....\$1,450

VSX-05 500-W Dolby Digital Receiver

5 channels. Dolby Digital, Dolby Pro Logic, Hall, Studio, Jazz, and 2 Theater modes. 100 W x 5 (front, center, surround) from 20 Hz-20 kHz with 0.8% THD or 100 x 2 from 20 Hz-20 kHz with 0.09% THD, all into 6 ohms. AC-3 RF and 2 coaxial digital audio inputs; 4 audio and 4 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; multiroom capability; preprogrammed/learning remote. Amp: S/N 97 dB. FM: cap ratio 1 dB; alt-ch sel 60 dB. 16 1/2 x 6 3/4 x 12 1/2 in.; 21 lb.....\$1,000

VSX-04. As above without Dolby Digital, graphical user interface, and CD titling. 4 audio and 3 video inputs. Amp: S/N 96 dB. 19 lb.....\$600

RCA

RV3798 200-W A/V Receiver

5 channels. Dolby Pro Logic, Dolby 3 Stereo, and Hall 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 input; dual subwoofer outputs; headphone jack. PLL digital tuning; memory of preferred surround settings for each source; on-screen display; speaker-level indicator; universal remote. 16 1/2 x 4 3/4 x 13 in.; 26 lb.....\$499

RV3695. As above without 6-channel decoder input, DSS input, and on-screen display.....\$399

ROTEL

RX-950AX 50-W/ch Receiver

2 channels. 50 W x 2 cont into 8 ohms. 4 inputs including phono; pre-out/main-in loops; main/remote speaker terminals; processor loop; 2 video inputs; video-dubbing; 2 switched AC outlets; headphone jack. Motor-driven volume control; 16 AM/FM presets; tone defeat; remote control. Amp: FR 20 Hz-20 kHz -1 dB; S/N 100 dB. FM: cap ratio 1 dB; alt-ch sel 63 dB. 17 1/8 x 4 7/8 x 13 in.....\$600

SANSUI

RZ-8150AV 275-W A/V Receiver

5 channels. Dolby Pro Logic, Theater, Hall, Natural, and Dome modes. 75 W x 3 (front, center) from 20 Hz-20 kHz with 0.8% THD +

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25 x 2 (surround), all into 8 ohms. 5 audio inputs; 2 video inputs; headphone output. 30 AM/FM presets; 10-key direct-station access with preset scan/mute; source-direct mode. Full-function remote control. Brushed-aluminum faceplate. 17 x 5 $\frac{3}{4}$ x 13 $\frac{3}{4}$ in; 25 lb.....\$699

RZ-5200AV 199-W A/V Receiver

5 channels. Dolby Pro Logic, Theater, Hall, Natural, and Dome modes. 55 W x 3 (front, center) from 20 Hz-20 kHz with 0.8% THD + 17 x 2 (surround), all into 8 ohms. 5 audio inputs; 2 video inputs; headphone output; front-panel A/V input. 40 AM/FM presets; 10-key direct-station access with preset scan; motor-driven volume control. Full-function remote. Black. 17 x 5 $\frac{3}{4}$ x 15 $\frac{3}{4}$ in; 21 lb.....\$499

RZ-3200AV 180-W A/V Receiver

5 channels. Dolby Pro Logic, Dolby 3 Stereo, Live, and Hall modes. 50 W x 3 (front, center) + 15 x 2 (surround). 2 audio and 2 video inputs; headphone jack. 30 AM/FM presets; motor-driven volume control. Remote control. Black. 17 x 5 $\frac{1}{4}$ x 13 in; 13 lb.....\$399

SHERWOOD

RV-7050R 300-W A/V Receiver

4 channels. Dolby Pro Logic, Dolby 3 Stereo, and 5 surround modes. 80 W x 3 (front, center) + 60 x 1 (surround) or 110 x 2 with 0.5% THD. 5 audio and 3 video inputs; front-panel A/V input; line-level outputs for each channel; video-monitor output; headphone jack. Discrete amplifier output stage; motor-driven volume control. Multiroom capability; adjustable digital delay; center- and surround-channel level controls; auto input balance; test-tone generator; 30 AM/FM presets with scan; tone/EQ and bass/treble controls; sleep timer; fluorescent display; unified remote control.....\$599

RV-5050R. As above without surround modes. 70 W x 3 + 25 x 1 or 90 x 2.....\$499

RV-4050R 170-W A/V Receiver

4 channels. Dolby Pro Logic and Dolby 3 Stereo modes. 50 W x 3 (front, center) + 20 x 1 (surround) or 60 x 2 with 0.5% THD. 4 audio and 2 video inputs; front-panel A/V input; video-monitor output; headphone jack. Discrete amplifier output stage. Auto input balance; center- and surround-channel level controls; test-tone generator; 30 AM/FM presets with scan; tone/EQ control; sleep timer; fluorescent display; unified remote control.....\$399

R-125 240-W A/V Receiver

4 channels. Dolby Pro Logic, Dolby 3 Stereo, Hall, and Stadium modes. 60 W x 4 or 70 x 2, all from 20 Hz-20 kHz with 0.02% THD into 8 ohms. 2 video and 5 audio inputs; subwoofer output. Quartz PLL-synthesis AM/FM tuner; discrete amplifier output stage. Adjustable digital delay; fluorescent display; sleep timer; auto input balance; test-tone generator; programmable preset scan; direct station access; 30 AM/FM presets; front-, center-, and surround-channel level controls; audio mute; remote control. Amp: S/N 100 dB. Black.....\$349

RX-2050R 45-W/ch Receiver

2 channels. 45 W x 2 with 0.5% THD. 4 audio inputs; headphone jack. Discrete amplifier output stage; motor-driven volume control. Matrix surround; 30 AM/FM presets with scan; tone/EQ control; sleep timer; fluorescent display; unified remote control.....\$299

Newcastle Series

R-945 500-W Dolby Digital/DTS Receiver

5 channels. Dolby Digital, DTS, Dolby Pro Logic, Theater, Dolby 3 Stereo, Hall and Stadium

um modes. 100 W x 5 or 125 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 input/output jacks. Motorola 24-bit DSP chip; cooling fan; discrete amplifier output stage; motor-driven volume control. Fluorescent display; sleep timer; Cinema Bass; test-tone generator; station naming/video-input labeling; 30 AM/FM presets; auto input balance; front-, center-, and surround-channel level controls; multiroom capability; remote with subwoofer-level control. Amp: S/N 101 dB. FM: cap ratio 1.25 dB. Black front panel, amber display. 17 $\frac{3}{8}$ x 6 $\frac{1}{8}$ x 15 in; 34 lb.....\$1,299

R-925. As above without DTS decoding, S-video input/output, and DigiLink III remote control.....\$999

R-725. As above without Dolby Digital and Theater modes. 130 W x 3 (front, center) + 65 x 2 (surround) or 165 x 2.....\$799

R-525 400-W A/V Receiver

4 channels. Dolby Pro Logic, Dolby 3 Stereo, Hall, and Stadium modes. 100 W x 4 or 125 x 2, all from 20 Hz-20 kHz with 0.02% THD into 8 ohms. 6 audio and 3 video inputs; 2 main-amp inputs; 5 line-level outputs. Discrete amplifier output stage; adjustable digital delay; fluorescent display; sleep timer; Cinema Bass; test-tone generator; programmable station naming/video-input labeling; direct station access; 30 AM/FM presets; auto input balance; front-, center-, and surround-channel level controls; remote with subwoofer-level control. Amp: S/N 100 dB. Black case, amber display. 17 $\frac{3}{8}$ x 6 $\frac{1}{8}$ x 15 in; 25 lb.....\$649

R-325. As above without Cinema Bass, remote with subwoofer-level control, and programmable video-input labeling. 80 W x 4 or 90 x 2; 2 video inputs. 17 $\frac{3}{8}$ x 5 $\frac{5}{8}$ x 11 $\frac{1}{8}$ in.....\$499

SONY

STR-DE915G 500-W Dolby Digital Receiver

5 channels. Dolby Digital, Dolby Pro Logic, Cinema Studio, Virtual Rear, and 41 DSP surround modes. 100 W x 5 into 8 ohms at 1 kHz with 0.8% THD. Front-panel A/V input; subwoofer output; 5 video inputs; video-monitor output; headphone jack; binding-post speaker terminals; wireless rear-speaker output. Auto input balance; discrete amplifier output transistors; frequency-synthesis tuning; auto tuning; motor-driven volume control. Loudness and mute switches; 30 AM/FM station presets; sound-field memory; tuner station naming and indexing; input indexing; 1/2-ohm switch; pre-programmed/programmable remote control. Amp: FR 10 Hz-50 kHz \pm 1 dB line. 17 x 6 $\frac{1}{8}$ x 14 $\frac{1}{8}$ in; 22 lb.....\$799

STR-DE815G 500-W A/V Receiver

5 channels. Dolby Pro Logic, Cinema Studio, and 15 DSP surround modes. 100 W x 5. Front-panel A/V input with composite/S-video jacks; subwoofer output; 5 video inputs; video-monitor output; headphone jack; wireless surround-speaker output; 2 AC outlets. Auto input balance; discrete amplifier output transistors; 30 AM/FM presets; Dolby Digital-ready. On-screen graphic display; 200-disc CD management for compatible Sony CD changers; DSS and StarSight controls; sound-field memory; variable delay time; loudness and mute switches; S-Link A/V control system; tuner station naming and indexing; input indexing; 1/2-ohm switch; VisionTouch point-and-click remote control. Amp: FR 10 Hz-50 kHz \pm 1 dB line. 17 x 6 $\frac{1}{8}$ x 14 $\frac{1}{8}$ in; 22 lb.....\$499

STR-DE715 500-W A/V Receiver

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; wireless-speaker 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 Hz-50 kHz \pm 1 dB. 6 $\frac{1}{8}$ x 5 $\frac{7}{8}$ x 14 $\frac{1}{8}$ in; 22 lb.....\$399

STR-DE615 500-W A/V Receiver

5 channels. Dolby Pro Logic, Cinema Studio, and 12 DSP surround modes. 100 W x 5 at 1 kHz with 0.8% THD into 8 ohms. 6-channel analog input for external Dolby Digital decoder; front-panel A/V input; 3 video inputs; video-monitor output; wireless rear-speaker output; subwoofer output; headphone jack; 2 AC outlets. Auto input balance; discrete amplifier output transistors; motor-driven volume control; sleep timer. Tuner station indexing; input indexing; variable time delay; loudness and mute switches; 30 AM/FM presets; A/V system remote. Amp: FR 10 Hz-50 kHz \pm 1 dB line. 17 x 6 $\frac{1}{8}$ x 14 $\frac{1}{8}$ in; 22 lb.....\$349

STR-DE515 400-W A/V Receiver

5 channels. Dolby Pro Logic, Cinema Studio, and 4 DSP surround modes. 100 W x 3 (front, center) + 50 x 2 (surround) at 1 kHz with 0.8% THD or 100 x 2 from 20 Hz-20 kHz with 0.09% THD, all into 8 ohms. 6-channel analog inputs for external Dolby Digital decoder; front-panel A/V input; 2 video inputs; video monitor output; wireless rear-speaker output; subwoofer output; headphone jack. Auto-input balance; discrete amplifier output transistors; motor-driven volume control. A/V system remote. 30 AM/FM preset. 17 x 5 $\frac{3}{4}$ x 11 $\frac{1}{8}$ in; 16 lb.....\$299

STR-DE415. As above with 100 W x 4 and 3 DSP surround modes. No Cinema Studio mode, wireless rear-speaker output, or 6-channel decoder input.....\$249

STR-DE315 240-W A/V Receiver

4 channels. Dolby Pro Logic. 60 W x 4 at 1 kHz with 0.8% THD into 8 ohms. 4 audio inputs including phono. 2 video inputs; headphone jack; AC outlet. Discrete amplifier output transistors; motor-driven volume control. Bass boost; loudness and mute switches; 30 AM/FM presets; remote control. Amp: FR 10 Hz-50 kHz \pm 1 dB line; S/N 70 dB. 17 x 5 $\frac{7}{8}$ x 11 $\frac{1}{8}$ in; 15 lb..\$199

ES Series

STR-DA90ESG 500-W Dolby Digital Receiver

5 channels. Dolby Digital, Dolby Pro Logic, Cinema Studio, Virtual Rear, and 47 DSP surround modes. 100 W x 5 into 8 or 4 ohms at 20 Hz-20 kHz with 0.05% THD. S-video inputs and outputs; dual monitor outputs; subwoofer output; front-panel A/V input; 2 AC outlets; binding-post speaker terminals. Separate power supplies for input and output stages; parallel push-pull output stage for all 5 channels. Low-cut filter; direct-pass switch; auto tuning; 30 AM/FM presets; input indexing; variable delay time; 4/8-ohm switch; auto input balance; test-tone generator; programmable remote control; joystick-type remote control; on-screen graphic display system; digital parametric EQ; adjustable DSP parameters; DSS receiver control. Amp: ch sep 45 dB at 1 kHz. 5-yr-limited warranty. 17 x 6 $\frac{1}{8}$ x 16 $\frac{3}{4}$ in.....\$1,600

STR-DA80ES. As above, without adjustable DSP parameters, DSS receiver control, joystick-

RECEIVERS

type remote control, on-screen graphic display, and parametric EQ.....\$1,200

STR-GA8ES 460-W A/V Receiver

5 channels. Dolby Pro Logic and 24 DSP surround modes. 120 W x 3 (front, center) from 20 Hz-20 kHz with 0.05% THD into 4 or 8 ohms + 50 x 2 (surround) at 1 kHz with 0.08% THD into 8 ohms. 6-channel analog input for external Dolby Digital decoder; 5 video inputs; S-video input/output; video-monitor input; subwoofer output; binding-post speaker terminals. Auto-input balance; discrete amplifier output transistors; motor-driven volume control; digital parametric EQ; adjustable DSP parameters; DSS receiver control; soundfield memory; programmable A/V remote control; S-Link A/V control system; surround- and center-channel level controls; 30 AM/FM station presets; mute switch; power swap feature drives surround speakers with front-internal amp channels when external amp is used for front speakers. Amp: FR 10 Hz-50 kHz \pm 1.0 dB line. 5-yr-limited warranty. 17 x 6 $\frac{3}{8}$ x 16 $\frac{1}{4}$ in.....\$950

STR-GA7ES. As above. 90 W x 3 (front, center) into 4 or 8 ohms from 20 Hz-20 kHz with 0.05% THD + 40 x 2 (surround) into 8 ohms at 1 kHz with 0.08% THD.....\$750

TEAC

AG-V8600 590-W A/V Receiver

5 channels. Dolby Pro Logic, Dolby 3 Stereo, Theater, and Hall modes. 130 W x 3 (front, center) from 20 Hz-20 kHz with 0.09% THD + 100 x 2 (surround) with 0.05% THD, all into 8 ohms. 4 audio inputs; 3 video inputs. Motor-driven master volume control. 4-channel reference-level adjust function; 30 AM/FM presets; separate bass and treble controls; A/B speaker switch; secondary audio for editing; sleep timer; remote control. Amp: S/N 70 dB. FM: cap ratio 2 dB. Black. 17 $\frac{1}{8}$ x 6 $\frac{1}{2}$ x 13 $\frac{1}{2}$ in.....\$399

AG-360 32-W/ch Receiver

2 channels. 32 W x 2. 4 audio inputs. AM/FM quartz PLL-synthesized tuner. 24 AM/FM presets: auto/manual tuning; loudness button; LCD display. Amp: S/N 80 dB. FM: cap ratio 3 dB. Black. 17 $\frac{1}{8}$ x 5 $\frac{1}{4}$ x 13 $\frac{1}{8}$ in; 29 lb.....\$199

TECHNICS

SA-AX910 500-W A/V Receiver

5 channels. Dolby Pro Logic and Sound Field Control modes. 100 W x 5 (front, center, surround) at 1 kHz with 0.9% THD or 120 x 2 from 20 Hz-20 kHz with 0.05% THD, all into 8 ohms. 6-channel analog inputs for onboard Dolby Digital decoder; 4 audio and 3 A/V inputs; front-panel A/V input; subwoofer output; headphone jack. Proprietary Class H+ amplifier design. On-screen help function; 30 AM/FM presets; center- and surround-level controls; preprogrammed remote control; sleep timer. 17 x 6 $\frac{3}{4}$ x 12 $\frac{1}{4}$ in; 21 lb.....\$450

SA-AX-710. As above without front-panel A/V input and sleep timer.....\$400

SA-EX510 480-W A/V Receiver

4 channels. Dolby Pro Logic, Theater, and Stereo modes. 120 W x 3 (front, center) + 120 x 1 (surround) at 1 kHz with 0.9% THD or 70 x 2 from 40 Hz-20 kHz with 0.8% THD, all into 8 ohms. 2 video and 4 audio inputs; subwoofer output. AM/FM tuner. Help function; preprogrammed remote control. FM: cap ratio 1 dB; alt-ch sel 65 dB. 17 x 5 $\frac{3}{8}$ x 12 $\frac{1}{8}$ in; 34 lb.....\$350

SA-EX310. As above, 70 W x 3 + 70 x 1. No help function or preprogrammed remote.....\$250

SA-EX110 100-W/ch Receiver

2 channels. 100 W x 2. 4 audio inputs; 1 VCR

input. Class H amplifier circuitry: AM/FM tuner with 30 presets; A/V remote control. Amp: S/N 78 dB line. FM: cap ratio 1 dB; alt-ch sel 65 dB; THD 0.3%. 17 x 5 $\frac{3}{8}$ x 5 $\frac{7}{8}$ in; 34 lb.....\$200

YAMAHA

RX-V2092 550-W Dolby Digital Receiver

7 channels. Dolby Digital, Dolby Pro Logic, Jazz, Rock Concert, Digital Theater, TV Sports, Concert Hall, Disco, Church, Stadium, Cinema DSP, and Tri-field DSP modes. 100 W x 3 (front, center) + 100 x 2 (surround) from 20 Hz-20 kHz with 0.02% THD + 25 W x 2 (front surround) at 1 kHz with 0.05% THD. 5 A/V inputs with S-video connectors; front-panel aux input; 4 audio inputs; 6 line-level outputs: optical and coaxial digital inputs; subwoofer output; pre-out/main-in loop; banana-plug speaker terminals; 3 switched AC outlets. Motor-driven volume control. Multiroom capability; on-screen display; main remote control with built-in macros and learning capability and basic remote for second room; bass boost; sleep timer; 40 AM/FM presets. Amp: S/N 96 dB. FM: alt-ch sel 85 dB. Black. 17 $\frac{1}{8}$ x 6 $\frac{3}{4}$ x 18 $\frac{3}{4}$ in; 44 lb.....\$1,599



Yamaha RX-V992 receiver

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) from 20 Hz-20 kHz with 0.07% THD + 80 W x 2 (surround) 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 $\frac{1}{8}$ x 6 $\frac{3}{4}$ x 15 $\frac{3}{4}$ in; 30 lb.....\$999

RX-V793 400-W Dolby Digital Receiver

5 channels. Dolby Digital, Dolby Pro Logic, Dolby Pro Logic Enhanced, Concert Hall, Stadium, Disco, TV Sports, Hall, Rock Concert, Jazz Club, Church, and Tri-field Cinema DSP modes. 80 W x 2 (front) + 80 x 1 (center) + 80 x 2 (surround), all rms into 8 ohms from 20 Hz-20 kHz with 0.04% THD. 4 A/V inputs with S-video connectors; front-panel aux input; subwoofer output; 2 switched AC outlets. Motor-driven volume control. 40 AM/FM presets; on-screen display; sleep timer; learning remote control with built-in macros. Amp: S/N 96 dB. FM: alt-ch sel 85 dB. Black. 17 $\frac{1}{8}$ x 5 $\frac{3}{8}$ x 15 in; 27 lb.....\$799

RX-770 85-W/ch Receiver

2 channels. 85 W x 2 from 20 Hz-20 kHz with 0.019% THD into 8 ohms. 4 audio and 2 video inputs; 3-way speaker binding posts; pre-out/main-in loop; infrared input and output ports. Direct-PLL IF-count synthesis tuning; motor-driven input selector and volume control; source-direct mode. 40 AM/FM presets; vari-

able loudness control; sleep timer; record-out selector; A/B speaker switching; signal-strength meter; remote control.....\$549

RX-V592 295-W A/V Receiver

5 channels. Dolby Pro Logic, Dolby Pro Logic Enhanced, Stadium, Disco, Concert Hall, 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 0.07% THD + 35 x 2 (surround) at 1 kHz with 0.3% THD, all into 8 ohms. 6-channel analog inputs for external Dolby Digital decoder; 4 A/V inputs; 4 audio inputs; 2 switched AC outlets. Motor-driven volume control. Remote control with built-in macros and learning capability; sleep timer; 40 AM/FM presets. Amp: S/N 96 dB. FM: alt-ch sel 85 dB. Black. 17 $\frac{1}{8}$ x 6 x 15 in.....\$499

RX-V493 250-W A/V Receiver

6 channels. Dolby Pro Logic, Dolby Pro Logic Enhanced, Concert Hall, Rock Concert, Mono Movie, Disco, Stadium, and Concert Video modes. 70 W x 2 (front) from 20 Hz-20 kHz with 0.04% THD + 70 x 1 (center) at 1 kHz with 0.09% THD + 20 x 2 (surround) at 1 kHz with 0.7% THD, all into 8 ohms. 6-channel analog inputs for external Dolby Digital decoder; 4 audio and 3 A/V inputs. Motor-driven volume control. Sleep timer; 40 AM/FM presets; system remote control. Amp: S/N 96 dB. FM: alt-ch sel 85 dB. 17 $\frac{1}{8}$ x 5 $\frac{3}{8}$ x 10 $\frac{1}{2}$ in.....\$399

RX-595 80-W/ch Receiver

2 channels. 80 W x 2 rms from 20 Hz-20 kHz with 0.019% THD into 8 ohms. 3 audio and 2 A/V inputs; 2-way speaker terminals; infrared input and output ports. Direct PLL IF-count synthesis tuning. 40 AM/FM presets; record-out selector; sleep timer; system remote control. 17 $\frac{1}{8}$ x 5 $\frac{7}{8}$ x 15 $\frac{1}{4}$ in.....\$399

RX-495 70-W/ch Receiver

2 channels. 70 W x 2 from 20 Hz-20 kHz with 0.04% THD into 8 ohms. 3 audio and 2 tape inputs; 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. Full-function remote control; Yamaha system remote control capability; sleep timer; continuously variable loudness control; 40 AM/FM presets; auto station memory and preset editing. Amp: S/N 108 dB. FM: alt-ch sel 85 dB. 17 $\frac{1}{8}$ x 5 $\frac{3}{4}$ x 12 $\frac{1}{2}$ in; 17 lb.....\$299

RX-V393 190-W A/V Receiver

6 channels. Dolby Pro Logic, Dolby Pro Logic Enhanced, Disco, Concert Hall, Concert Video, Stadium, Mono Movie, and Rock Concert modes. 50 W x 2 (front) from 20 Hz-20 kHz with 0.04% THD + 50 W x 1 (center) at 1 kHz with 0.09% THD + 20 W x 2 (surround) at 1 kHz with 0.7% THD, all into 8 ohms. 6-channel analog inputs for external Dolby Digital decoder; 2 A/V inputs; 4 audio inputs; 2 switched AC outlets. Motor-driven volume control. RS remote control; sleep timer; 40 AM/FM presets. Amp: S/N 96 dB. FM: alt-ch sel 85 dB. Black. 17 $\frac{1}{8}$ x 5 $\frac{3}{8}$ x 10 $\frac{1}{2}$ in.....\$299

RX-395 45-W/ch 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. Input selector; motor-driven volume control; direct PLL IF-count synthesis tuning; continuously variable loudness control; banana-jack speaker terminals; sleep timer; 40-station random-access preset tuning; multistatus station memory; tuning-mode selector. Amp: S/N 82 dB phono, 108 dB line. FM: alt-ch sel 85 dB. 17 $\frac{1}{8}$ x 5 $\frac{3}{4}$ x 12 $\frac{1}{8}$ in; 14 lb.....\$249

AMPLIFIERS

POWER AMPLIFIERS

ACCUPHASE

P-450 200-W/ch Amplifier

2 channels. 200 W x 2 into 8 ohms, 300 x 2 into 4 ohms, 400 x 2 into 2 ohms, or 800 x 1 into 4 ohms, all from 20 Hz-20 kHz with 0.02% THD; 600 x 1 into 2 ohms from 20 Hz-20 kHz with 0.05% THD. XLR and RCA input. Power meters; meter-light switch; mono/stereo switch. S/N 120 dBA; damping factor 400 stereo, 200 mono. Brushed aluminum. 19 x 9 x 19 in; 68 lb...\$6,000

P-350 150-W/ch Amplifier

2 channels. 150 W x 2 or 420 x 1 into 8 ohms. Current-feedback circuit topology; Temperature sensor for bias-stabilizer circuit; DC servo op-amp; current-feedback input buffer. Gold-plated XLR and RCA inputs; 2 sets of switchable outputs. FR 20 Hz-20 kHz; THD 0.02% from 4 to 16 ohms; S/N 120 dBA; damping factor 180 mono, 360 stereo. Champagne-gold brushed-aluminum. 18 3/4 x 6 3/4 x 17 1/2 in; 52 lb...\$4,795

ACURUS

A200x3 600-W Amplifier

3 channels. Designed for home-theater systems. 200 W x 3 cont into 8 ohms from 20 Hz-20 kHz with 0.06% THD or 300 x 3 cont into 4 ohms. 19-in front panel optional. S/N 110 dBA. 17 x 7 x 15 in; 45 lb...\$1,399

A200 200-W/ch Amplifier

2 channels. 200 W x 2 cont into 8 ohms from 20 Hz-20 kHz with 0.06% THD or 300 x 2 into 4 ohms. Handcrafted construction; Class A fully discrete-input driver stage; bipolar Class A/B output stage; matched transistors. 19-in front panel optional. S/N 110 dBA. 17 x 5 x 12 in; 35 lb...\$999

A100 100-W/ch Amplifier

2 channels. 100 W x 2 cont into 8 ohms from 20 Hz-20 kHz with 0.06% THD or 150 x 2 into 4 ohms. Handcrafted construction; bipolar output transistors. S/N 110 dBA. 17 x 5 x 10 in; 32 lb...\$649

ADCOM

GFA-5802 300-W/ch Amplifier

2 channels. 300 W x 2 into 8 ohms or 450 x 2 into 4 ohms. All-MOSFET, single-ended Class A circuitry. XLR and RCA inputs; biwireable. Distortion-alert and thermal-protection lights. S/N 105 dBA; dynamic headroom 2.3 dB. Black. 17 x 8 1/4 x 15 1/2 in; 48 lb...\$1,750

GFA-5503 600-W Amplifier

3 channels. 200 W x 3 into 8 ohms or 350 x 3 into 4 ohms. Low negative feedback. 30 matched MOSFET output devices. FR 3 Hz-130 kHz ± 0.25 dB; THD 0.18%; S/N 100 dB. 17 x 7 1/4 x 16 in; 57 lb...\$1,300

GFA-5500. As above, 2 channels. 200 W x 2 into 8 ohms or 350 x 2 into 4 ohms. 20 precision-matched MOSFET output devices. 17 x 7 1/4 x 14 3/4 in; 44 lb...\$1,000

GFA-5300. As above, 80 W x 2 into 8 ohms or 125 x 2 into 4 ohms. 8 precision-matched MOSFET devices. 17 x 4 1/2 x 12 1/4 in; 22 lb...\$450

GFA-5200. As above, 50 W x 2 into 8 ohms or 80 x 2 into 4 ohms. 4 precision-matched MOSFET output devices. S/N 98 dB. 17 x 3 1/4 x 12 1/4 in; 17 lb...\$350

GFA-7000 650-W THX Amplifier

5 channels. 130 W x 5 into 8 ohms or 200 x 5 into 4 ohms. THX-certified; 5 individual heat sinks, power supplies, and printed-circuit boards.

FR 10 Hz-20 kHz ± 0.25 dB; THD 0.05%; S/N 115 dB. 17 x 7 1/2 x 14 1/4 in; 41 lb...\$1,300

GFA-2535/L 240-W Amplifier

4 channels. 60 W x 4 or 60 x 2 + 200 x 1 into 8 ohms. Level controls for each pair of channels. FR 10 Hz-20 kHz ± 0.5 dB; THD 0.06%; S/N 100 dB. 17 x 5 1/2 x 14 in; 32 lb...\$700

A/D/S!

PA8 240-W Amplifier

8 channels. 30 W x 8, 30 x 6 + 120 x 1, 30 x 4 + 120 x 2, 30 x 2 + 120 x 3, 120 x 4, all into 8 ohms from 20 Hz-20 kHz. Discrete Class AB design by Ed Meitner. Remote turn-on...\$1,500

AMC

Model 2N100-2 150-W/ch Amplifier

2 channels. 150 W x 2 into 8 ohms from 20 Hz-20 kHz with 0.03% THD. Class AB output. 2 RCA line-level inputs; 5-way binding posts. Input-level controls for each channel. S/N 102 dBA; damping factor 100. Black. 17 x 5 x 13 in; 38 lb...\$550

Model 2445 180-W Amplifier

4 channels. 45 W x 4 or 90 x 2, both 20 Hz-20 kHz into 8 ohms with 0.03% THD, or 90 x 1 + 45 x 2 with 0.05% THD. Class AB output; dual power supplies. 4 RCA line inputs; 5-way binding posts. Input-level controls for each channel; bridging switches. S/N 100 dBA; damping factor 100. Black. 17 x 5 x 13 in; 28 lb...\$400



Amplifier Technologies AT1505 power amp

AMPLIFIER TECHNOLOGIES (ATI)

AT1505 750-W Amplifier

5 channels. 150 W x 5 into 8 ohms from 20 Hz-20 kHz with 0.03% THD or 225 x 5 into 4 ohms. Detachable modular component design; Class AB operation. 6 gold-plated RCA inputs; 1 DB-25 input; 6 gold-plated binding posts. Fuse-fault indicators; remote power-on. S/N 120 dBA; ch sep 90 dB; slew rate 50 V/ μ s; damping factor 1,000; dynamic headroom 2 dB. Glass-head front-panel finish and powder-coat chassis. 7-yr parts-and-labor warranty. 17 x 7 x 16 in or with 19-in rack-mount front panel; 73 lb...\$1,695

AT1502 150-W/ch Amplifier

2 channels. 150 W x 2 into 8 ohms or 225 x 2 into 4 ohms. European-standard output terminals. Class AB output operation; fuse-fault indicators. FR 20 Hz-20 kHz; THD 0.05%; S/N 100 dB; slew rate 50 V/ μ s; dynamic headroom 2 dB. 7-yr parts-and-labor warranty. 17 x 7 x 6 in; 40 lb...\$795

ANTHEM

AMP 1 40-W/ch Tube Amplifier

2 channels. 40 W x 2 into 4 or 8 ohms from 20 Hz-20 kHz with 1% THD. Class AB; push-pull ultralinear design; regulated power supplies. 1 pair line-level inputs. Output imp selectable via 4- and 8-ohm taps on binding posts. S/N 100 dBA; damping factor 14. Silver and black. 5-yr

parts-and-labor warranty. 19 x 5 1/4 x 12 in; 40 lb...\$1,195

ARAGON

Model 8008x3 600-W Amplifier

3 channels. 200 W x 3 cont into 8 ohms with 0.03% THD or 400 x 3 cont into 4 ohms, from 5 Hz-20 kHz. DC coupling; DC servo control; matched output transistors; auto bias circuitry. S/N 110 dBA. 19 x 8 x 16 1/2 in; 65 lb...\$2,499

Model 8008 ST 200-W/ch Amplifier

2 channels. 200 W x 2 cont into 8 ohms with 0.03% THD or 400 x 2 into 4 ohms, both from 5 Hz-20 kHz. Dual-mono design; DC coupling; matched output transistors; auto bias circuitry; DC servo control. S/N 110 dBA. 19 x 6 1/2 x 4 1/2 in; 70 lb...\$1,999

ARCAM

Alpha 9P 70-W/ch Amplifier

2 channels. 70 W x 2 into 8 ohms. Line input/output jacks; headphone jack. Speaker switching. 12 lb...\$749

Alpha 8P. As above, 50-W/ch. 9 lb...\$449

AUDIO BY VAN ALSTINE

FET-Valve 550hc 250-W/ch Tube Amplifier

2 channels. 250 W x 2 into 8 ohms. Hybrid design with tubes. Class A MOSFET trans-imp circuitry. THD 0.04%. 17 x 7 x 13 in; 38 lb...\$1,799

FET-Valve 350hc. As above. 150 W x 2 into 8 ohms. 33 lb...\$1,499

Omega III 440 220-W/ch Amplifier

2 channels. 220 W x 2 into 8 ohms. Active feedback design. THD 0.05%; slew rate 150 V/ μ s. 17 x 7 x 13 in; 38 lb...\$1,299

AUDIO DESIGN ASSOCIATES

PTM-6150 900-W THX Amplifier

6 channels. 150 W x 6 into 8 ohms or 250 x 6 into 4 ohms. THX-certified; fan cooling; Class A/B output stage. Banana-plug outputs. THD 0.006% at 1 kHz. 5 1/4 x 19 x 20 in...\$1,999

PF-201 60-W/ch Amplifier

2 channels. 60 W x 2 cont into 8 ohms from 20 Hz-20 kHz with 0.07% THD, 110 x 2 into 4 ohms. MOSFET circuitry; 1/2-ohm load capability; fan cooling; LED output meters. S/N 95 dB; slew rate 10 V/ μ s...\$1,574

PT-125 60-W/ch Amplifier

2 channels. 60 W x 2 into 8 ohms. 2-ohm load stability; fan cooling. Input-level adjustment for each channel; LED indicator. 19 x 1 3/4 x 19 in...\$1,199

PTM-650 300-W Amplifier

6 channels. 50 W x 6. Designed to power moderate home theaters or 3 zones; matches Delta 3 preamp; fan cooling; 4-ohm capability...\$1,199

AUDIO RESEARCH

Reference 600 500-W Tube Mono Amplifier

1 channel. 500 W cont into 16 ohms from 20 Hz-20 kHz with 1% THD. Balanced inputs. AC and bias meters. 19 x 10 1/2 x 29 1/2 in; 170 lb...\$14,995

VT100 100-W/ch Amplifier

2 channels. 100 W x 2 into 8 or 4 ohms. XLR and RCA inputs. 19 x 8 3/4 x 19 1/2 in; 65 lb...\$4,495

AUDIOSOURCE

AMP Three 150-W/ch Amplifier

2 channels. 150 W x 2 rms into 8 ohms or 400 x 1 into 4 or 8 ohms. Signal-sensing auto on; A/B

AMPLIFIERS

speaker selector. FR 20 Hz-20 kHz ± 0.5 dB; THD 0.04%; S/N 110 dB; dynamic headroom 2 dB. 16½ x 4 x 11½ in.\$499
AMP Two. As above, 80 W x 2 rms into 8 ohms or 200 x 1 into 4 or 8 ohms; peak-limiter circuitry. Line-in and CD-direct inputs. Output VU meters\$399

AUDIRE

Parlando 100-W/ch Amplifier
 2 channels. 100 W x 2 into 8 ohms, 200 x 2 into 4 ohms, or 360 x 2 into 2 ohms, all from 20 Hz-20 kHz with 0.02% THD. Dual-mono Class A design; 1-ohm capability. RCA and XLR inputs. Slew rate 50 V/ μ s; damping factor 800 into 8 ohms at 1 kHz. 3-yr parts-and-labor warranty. 19 x 8¾ x 18½ in; 85 lb\$3,741

Tenendo 200-W/ch Amplifier

2 channels. 125 W x 2 into 8 ohms or 400 x 2 into 4 ohms, both from 20 Hz-20 kHz with 0.05% THD. Dual-mono Class AB design. XLR and RCA inputs. Slew rate 50 V/ μ s; damping factor 700 into 8 ohms at 1 kHz. 3-yr parts-and-labor warranty. 19 x 7 x 10 in; 45 lb\$2,354
 As above, non-MOSFET version\$2,154

Forte 125-W/ch Amplifier

2 channels. 125 W x 2 into 8 ohms, 250 x 2 into 4 ohms, or 400 x 2 into 2 ohms, all from 20 Hz-20 kHz. Dual-mono MOSFET design. XLR and RCA inputs. 2 power switches. Slew rate 50 V/ μ s; damping factor 350 at 1 kHz. 19 x 5¼ x 10 in; 41 lb\$1,467

Crescendo 75-W/ch Amplifier

2 channels. 75 W x 2 into 8 ohms or 130 x 2 into 4 ohms, both from 20 Hz-20 kHz. MOSFET design. XLR and RCA outputs. Slew rate 45 V/ μ s; damping factor 300 at 1 kHz. 19 x 5¼ x 9 in; 22 lb\$825
 As above, bipolar version\$760

B&K COMPONENTS

TX4430 600-W Amplifier

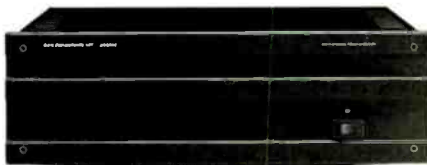
3 channels. For home-theater or multiroom systems. 200 W x 3 into 8 ohms. Discrete MOSFET design. Gold-plated connectors for each channel; balanced inputs for 2 channels. FR 5 Hz-45 kHz; S/N 95 dB; slew rate 14 V/ μ s. 17 x 5¾ x 16 in; 43 lb\$1,698

AV6000 630-W Amplifier

6 channels. For home-theater or multiroom systems. 105 W x 6 into 8 ohms. 6 discrete amps. Gold-plated connectors. Individual level control for each channel. FR 5 Hz-45 kHz; S/N 95 dB; slew rate 14 V/ μ s. 17 x 5¾ x 16 in; 43 lb\$1,498

AV5000 525-W Amplifier

5 channels. For home-theater or multiroom systems. 105 W x 5 into 8 ohms. Discrete MOSFET design. Individual level control for each channel. S/N 95 dB; slew rate 14 V/ μ s. 17 x 5¾ x 16 in; 43 lb\$1,298



B&K Components AV5000 power amp

EX4420 M 200-W Mono Amplifier

1 channel. 200 W into 8 ohms or 400 x 1 into 4 ohms. Class A predriver with MOSFET output

stage. Balanced inputs. S/N 95 dB; slew rate 14 V/ μ s. 17 x 5¾ x 16 in; 42 lb\$1,298

EX4420 200-W/ch Amplifier

2 channels. 200 W x 2 into 8 ohms. Dual-mono design; DC-coupled circuitry. Balanced inputs; gold-plated connectors for each channel. FR 5 Hz-45 kHz; S/N 95 dB; slew rate 14 V/ μ s. 17 x 5¾ x 16 in; 42 lb\$1,298

AV2500 300-W Amplifier

5 channels. Designed for home-theater or multiroom systems. 60 W x 5 into 8 ohms. Amp bus and level controls for custom configurations. FR 5 Hz-45 kHz; S/N 95 dB; slew rate 14 V/ μ s. 17 x 3¾ x 12 in; 23 lb\$798

BOULDER

Model 2060 600-W/ch Amplifier

2 channels. 600 W x 2 cont into 2, 4, or 8 ohms from 20 Hz-20 kHz with 0.0025% THD. Class A design; auto bias; balanced circuitry. Internal status-monitoring capability when used with Boulder 2010 preamp. 2 XLR inputs. S/N 135 dB; ch sep 100 dB. 5-yr warranty. 242 lb\$29,000
Model 2050. Mono. 1,000 W. 232 lb\$55,000/pr

Model 500 150-W/ch Amplifier

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

Model 102M. As above. 120-V operation only, not bridgeable. 100 W x 2 cont into 8 ohms from 20 Hz-2 kHz with 0.0015% THD or 170 x 2 cont into 4 ohms. 120/240-V operation. Metal finish. 17 x 4¾ x 16½ in\$3,895

BRYSTON

The following feature a 20-year warranty and a switch to separate system and audio grounds.

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

2 channels. 250 W x 2 into 8 ohms. Dual power supplies; soft-start circuitry; input buffer. Gold-plated connectors; XLR and RCA inputs. LED indicators; mono/stereo switch. FR 20 Hz-20 kHz; THD 0.01%; slew rate 60 V/ μ s; damping factor 500 into 8 ohms at 20 Hz. 19 x 5¼ x 15½ in; 42 lb\$2,397
Model 4B-ST THX. THX version\$2,497

Model 3B-ST 120-W/ch Amplifier

2 channels. 120 W x 2 into 8 ohms. Dual power supplies; quad-complementary output section. Gold-plated RCA and XLR inputs. Mono/stereo switch; LED indicators. THD 0.01%; slew rate 60 V/ μ s; damping factor 500 into 8 ohms at 20 Hz. 19 x 5¼ x 9 in; 28 lb\$1,565
Model 3B-ST THX. THX version\$1,695

Model 2B-LP 60-W/ch Amplifier

2 channels. 50 W x 2 into 8 ohms. Dual power supplies; discrete circuitry. Gold-plated 5-way binding posts and RCA connectors. Mono/stereo switch; LED indicators. THD 0.01%; slew rate 60 V/ μ s. 19 x 1¾ x 10 in; 48 lb\$850

CARVER

AV-753x 750-W THX Amplifier

3 channels. 250 W x 3 into 8 ohms, 400 x 3 into 4 ohms, or 750 x 2 into 2 ohms, all from 20 Hz-20 kHz with 0.08% THD. Current and voltage maximization; proprietary system to increase single-channel power on demand. 3 analog meters; meter-range switch; meter-light switch; trim controls for each channel. S/N 115 dBA;

ch sep 70 dB at 1 kHz; damping factor 150. 3-yr warranty. 19 x 5¾ x 20 in; 41 lb\$1,599

Premiere AV-705x 625-W THX Amplifier

5 channels. 125 W x 5 into 8 ohms from 20-20 kHz with 0.03% THD. THX-certified; proprietary system to increase single-channel power on demand. S/N 115 dB. 19 x 5¾ x 18¾ in; 42 lb\$1,299

AV-505x 400-W Amplifier

5 channels. 80 W x 5 into 8 ohms from 20-20 kHz with 0.03% THD. Proprietary system to increase single-channel power on demand. S/N 110 dB. 19 x 5¾ x 18¾ in; 42 lb\$999

TFM-6cb 65-W/ch Amplifier

2 channels. 65 W x 2 into 8 ohms from 20 Hz-20 kHz with 0.02% THD; 100 x 2 or 180 x 1 into 4 ohms. Protection circuitry. Line-level outputs. A/B speaker selector; L/R level controls; LED overload indicators; removable rack handles. S/N 92 dBA. 17 x 1¾ x 12½ in; 14 lb\$399

CARVER RESEARCH

Lighstar 2.0 300-W/ch Amplifier

2 channels. 300 W x 2 into 8 ohms, 600 x 2 into 4 ohms, or 1,200 x 2 into 2 ohms, all from 5 Hz-20 kHz with 0.2% THD. High-current load-independent topology. Gold-plated XLR and RCA connectors; gold-plated binding posts; bi-wirable. Lighted power meters; standard/high-gain switch. S/N 114 dB low gain, 103 dB high gain; damping factor 200. 5-yr warranty. 19 x 6¾ x 16½ in; 42 lb\$2,795

CELLO

Duct 350 350-W/ch Amplifier

2 channels. 350 W x 2 into 8 ohms or 600 W x 2 into 4 ohms. Bridgeable Class AB design with noninverting polarity. Balanced inputs. THD 0.3%; S/N 100 dB; damping factor 100; dynamic headroom 1.8 dB. 19 x 12¾ x 23¾ in; 95 lb\$9,500

Encore 50-W/ch Amplifier

2 channels. 50 W x 2 into 8 ohms or 100 x 2 into 4 ohms. Bridgeable Class AB2 design with noninverting polarity. Balanced inputs. Available as 2 mono amplifiers. THD 0.3%; S/N 100 dB; damping factor 80; dynamic headroom 1.8 dB. 19 x 5 x 13¾ in; 28 lb\$7,000
 Bridging kit\$390

CHIHO BY KINERGETICS

C-560 600-W Amplifier

5 channels. 120 W x 5 into 8 ohms or 280 x 5 into 3.2 ohms. Class AB design; remote on/off trigger; no phase inversion. 17¼ x 8¾ x 16 in; 54 lb\$1,998

C-300 360-W Amplifier

3 channels. 120 W x 3 into 8 ohms or 280 x 3 into 3.2 ohms. Class AB design; remote on/off trigger; no phase inversion. 17¼ x 5¾ x 16 in; 45 lb\$1,498

C-200 120-W/ch Amplifier

2 channels. 120 W x 2 into 8 ohms or 280 x 2 into 3.2 ohms. Class AB design; remote on/off trigger; no phase inversion. 17¼ x 5¾ x 16 in; 41 lb\$998

CINEPRO

The following feature a 3-year parts-and-labor warranty.

Model 3k6 2,100-W Amplifier

6 channels. 350 W x 6, 1,000 x 1 + 350 x 4, 1,000 x 2 + 350 x 2, or 1,000 x 3, all into 8

AMPLIFIERS

ohms; 500 x 6 into 4 ohms. Temperature-controlled fan cooling; discrete circuitry; photo-optical antialiasing circuit. Gold-plated RCA and XLR inputs. Rear-panel bridging switches and ground-lift switch; front-panel level controls and signal and clipping indicators; remote power trigger control; rack mountable. FR 3 Hz-175 kHz; S/N 110 dB; dynamic headroom 3.5 dB. 19 x 8 x 15 1/2 in; 72 lb.....\$3,495

Model 1k2 350-W/ch Amplifier

2 channels. 350 W x 2 into 8 ohms with 0.15% THD. 500 x 2 into 4 ohms, or 750 x 2 into 2 ohms; 1,000 x 1 bridged mono. Fully differential, discrete circuitry; low-feedback for low TIM distortion; fan cooling; high-current output stage. RCA and XLR inputs. Front-panel level controls; front-panel signal and clipping indicators; rack mountable. FR 3 Hz-150 kHz; S/N 108 dB; dynamic headroom 3.5 dB. 19 x 5 1/4 x 14 in; 40 lb.....\$1,495

Model 600x2 200-W/ch Amplifier

2 channels. 200 W x 2 into 8 ohms, 300 x 2 into 4 ohms, or 450 x 2 into 2 ohms, all from 20 Hz-20 kHz with 0.15% THD. Low-negative-feedback design; low-noise cooling fan. 2 RCA and 2 XLR inputs; two 5-way binding posts. Front-panel signal-present, ready, and clipping indicators. S/N 105 dBA; ch sep 60 dB; slew rate 65 V/μs; damping factor 7,500; dynamic headroom 3.15 dB. Black anodized-metal front panel. 3-yr warranty. 18 x 5 1/2 x 12 1/2 in; 36 lb.....\$849

CITATION

Model 7.1 600-W Amplifier

4 channels. 150 W x 4 or 450 x 2 into 8 ohms; 240 x 4 into 4 ohms. THX-certified; proprietary linearization circuitry; separate power supplies for each channel. FR 5 Hz-200 kHz ±3 dB; THD 0.03%. 17 1/4 x 7 1/2 x 16 in; 75 lb.....\$2,800
Model 5.1. As above, THX-certified for use with Citation dual-drive dipole surround speakers. 100 W x 4 into 8 ohms, 175 x 4 into 4 ohms, or 300 x 2 into 8 ohms. 17 1/4 x 5 1/4 x 16 in; 55 lb.....\$1,850

CLASSÉ

The following models feature differential amp circuits from input to output, a magnetic-flux-control transformer cover (except CA-100 and CA-150), and switchable balanced or mono operation.

CAV-150 900-W Amplifier

6 channels. 150 W x 6 from 20 Hz-20 kHz with 0.004% THD into 8 ohms. 300 W x 1 + 150 W x 4. 300 W x 2 + 150 W x 2, or 300 W x 3. Class AB design; power configuration via external switches. 6 unbalanced inputs; 2 balanced inputs. S/N 135 dB. Bridgeable in any power configuration. Black or silver faceplate. 5-yr warranty. 19 x 6 3/4 x 21 1/2 in; 70 lb.....\$3,595

CA-200 200-W/ch Amplifier

2 channels. 200 W x 2 from 20 Hz-20 kHz with 0.004% THD into 8 ohms. Balanced and unbalanced inputs. S/N 135 dB. Black or silver faceplate. 19 x 7 3/4 x 18 1/2 in; 60 lb.....\$2,995

CAV-75 450-W Amplifier

6 channels. 75 W x 6 from 20 Hz-20 kHz with 0.004% THD into 8 ohms. 150 x 1 + 75 W x 4, 150 x 2 + 75 W x 2, or 150 W x 3. 6 unbalanced inputs. S/N 135 dB. 5-yr warranty. 19 x 5 1/2 x 15 in; 40 lb.....\$1,995

CA-100 100-W/ch Amplifier

2 channels. 100 W x 2 or 350 x 1 into 8 ohms; 200 x 2 or 600 x 1 into 4 ohms. Balanced and unbalanced input. FR 20 Hz-20 kHz -0.1 dB;

S/N 128 dB. Black or silver faceplate. 5-yr warranty. 19 x 5 1/2 x 14 1/4 in; 35 lb.....\$1,495

CODA

Model 20.5 200-W/ch Amplifier

2 channels. 200 W x 2 or 800 x 1, both from 20 Hz-20 kHz into 8 ohms. Class A/AB operation with Class A up to 50 W rms; FET input with bipolar current gain; no overall feedback; DC-coupled design; gold-plated circuit boards; anodized chassis. XLR and RCA inputs. Slew rate 50 V/μs. 10-yr warranty. 19 x 7 x 19 in...\$5,200

Model 11.5. As above. 100 W x 2 or 400 x 1. Class A; no Class AB.....\$5,200

Model 10.5. As Model 20.5, 100 W x 2 or 400 x 1. 19 x 5 1/4 x 12 1/2 in.....\$2,950

V10 400-W Amplifier

4 channels. 100 W x 4, 100 x 2 + 400 x 1, or 400 x 2, all into 8 ohms from 20 Hz-20 kHz. THD 0.1% at 100 into 2 to 8 ohms. Class A/AB operation with Class A operation to 8 W rms into 8 ohms; FET input with bipolar current gain; no overall feedback; DC-coupled design; gold-plated circuit boards. XLR and RCA inputs. S/N 100 dB; slew rate 50 V/μs. 10-yr warranty.....\$3,150

CONRAD-JOHNSON

Premier Eight-A 275-W Tube Mono Amplifier

1 channel. 275 W. Proprietary output transformers with small-signal bypass beyond 500 kHz. LED bias indicators. 19 x 9 1/2 x 20 in; 85 lb.....\$8,495

Premier Twelve. As above, 140 W. 17 1/2 x 15 1/4 x 7 1/4 in; 54 lb.....\$3,495

Premier Eleven-A. As Premier Twelve but 2 channels. 70 W x 2.....\$3,495

MF2300 240-W/ch Amplifier

2 channels. 240 W x 2 into 8 ohms from 20 Hz-20 kHz with 1% THD. MOSFET output stage; JFET input stage; low-feedback design. 19 x 18 7/8 x 6 3/4 in; 55 lb.....\$2,995

MF2200. As above. 200 W x 2. 19 x 16 7/8 x 5 1/4 in; 46 lb.....\$1,995

MV55 45-W/ch Tube Amplifier

2 channels. 45 W x 2 ultralinear mode or 25 x 2 triode mode. Two EL34 output tubes per channel. LED bias indicators. 17 1/8 x 12 1/2 x 7 in; 39 lb.....\$1,995

CONTINUUM

Model 4-3-2 400-W Amplifier

4 channels. 100 W x 4, 100 x 2 + 400 x 1, or 400 x 2 into 8 ohms from 20 Hz-20 kHz. Class A/AB with Class A at low levels; no overall feedback; independent dual transformer rectification. Channel-status indicators. FR 5 Hz-100 kHz; slew rate 50 V/μs. 5-yr limited warranty. 17 x 5 1/2 x 14 in; 45 lb.....\$1,895

Continuum Audio Stage 200-W/ch Amplifier

2 channels. 200 W x 2 into 8 ohms or 400 W x 2 into 4 ohms from 20 Hz-20 kHz. Class A/AB with Class A at low levels; FET differential input with wideband bipolar transistor outputs; independent dual transformer rectification. Choice of AC coupled unbalanced input or DC-balanced input. FR 5 Hz-100 kHz; THD 0.1%; S/N 100 dB; slew rate 50 V/μs. 5-yr limited warranty. 16 3/4 x 6 x 14 in.....\$1,795

CREEK

A52SE 80-W/ch Amplifier

2 channels. 80 W x 2 into 8 ohms from 20 Hz-20 kHz with 0.03% THD or 240 x 1. Fully balanced FET input circuitry. 1 input; 2 outputs. Adjustable low-frequency rolloff to tune system sound; 2-zone speaker switching. S/N 105

dB; slew rate 60 V/μs. Black. 16 1/2 x 2 x 11 in; 17 lb.....\$1,095

A52. As above, 70 W x 2 or 180 x 1.....\$895

DB SYSTEMS

DB-6A 40-W/ch Amplifier

2 channels. 40 W x 2 rms into 8 ohms with 0.003% THD or 60 x 2 rms into 4 ohms with 0.01% THD, both from 20 Hz-20 kHz. 12-dB/oct Butterworth infrasonic filter; speaker-protection fuses; no relays. Gold-plated connectors. LED clipping indicators. Rack-mount optional. Slew rate 15 V/μs; damping factor 400 from 20 Hz-1 kHz. 5-yr transferable warranty. 16 x 12 7/8 x 5 in; 18 lb.....\$910

DB-6A-M. As above, mono. 140 W cont into 8 ohms with 0.008% THD or 225 x 1 cont into 4 ohms with 0.02% THD, both from 20 Hz-20 kHz. Slew rate 30 V/μs; damping factor 200 from 20 Hz-1 kHz.....\$910

DENON

POA-8300 360-W THX Amplifier

3 channels. 120 W x 3 into 8 ohms from 20 Hz-20 kHz. THX-certified; independent power transformer for each channel. Jack for remote turn-on from Denon preamps; 5-way binding posts. 17 1/8 x 4 1/4 x 11 1/2 in.....\$1,500

POA-8200. As above, 120 W x 2 into 8 ohms from 20 Hz-20 kHz.....\$1,000

POA-S10 150-W Mono Amplifier

1 channel. 150 W into 8 ohms or 300 into 4 ohms. MOSFET output transistors; aluminum sand-cast frame; push-pull power supply with UHC-MOS transistors. XLR and RCA inputs; bi-wirable; jack for remote turn-on from Denon preamps. Input-level control.....\$1,300

DYNACO

Stereo 160 80-W/ch Tube Amplifier

2 channels. 80 W x 2 into 2, 4, or 8 ohms. Two 6DJ8, two 12AT7, and four 6550WA tubes; selectable triode/ultralinear modes. 5-way binding posts; gold-plated RCA connectors. Independent bias-trim control; sens control; variable input. FR 2 Hz-75 kHz ±3 dB; THD 0.1%; S/N 90 dB; ch sep 75 dB at 11 kHz; slew rate 30 V/μs. 3-yr parts-and-labor warranty. Chrome finish. 17 x 5 1/2 x 14 1/2 in; 60 lb.....\$2,299
 Black finish.....\$2,199
Stereo 80. As Stereo 160, 40 W x 2.....\$1,799
 Black finish.....\$1,699

MPA-160 80-W/ch Amplifier

2 channels. 80 W x 2 or 160 x 1, both into 8 ohms. RCA inputs; 5-way binding posts. Rear-panel bridging switch. S/N 90 dB; ch sep 65 dB; dynamic headroom 1.5 dB. Black anodized aluminum. 8 1/2 x 3 1/2 x 10 1/2 in; 10 lb.....\$554

FORTÉ

Four A 50-W/ch Amplifier

2 channels. 50 W x 2 into 8 ohms or 100 W x 2 into 4 ohms. Class A; discrete DC circuitry; 8 individually matched IGBT output devices/channel; no global feedback. Balanced inputs...\$1,790

FT1 485-W Amplifier

5 channels. Designed for home-theater systems. 125 W x 3 + 55 x 2. Discrete DC circuitry; relay protection for each channel; bipolar output transistors. Auto turn-on.....\$1,790

Fifty-Five 220-W/ch Amplifier

2 channels. 100 W x 2 into 8 ohms or 200 W x 2 into 4 ohms. Class A/AB operation; DC circuitry. Matched IGBT output devices; no global feedback. Balanced inputs.....\$1,390

AMPLIFIERS

GOLDEN TUBE AUDIO

SE-40 40-W/ch Tube Amplifier

2 channels. 40 W x 2 into 8 ohms. Single-ended parallel design; higher-gain mode for CD-direct/passive preamp; Class A design. FR 20 Hz-20 kHz; THD 5%. 45 lb.....\$980
Tube replacement kit.....\$120
Tube cover cage.....\$100
Special Edition. As SE-40, with larger premium-grade output transformers. 55 lb.....\$1,380

HARMAN KARDON

Signature 2.1 500-W Amplifier

5 channels. 100 W x 5 into 8 ohms or 150 x 5 into 4 ohms, both from 20 Hz-20 kHz with 0.03% THD. Individual power supplies for each channel. RCA inputs; output binding posts. Auto turn-on. S/N 100 dB; ch sep 90 dB. Black anodized-aluminum finish. 17 $\frac{3}{4}$ x 7 $\frac{1}{2}$ x 15 $\frac{1}{2}$ in; 47 lb.....\$1,499

PA5800 400-W Amplifier

5 channels. 80 W x 5 into 8 ohms or 110 x 5 into 4 ohms, both from 20 Hz-20 kHz with 0.03% THD. 5 RCA inputs; output binding posts. Auto turn-on. S/N 100 dBA; ch sep 80 dB. Black matte finish. 17 $\frac{3}{4}$ x 6 $\frac{1}{2}$ x 15 $\frac{1}{2}$ in; 30 lb.....\$999

INTERACTIVE LABS

Fatboy 500-W Amplifier

5 channels. 100 W x 5 into 8 ohms or 200 W x 5 into 4 ohms with 0.01% THD, both from 20 Hz-20 kHz. 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. S/N 100 dBA; 5 $\frac{1}{4}$ x 17 x 15 $\frac{1}{2}$ in; 45 lb.....\$1,999

JANIS

Interphase 1A 125-W Mono Amplifier

1 channel. Designed for subwoofers. 100 W rms into 8 ohms or 200 x 1 into 4 ohms. 2 high-pass and 2 low-pass 18-dB/oct Butterworth filters at 100 Hz. Line-level output. Variable low-pass-filter gain; level and phase controls. THD 0.03%; S/N 90 dB.....\$950
Interphase 3AT. As above. 70 W.....\$750

JBL

\$650 650-W THX Amplifier

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

\$400 200-W/ch THX Amplifier

2 channels. 200 W x 2 into 4 ohms or 400 W x 1 into 8 ohms. THX-certified. Remote turn-on. 19 x 5 $\frac{1}{4}$ x 16 in; 30 lb.....\$1,750

JEFF ROWLAND DESIGN GROUP

Model 6 150-W Mono Amplifier

1 channel. 150 W into 8 ohms. 250 x 1 into 4 ohms, or 350 x 1 into 2 ohms. BPS-6 DC power supply; aluminum chassis. Adjustable gain and input imp. 17 $\frac{1}{2}$ x 5 $\frac{1}{4}$ x 14 $\frac{1}{4}$ in; 45 lb.....\$16,000/pr
With dual-mono power supply.....\$10,800/pr

Model 2 75-W/ch Amplifier

2 channels. 75 W x 2 into 8 ohms or 125 x 2 into 4 ohms. BPS-2 DC power supply; aluminum chassis. Adjustable gain and input imp.....\$8,400
With dual-mono power supply.....\$5,800

JRM ENGINEERING

Power Tower 540-W Amplifier

4 channels. 200 W x 2 + 70 x 2 into 8 ohms, 350 x 2 + 175 x 2 into 4 ohms or 500 x 2 + 250 x 2

into 2 ohms. Complementary all-cascode Class AB design; thermal, DC/clip, and power-up/fail protections. Peak/avg LED level meters. FR 0.6 Hz-75 kHz; THD 0.02%; S/N 102 dB; slew rate 100 V/ μ s. 24 $\frac{1}{2}$ x 16 x 14 $\frac{1}{2}$ in; 65 lb.....\$4,860

KENWOOD

KM-ZI 780-W THX Amplifier

6 channels. 130 W x 6 into 8 ohms or 150 W x 6 into 6 ohms. THX-certified; dual power supplies; 2-speed cooling fan; discrete power amp circuitry. Gold-plated inputs; banana plug-compatible connectors.....\$1,200

KM-X1000 130-W/ch THX Amplifier

2 channels. 130 W x 2 or 270 x 1. THX-certified; dual power transformers; 2-speed cooling fan; discrete circuitry. Banana plug-compatible connectors.....\$450

KINERGETICS

KBA-280 140-W/ch Amplifier

2 channels. 140 W x 2 into 8 ohms or 380 x 2 into 2 ohms. Class A operation; dual-mono design; servo-controlled DC output. Slew rate 65 V/ μ s. 17 $\frac{1}{4}$ x 5 $\frac{1}{2}$ x 15 $\frac{1}{2}$ in; 64 lb.....\$2,795

KBA-380 420-W Amplifier

3 channels. 140 W x 3 into 8 ohms. Class AB operation; separate power supplies; 6 output transistors per channel; servo-controlled DC output. 17 $\frac{1}{4}$ x 5 $\frac{1}{2}$ x 15 $\frac{1}{2}$ in; 62 lb.....\$1,995

KRELL

KAV-500 500-W Amplifier

5 channels. 100 W x 5 into 8 ohms or 200 x 5 into 4 ohms, both from 20 Hz-20 kHz with 0.03% THD; 400 x 1 into 8 ohms. Modular design; user-installable channels. RCA and XLR inputs; 5-way binding posts. Auto turn-on; gain switch for each channel. 5-yr warranty. 19 x 6 $\frac{1}{4}$ x 17 in; 58 lb.....\$4,500
4-channel version of above.....\$4,000
3-channel version of above.....\$3,500
2-channel version of above.....\$3,000

KAV-250a 250-W/ch Amplifier

2 channels. 250 W x 2 into 8 ohms. 500 x 2 into 4 ohms, or 1,000 x 2 into 2 ohms, all from 20 Hz-20 kHz with 0.06% THD; 1,000 x 1 into 8 ohms. Class AB operation; multi-amp throughput. RCA and XLR inputs and outputs; 5-way binding posts. Remote on/off trigger. S/N 118 dBA. 5-yr warranty. 19 x 6 $\frac{3}{8}$ x 15 $\frac{3}{8}$ in; 43 lb.....\$3,000



Legacy Audio Monobloc power amp

LEGACY AUDIO

Legacy Monobloc 450-W Mono Amplifier

1 channel. 450 W into 8 ohms or 800 x 1 into 4 ohms with 0.03% THD. Class A/AB operation. S/N 115 dB; damping factor 200; dynamic headroom 2 dB. 17 x 6 x 15 in; 50 lb.....\$2,425

Legacy 250-W/ch Amplifier

2 channels. 250 W x 2 into 8 ohms or 400 x 2 into 4 ohms with 0.03% THD. Class A/AB op-

eration; 10 hand-matched bipolar outputs per channel. Dual outputs per channel. S/N 115 dB; damping factor 200; dynamic headroom 2 dB. 17 x 6 x 15 in; 50 lb.....\$1,895

LEXICON

NT Series

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 phono-jack inputs. Common specs include S/N 110 dB and THD 0.01%. A 19-inch rack-mount faceplate is available as an option.

Model 412 480-W Amplifier

4 channels. 120 W x 4 or 400 x 2 into 8 ohms.....\$2,995

Model 312. As above, 120 W x 3 or 400 x 1 + 120 x 1 into 8 ohms.....\$2,495

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

Model 501. Mono, 500 W into 8 ohms.....\$2,295

Model 212. 120 W x 2 or 400 x 1.....\$1,695

LINN

Klout 80-W/ch Amplifier

2 channels. 80 W x 2 into 8 ohms or 160 x 2 into 4 ohms. Dual-mono design with separate regulated, isolated power supply for each channel; overload, overcurrent, short-circuit, thermal, over/undervoltage, and DC protections. 3 output pairs; line-level daisy-chain connectors. Remote turn-on; LED indicators.....\$3,995

LK100 50-W/ch Amplifier

2 channels. 50 W x 2 into 8 ohms or 90 x 2 into 4 ohms. Overcurrent and thermal protections; screened transformer; semi-regulated power supply. Outputs for 4 speaker pairs; line-level daisy-chain connectors.....\$1,195

LUXMAN

M-7 150-W/ch Amplifier

2 channels. 150 W x 2 into 8 ohms or 230 x 2 into 4 ohms. FR 10 Hz-100 kHz +0, -1 dB; THD 0.03% from 20-20 kHz; S/N 115 dB. Champagne gold. 3-yr warranty.....\$5,000

MA-383 200-W/ch Amplifier

2 channels. 200 W x 2 rms into 8 ohms from 20 Hz-20 kHz or 700 x 2 into 2 ohms. All-stage symmetrical push-pull circuit; Star circuitry; line-phase sensor. Gold-plated inputs; outputs for 2 speaker pairs. A/B speaker selector; remote turn-on/off; independent L/R volume controls; clipping indicator. FR 10 Hz-100 kHz -1 dB; THD 0.04% from 20 Hz-20 kHz; S/N 126 dB. 17 $\frac{1}{2}$ x 7 x 17 $\frac{1}{4}$ in; 39 lb.....\$1,495
M-363. As above. 110 W x 2 rms into 8 ohms from 20 Hz-20 kHz or 330 x 2 into 2 ohms. Not bridgeable. No volume control. 17 $\frac{1}{2}$ x 7 x 16 $\frac{1}{2}$ in; 30 lb.....\$795

M-375 110-W/ch Amplifier

2 channels. 110 W x 2 into 8 ohms or 330 x 2 into 2 ohms. All-stage symmetrical push-pull circuit; clipping indication by VU meters. Gold-plated inputs. A/B speaker selector; remote turn-on/off. FR 10 Hz-100 kHz -1 dB; THD 0.04% from 20 Hz-20 kHz; S/N 126 dB. 17 $\frac{1}{2}$ x 7 x 16 $\frac{1}{2}$ in; 30 lb.....\$995

MARANTZ

Model 9 70-W Tube Mono Amplifier

1 channel. Reissue of vintage Marantz amp. 70 W rms, 140 W peak; 40 W rms triode operation. 4, 8, and 16-ohm connections, plus 1-ohm tap for center speaker. Metered adjustments; cali-

AMPLIFIERS

brated analog meter; adjustments for balance of driving signal. 7-position test switch; gain control; phase switch.....\$4,200

MA-700 200-W THX Mono Amplifier

1 channel. 200 W into 8 ohms with 0.05% THD. 300 W into 4 ohms with 0.09% THD, or 600 W into 8 ohms bridged. Gold-plated RCA input/output jacks. Variable input-level control; DC and video signal on/off trigger. S/N 118 dB; damping factor 200. 3-yr limited parts-and-labor warranty.....\$500

MA-500 125-W THX Mono Amplifier

1 channel. 125 W rms into 8 ohms with 0.05% THD or 180 W rms into 4 ohms with 0.09% THD, all from 20 Hz-20 kHz. THX-certified; multiple-unit bridging capability. Gold-plated RCA input; 2 banana-plug outputs. Remote turn-on/off with compatible equipment. S/N 116 dBA; damping factor 200 at 8 ohms. 3-yr limited warranty. 3 $\frac{3}{4}$ x 5 $\frac{1}{4}$ x 17 $\frac{3}{4}$ in.....\$300

MARK LEVINSON

Model 33 300-W Mono Amplifier

1 channel. 300 W into 8 ohms, 600 into 4 ohms, 1,200 into 2 ohms, or 2,400 into 1 ohm. Adaptive biasing; AC generation and DC-offset correction up to 1 V; two independent bipolar power supplies; voltage gain and current-gain circuitry. Balanced input. THD 0.5%. 14 x 31 x 31 $\frac{1}{2}$ in; 435 lb.....\$35,000/pr

Model 333 300-W/ch Amplifier

2 channels. 300 W x 2 into 8 ohms, 600 x 2 into 4 ohms, or 1,200 x 2 into 2 ohms. Adaptive biasing; AC power filtering with DC-offset correction up to 1 V; separate power supplies for each channel; voltage-gain circuitry. Balanced input. FR 20 Hz-20 kHz; THD 0.5%. 17 $\frac{1}{4}$ x 10 $\frac{1}{2}$ x 19 in; 150 lb.....\$8,995

Model 331. As above. 100 W x 2 into 8 ohms, 200 x 2 into 4 ohms, or 400 x 2 into 2 ohms. 17 $\frac{1}{4}$ x 9 $\frac{1}{2}$ x 19 in.....\$4,995

McCORMACK

DNA-1 185-W/ch Amplifier

2 channels. 185 W x 2 into 8 ohms or 370 x 2 into 4 ohms. Unbalanced input; binding-post and barrier-strip outputs.....\$1,995

Deluxe Version. As above, including Cardas input and output connectors, Van Den Hul output wire, and premium driver-stage components.....\$2,355

Mono Version. As DNA-1, 370 W into 8 ohms. XLR and RCA inputs.....\$4,595/pr

Deluxe Mono Version. As above, same extra features as deluxe stereo version.....\$5,315/pr

Micro Power Drive 50-W/ch Amplifier

2 channels. 50 W x 2 into 8 ohms, 75 x 2 into 4 ohms, 120 x 1 into 8 ohms, or 180 x 1 into 4 ohms. Compact chassis. RCA input; binding-post outputs.....\$895

McINTOSH

MC500 500-W/ch Amplifier

2 channels. 500 W x 2 cont into 2, 4, or 8 ohms from 20 Hz-20 kHz with 0.005% THD. Outputs for 2, 4, or 8 ohms. 2 power meters. S/N 90 dBA balanced, 85 dBA unbalanced; damping factor 200; dynamic headroom 2.1 dB. 17 $\frac{1}{4}$ x 10 $\frac{3}{8}$ x 20 $\frac{1}{8}$ in; 110 lb.....\$7,000

MC1000 1,000-W Mono Amplifier

1 channel. 1,000 W cont into 2, 4, or 8 ohms from 20 Hz-20 kHz with 0.005% THD. Dual-balanced design; Gold-plated multiway outputs for 2, 4, or 8 ohms. Power meter. S/N 90 dBA balanced, 85 dBA unbalanced; damping factor

200; dynamic headroom 2.1 dB. 17 $\frac{1}{4}$ x 10 $\frac{3}{8}$ x 20 $\frac{1}{8}$ in; 105 lb.....\$6,500

MC300 300-W/ch Amplifier

2 channels. 300 W x 2 or 600 x 1. McIntosh impedance taps of 2, 4, and 8 ohms. XLR and RCA inputs. 2 power meters.....\$4,000

MC7106 960-W THX Amplifier

6 channels. 160 W x 6 into 4 ohms. THX-certified; protection circuitry. 17 $\frac{1}{2}$ x 7 $\frac{1}{8}$ x 20 in; 53 lb.....\$3,500

MC7108 320-W Amplifier

8 channels. 40 W x 8 into 8 ohms; each channel pair bridgeable to 100 W into 4 ohms. 17 $\frac{1}{2}$ x 7 $\frac{1}{8}$ x 20 in; 40 lb.....\$2,500

MERIDIAN

Model 556 100-W Mono Amplifier

1 channel. 100 W into 8 ohms. Dual-mono construction. RCA inputs; twin outputs for bi-wiring. S/N 90 dB. Black. 6 $\frac{7}{8}$ x 15 $\frac{1}{8}$ x 12 in; 60 lb.....\$1,595

MUSEATEX

AS10 100-W/ch Amplifier

2 channels. 100 W x 2. MOSFET output; floating-charge power supply.....\$1,999

NAD

The following feature Extended Dynamic Power circuitry for increased dynamic headroom and Soft Clipping circuitry to prevent speaker-damaging distortion.

Model 218THX 225-W/ch THX Amplifier

2 channels. 225 W x 2 cont or 780 W x 1 into 8 ohms from 20 Hz-20 kHz at 0.03%. All-discrete circuitry. XLR and RCA inputs; 5-way binding posts. S/N 120 dB. 19 x 6 $\frac{1}{8}$ x 14 $\frac{1}{2}$ in; 51 lb.....\$1,099

Model 216THX 125-W/ch Amplifier

2 channels. 125 W x 2 or 400 W x 1 into 8 ohms from 20 Hz-20 kHz at 0.03% THD. All-discrete circuitry. 5-way binding posts. S/N 119 dB. 17 $\frac{1}{8}$ x 5 x 15 in; 31 lb.....\$699

Model 916 180-W Amplifier

6 channels. 30 W x 6 cont from 20 Hz-20 kHz with 0.5% THD. 30 x 4 + 90 x 1, 30 x 2 + 90 x 2, or 90 x 3, all into 8 ohms. 3 discrete power supplies; 2-ohm drive capability. 6 buffered line-level outputs. S/N 85 dB. 16 $\frac{1}{2}$ x 4 $\frac{1}{4}$ x 14 $\frac{1}{2}$ in.....\$699

Model 214 80-W/ch Amplifier

2 channels. 80 W x 2 from 20 Hz-20 kHz at 0.03% THD or 240 W x 1, both into 8 ohms. All-discrete circuitry. 5-way binding posts. S/N 117 dB. 17 $\frac{1}{8}$ x 5 x 15 in; 26 lb.....\$499

Model 912 30-W/ch Amplifier

2 channels. 30 W x 2 cont from 20 Hz-20 kHz with 0.5% THD or 90 x 1, both into 8 ohms. 2-ohm drive capability. Variable input sens. S/N 85 dB; damping factor 100 at 50 Hz; dynamic headroom 2 dB. 16 $\frac{1}{2}$ x 3 $\frac{3}{8}$ x 10 $\frac{3}{8}$ in.....\$299

NAIM

NAP-135 75-W Mono Amplifier

1 channel. 75 W continuous into 8 ohms. 2 regulated power supplies; thermal protection; fan cooling. FR 3 Hz-40 kHz \pm 3 dB. 16 $\frac{3}{4}$ x 3 x 11 $\frac{3}{4}$ in.....\$3,400

NAP-250 70-W/ch Amplifier

2 channels. 70 W x 2 cont into 8 ohms. 4 regu-

lated power supplies; thermal protection. FR 3 Hz-40 kHz \pm 3 dB.....\$3,400

NAP-90/3 30-W/ch Amplifier

2 channels. 30 W x 2 cont into 8 ohms. Protection circuitry. FR 5 Hz-40 kHz \pm 3 dB.....\$900

NILES

SI-1230 300-W Amplifier

12 channels. Designed for multiroom systems. 30 W x 12 into 8 ohms from 20 Hz-20 kHz with 0.04% THD; channel pairs bridge to 80 x 1 into 8 ohms from 20 Hz-20 kHz with 0.06% THD. Thermal and short-circuit protection. 12-V DC switched trigger output; 5-way binding posts. BusMatrix selector to route stereo, mono, and surround sound simultaneously to different rooms; level controls for each channel; music-sense and external-voltage-trigger turn-on modes; level controls for each channel. 17 x 5 $\frac{1}{4}$ x 14 in; 29 lb.....\$1,195

ONKYO

Integra M-504 165-W/ch Amplifier

2 channels. 165 W x 2 rms into 8 ohms or 530 x 2 max into 2 ohms. Dual-mono designs. Discrete outputs. 4-way speaker selector; peak power meters. THD 0.003%; S/N 120 dB; damping factor 140. 18 $\frac{3}{8}$ x 7 $\frac{1}{8}$ x 16 $\frac{5}{8}$ in; 50 lb.....\$870

M-501 150-W/ch Amplifier

2 channels. 150 W x 2 rms into 8 ohms or 400 x 2 into 2 ohms. Protection circuitry. Outputs for two speaker pairs. THD 0.09%; S/N 100 dB; damping factor 60. 17 $\frac{1}{8}$ x 5 $\frac{7}{8}$ x 13 $\frac{1}{4}$ in; 23 lb.....\$399



Parasound HCA-2205A power amp

PARASOUND

HCA-2205A 1,100-W THX Amplifier

5 channels. 220 W x 5 into 8 ohms or 300 x 5 into 4 ohms, both 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. Gold-plated RCA inputs; 5 output loops; Gold-plated binding posts. Auto turn-on trigger; gain controls; 4 rack-space front panel; rack mountable; excess DC, overcurrent, and thermal protection.....\$2,500

HCA-1206 810-W THX Amplifier

6 channels. Designed for home-theater systems. 135 W x 6 into 8 ohms or 200 x 6 into 4 ohms; channel pairs bridge to 300 x 1. THX-certified; matched JFET inputs; MOSFET drivers; 24 Beta-matched 15-ampere 16-MHz bipolar outputs; DC servo circuitry; direct coupling. Gold-plated 5-way binding posts and RCA jacks. Looping switches for multiple-zone stereo; current-overload indicators.....\$1,950

HCA-2200II 250-W/ch Amplifier

2 channels. 250 W x 2 into 8 ohms, 400 x 2 into 4 ohms, 400 x 2 into 2 ohms, 800 x 1 into 8 ohms, or 1,000 x 1 into 4 ohms. Matched JFET inputs; MOSFET drivers; DC servo circuitry; direct coupling. XLR inputs; gold-plated 5-way binding posts. Gold XLR-input selector switches. THD 0.07%.....\$1,795

AMPLIFIERS

HCA-2003 600-W Amplifier

3 channels. 200 W x 3 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-1205A 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; 6 Beta-matched 15-ampere 60-MHz bipolar output transistors per channel. 5 gold-plated RCA inputs; 5 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, overcurrent, and thermal protection.....\$1,650

HCA-1500A 205-W/ch 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. Gold-plated RCA inputs; 2 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, overcurrent, and thermal protection.....\$995

HCA-1000A 135-W/ch THX Amplifier

2 channels. 135 W x 2 into 8 ohms with 0.03% THD, 200 x 2 into 4 ohms, or 300 x 1 into 8 ohms. THX-certified; complementary JFET input transistors; MOSFET drivers; DC servo circuitry; direct coupling; dual independent power supplies. Gold-plated 5-way binding posts; RCA inputs. Current-overload indicators; gain controls; auto turn-on with 12-VDC trigger signal. Available with 1 7/4-in front-panel.....\$575

P/HA-150 Headphone Amplifier

2 channels. Class A design. Two inputs; two phone-jack headphone outputs. Special-design volume control; mute switch. 9/4 x 1 3/4 x 7 in.....\$290

ZAMP 30-W/ch Amplifier

2 channels. 30 W x 2 into 8 ohms. Low-impedance capability; DC servo coupled circuitry. Front-panel headphone jack. Rear-panel level controls.....\$249

PERREAUX

Classic models have polished aluminum, silver or black chrome, or 24k gold-plated front panels. Professional models have black aluminum front panels.

Model 6160 Classic 960-W Amplifier

6 channels. 160 W x 6 into 8 ohms from 20 Hz-20 kHz with 0.02% THD. Clipping indicators. Damping factor 500; dynamic headroom 2.3 dB. 81 lb.....\$5,395

Model 750 Classic 750-W Mono Amplifier

1 channel. 750 W into 8 ohms from 20 Hz-20 kHz with 0.05% THD. XLR and RCA inputs; biwireable. Damping factor 700; dynamic headroom 2 dB. 77 lb.....\$5,395

E160 160-W/ch Amplifier

2 channels. 160 W x 2 into 8 ohms from 20 Hz-20 kHz with 0.02% THD.....\$1,795

PIONEER

M-91 200-W/ch Amplifier

2 channels. 200 W x 2 cont into 8 ohms from 20 Hz to 20 kHz with 0.003% THD. Outputs for

two speaker pairs; headphone jack. S/N 125 dBA. 18 x 6 1/2 x 17 in.....\$1,400

M-72 200-W Amplifier

4 channels. 50 W x 4 cont into 8 ohms from 20 Hz-20 kHz with 0.02% THD or 100 x 2 cont into 8 ohms from 20 Hz-20 kHz with 0.009% THD. Headphone jack. S/N 120 dBA. 18 1/8 x 6 1/2 x 16 1/4 in.....\$1,000

PROCEED

AMP3 450-W THX Amplifier

3 channels. 150 W x 3 into 8 ohms; 250 x 3 into 4 ohms. Dedicated power supply for each channel. 2 sets of 5-way binding posts; XLR and RCA inputs. Remote turn-on capability...\$2,995

AMP2. As above, 2 channels.....\$1,995

PS AUDIO

PS-200 Delta 200-W/ch Amplifier

2 channels. 200 W x 2 into 8 ohms or 375 x 2 into 4 ohms. Class AB operation; EMI/RFI filtering; fuse protection; direct coupling; balanced inputs. THD 0.1%; slew rate 150 V/ μ s. 17 x 6 x 17 in; 68 lb.....\$2,195

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 V/ μ s. 17 x 6 x 17 in; 45 lb.....\$1,295

QUAD

Quad 77 160-W Mono Amplifier

1 channel. 160 W into 8 ohms. High-current design. RCA and 77AMPBUS inputs. QuadLink control-bus allows control of other Quad 77 Series components in A/V installations of up to 6 channels. 2 1/2 x 13 x 12 in.....\$1,350

Quad 77 84-W/ch Amplifier

2 channels. 84 W x 2 into 8 ohms or 115 x 2 into 4 ohms, both at 0.05% THD. High-current design. RCA and 77AMPBUS inputs. QuadLink control-bus. FR 3 Hz-50 kHz \pm 0/-3 dB. 2 1/2 x 13 x 12 in.....\$1,199

QUICKSILVER AUDIO

V4 120-W Tube Mono Amplifier

1 channel. 120 x 1 into 4 or 8 ohms from 22 Hz to 40 kHz. Four matched KT88 output tubes; 12 FQ7 input tube; 12 BH7 driver tube; Class AB operation; pentode output stage; point-to-point hand wiring. 5-way binding posts. Chassis-mounted bias meter; bias control for each output tube. Bright nickel chassis. 3-yr parts-and-labor warranty. 16 3/4 x 7 7/8 x 13 3/4 in; 51 lb.....\$1,900

Mini-Mite 25-W Tube Mono Amplifier

1 channel. 25 W into 2, 4, or 8 ohms. Class AB design; one 12AX7 input tube; two matched EL34 self-biasing output tubes; separate 2-, 4-, and 8-ohm output taps. FR 13 Hz-50 kHz. Carbide-black chassis. 8 x 11 x 5 1/2 in; 20 lb.....\$499

ROTEL

RB 993 600-W Amplifier

3 channels. 200 W x 3 into 8 ohms from 20 Hz-20 kHz with 0.03% THD. Front-panel heat sink design; auto thermal-protection circuitry. RCA and XLR inputs; 5-way binding-posts. S/N 120 dB; damping factor 500. Black. 5-yr warranty. 17 3/8 x 4 3/4 x 14 1/4 in; 34 lb.....\$1,500

RB 985THX 500-W THX Amplifier

5 channels. 100 W x 5 cont into 8 ohms. THX-

certified. RCA and DB-25 inputs. FR 10 Hz-80 kHz \pm 0.5 dB; S/N 115 dB; damping factor 180. 17 3/8 x 5 1/2 x 15 5/8 in.....\$1,000

RB 991 200-W/ch Amplifier

2 channels. 200 W x 2 cont into 8 ohms. Balanced inputs. FR 4 Hz-100 kHz \pm 0.5, -4 dB; S/N 120 dB; damping factor 1000. 17 3/8 x 4 3/4 x 14 1/4 in.....\$1,000

RB 981 120-W/ch Amplifier

2 channels. 120 W x 2 or 360 x 1 cont into 8 ohms. FR 4 Hz-100 kHz \pm 0.5, -4 dB; S/N 120 dB; damping factor 1,000. 17 3/8 x 4 3/4 x 12 in.....\$600

RB 971 60-W/ch Amplifier

2 channels. 60 W x 2 or 180 x 1 cont into 8 ohms. FR 15 Hz-100 kHz -4 dB; THD 0.03%; S/N 116 dB; damping factor 280. 17 3/8 x 3 3/8 x 12 in.....\$380

SONANCE

Sonamp 260 x 3 60-W/ch Amplifier

2 channels. 60 W x 2 into 8 ohms or 100 x 2 into 4 ohms. Class AB output stage. RCA output for daisy-chaining. On/off signal sensing; level controls; switches for 3 speaker pairs. FR 20 Hz-20 kHz; THD 0.05%.....\$499

Sonamp 260. As above without extra speaker-pair switches.....\$430

SONIC FRONTIERS

Power 2 110-W/ch Tube Amplifier

2 channels. 110 W x 2 into 2, 4, or 8 ohms from 20 Hz-20 kHz with 1% THD. Fully balanced operation; push-pull Class AB design; ultralinear operation. 2 XLR balanced inputs; 4 balanced or unbalanced RCA inputs; Cardas binding posts. Switch-selectable input configuration; 2-color LED Bias indicators. S/N 110 dBA; slew rate 16 V/ μ s; damping factor 50. Black or gold. 5-yr parts-and-labor warranty. 18 x 9 x 22 in; 110 lb.....\$4,995

SONOGRAPHE

SA400 200-W/ch Amplifier

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

SA250. As above. 125 W x 2.....\$1,195

SONY

TA-N90ES 100-W/ch 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. S/N 120 dB; damping factor 100 into 8 ohms at 1 kHz; dynamic headroom 2.8 dB. 5-yr limited warranty. 17 x 6 3/8 x 16 1/2 in; 46 lb.....\$2,700

TA-N55ES 110-W/ch Amplifier

2 channels. 110 W x 2 into 8 ohms with 0.004%, 150 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 protections. Fixed and variable inputs; mono input/output; parallel A/B speaker terminals. Gain control. Dynamic headroom 2.8 dB. 5-yr limited warranty. 17 x 6 x 14 1/2 in; 27 lb.....\$580

TA-N220 180-W Amplifier

4 channels. 45 W x 4 with 0.015% THD, 100 x 1 + 45 x 2 with 0.1% THD, or 100 x 2 with 0.1% THD, all into 8 ohms from 20 Hz-20 kHz. Variable line-level-gain and bridging controls; front-panel status indicators. Dynamic headroom 2.3 dB. 17 x 5 3/8 x 14 5/8 in; 20 lb.....\$400

AMPLIFIERS

SOUNDSTREAM

DA2 200-W/ch THX Amplifier

2 channels. 200 W x 2 cont 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-phase correction circuit. FR 20 Hz-20 kHz -0.25 dB; S/N 110 dBA; slew rate 30 V/μs; damping factor 500. 17½ x 1¼ x 15 in....\$1,195

RA100 MkIII 50-W/ch Amplifier

2 channels. 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 outputs; 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 1¼ x 14 in; 5 lb.....\$595

Mpower Series

The following feature a modular design based on the single-channel M1M amplifier module.

M3M 360-W THX Amplifier

3 channels. 120 W x 3 cont into 8 ohms from 20 Hz-20 kHz with 0.05% THD. Tri-monoblock construction; high-current circuitry. XLR and RCA inputs; 5-way binding posts. FR 20 Hz-20 kHz -0.25 dB; S/N 113 dBA; slew rate 30 V/μs; damping factor 350. 42 lb.....\$1,349

M2M. 2-channel version of M3M. 120 W x 2. 17 x 5¼ x 16 in; 28 lb.....\$899

M1M. 1-channel version. 120 W. 5¼ x 5¼ x 16 in; 14 lb.....\$449

SUNFIRE

Cinema Grand 1,000-W Amplifier

5 channels. Designed for impedance loads as low as 1 ohm. 200 W x 5 into 8 ohms or 400 x 5 into 4 ohms. Crystal base with damping supports for vibration isolation. Balanced inputs. Auto-on; power-supply energy meter on front panel. 5-yr warranty. 19 x 6½ x 15¼ in; 44 lb....\$2,375

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. 5-yr warranty. 19 x 6½ x 15¼ in; 47 lb.....\$2,995

Sunfire. As above, 300 W x 2 into 8 ohms, 600 x 2 into 4 ohms, 1,200 x 2 into 2 ohms, or 2,400 x 2 into 1 ohm. 43 lb.....\$2,175

TANDBERG

TPA 4147 360-W Amplifier

3 channels. 120 W x 3 into 8 ohms. FR 20 Hz-20 kHz +0, -1 dB; S/N 90 dBA. 28 lb.....\$1,599

TPA 4146 120-W/ch Amplifier

2 channels. 120 W x 2 into 8 ohms. FR 20 Hz-20 kHz +0, -1 dB; S/N 90 dBA. 22 lb.....\$1,299

TECHNICS

SE-A1000 65-W/ch Amplifier

2 channels. 65 W x 2 into 8 ohms from 20 Hz-20 kHz with 0.01% THD. MOS Class AA circuitry with MOSFET devices in Class A voltage-control amp and bipolar transistors in current-drive amp. Analog power meters.....\$730

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; 1-ohm load capability; 18 individually matched output devices per channel; no global feedback. Balanced inputs. 10-yr parts-and-labor warranty.....\$5,950

T100 60-W/ch Amplifier

2 channels. 60 W x 2 into 8 ohms, 120 x 2 into 4 ohms, or 180 x 1 into 8 ohms. Class A operation; 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

2 channels. 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 rms into 8 ohms with 0.008% THD or 350 x 2 rms 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 preamp; 3-way binding posts; gold-plated solid-brass inputs. S/N 125 dB; damping factor 350. 17½ x 4¾ x 19½ in; 53 lb.....\$1,199

MX-2. As above, 150 W x 2 rms into 8 ohms or 230 x 2 rms into 2 ohms. 17½ x 4¾ x 19½ in; 42 lb.....\$899

PREAMPLIFIERS

ACCUPHASE

DC-300 Digital Preamplifier

3 sets of digital inputs and outputs including a recording loop; ext-processor loop. Digital level attenuator with noise shaping; MMB-type D/A converter achieves 20-bit linearity; jitter-free PLL circuit; DSP tone control. Remote control. THD 0.002%; S/N 122 dBA; max output 5 V rms. Various options available. 19 x 5½ x 16 in; 48 lb.....\$16,500

C-250 Preamplifier

Balanced and unbalanced inputs and outputs; headphone jack. Separate amp housings for left and right channels; logic-controlled relays; gold-plated circuit board; infrasonic filter; separate headphone amplifier; motor-driven mirror-finished volume control. Remote source switching and volume-level control; balance control. THD 0.005%. 18¾ x 5½ x 16½ in; 30 lb.....\$4,495

ACURUS

RL11 Preamplifier

2 tape outputs; 2 line-level outputs. Hand-crafted construction; pure-discrete Class A design; dual-mono DC power supplies; silver-to-silver switching contacts. Remote control with volume, balance, and mute controls. 19-inch front panel optional. THD 0.05%; S/N 95 dBA. 17 x 3½ x 8 in; 14 lb.....\$799

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

ADCOM

GTP-740 A/V Preamplifier/Tuner

Dolby Digital, Dolby Pro Logic, Cinema, Symphony Hall, Stadium, Jazz Club, and 5-Channel Stereo modes. CD, tape, DVD, digital-aux, digital-RF, laserdisc, VCR, and video-aux inputs; VCR, tape, second room, left, right, center, left

surround, right surround, and 2 subwoofer outputs; infrared rear-panel input. Class A output stage; digital bass management; 20-bit D/A and A/D converters; 20-bit filters. Remote control. Black. 17 x 4 x 12 in.....\$1,400

GTP-600 A/V Preamplifier/Tuner

Dolby Pro Logic. Cinema augmentation of DPL and other surround modes. 4 line-level inputs; 4 composite/S-video inputs; 2 monitor outputs; subwoofer output; gold-plated RCA connectors. Variable surround-channel delay; on-screen display; learning remote control. FR 20 Hz-20 kHz ±0.5 dB; THD 0.005%; S/N 100 dB. 17 x 4¼ x 12¾ in; 17 lb.....\$1,100

GFP-555II Preamplifier

5 line-level inputs; MM/MC phono input; 1 direct-coupled and one-normal output. Class A circuitry; separate headphone amp. Record-out selector. FR 5 Hz to 85 kHz ±0.5 dB; THD 0.003%. 15 lb.....\$600

GTP-450 Preamplifier/Tuner

5 line-level inputs; signal-processor loop. Quartz-referenced digital tuner; motor-driven volume control. 14 AM/FM presets; remote control. FR 20 Hz-20 kHz ±0.5 dB; THD 0.0075%; S/N 95 dB. 17 x 3¼ x 12¼ in; 14 lb.....\$500

A/D/S/

SC4 Zone Preamplifier

8 A/V inputs. 4 stereo zones digitally controlled from remote located control panels (CP8); source control from control panels; fully programmable; doorbell- and phone-activated muting; expandable to 24 rooms. FR 20 Hz-20 kHz ±0.5 dB.....\$2,500

AMC

AV81HT A/V Preamplifier

Dolby Pro Logic and ambience modes. 4-pr 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 and high-pass main left and right 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-output 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 3½ x 13 in; 15 lb.....\$750

AV81HT THX. THX-certified version of the above, no ambience mode.....\$1,200

CVT 1030a Tube Preamplifier

5 line-level inputs. 1 balanced; 2 line-level outputs; tape output; headphone jack. Class A output; regulated power supplies. Tape-monitor switch; power switch and indicator; phones/normal/direct switch. FR 20 Hz-20 kHz ±0.5 dB; THD 0.03%; S/N 79 dB phono. 96 dB line; 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 1L Tube Preamplifier

4 line-level inputs; 2 line-level outputs; tape monitor loop. Vacuum tube signal path; switchable 4-, 8-, or 16-dB gain; built-in headphone amplifier. Volume, balance, and input-selector controls; tape-monitor switch; headphone jack; mute and mono/stereo switch. FR 2 Hz-130 kHz ±0.5 dB; THD 0.1%; S/N 90 dBA; max output 30 V rms. Silver or black. Limited 5-yr warranty. tubes 1 yr. 19 x 5¼ x 11 in; 20 lb.....\$995

AMPLIFIERS

PRE 1P Tube Preamplifier

Phono input; line-level output. Vacuum-tube phono stage; 50-dB gain; all-tube gain stage. Power and mute switch. Frequency response 20 Hz-20 kHz ± 0.5 dB; THD 0.15%; S/N 80 dBA; max output 1 V rms. Silver or black. 5-yr parts-and-labor warranty. 19 x 5 1/4 x 11 in; 18 lb.....\$695

ARAGON

Model 28K Preamplifier

6 inputs; 2 line-level outputs; 2 tape outputs; gold-plated connectors. Handcrafted fully discrete Class A design; dual-mono DC supply; direct-coupled output; single switch contact in signal path; discrete-transistor regulation; matched signal-path transistors; silver switch contacts. Remote volume and balance controls; Separate listen and record switches. FR 20 Hz-20 kHz ± 0.1 dB; THD 0.04%; S/N 100 dBA. 19 x 3 1/2 x 11 in; 20 lb.....\$1,199

Model 47K Phono Preamplifier

External dual-mono DC power supply; fully discrete Class A design; matched transistors. No front-panel switches or gain controls; no power switch; internal gain load-impedance adjustments via gold-to-gold shorting bars. S/N 86 dBA MM. 19 x 2 1/2 x 10 1/2 in; 18 lb.....\$595

AUDIO BY VAN ALSTINE

FET-Valve EC Tube Preamplifier

Phono inputs: 7 line-level inputs; 2 tape loops; signal-processor loop; headphone jack. Hybrid vacuum-tube/MOSFET design; voltage- and current-overload protection; regulated power supplies. Bass, treble, and balance controls. Black anodized faceplate. 17 x 3 1/2 x 13 in.....\$1,279

Super Pas 4i SL Tube Preamplifier

Phono 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 3 1/2 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, 4 S-video, 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. LCD 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 5 1/4 x 20 in; 25 lb.....\$8,000

Olympus I Tube Preamplifier

3 matched vacuum tubes; 24k gold-plated hand-polished solid-brass component construction. Volume and loudness controls.....\$5,000
Olympus II. 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; record-output; 2 main switchable balanced/unbalanced outputs. Eight 6922 tubes. Full-function remote control. 19 x 7 x 15 1/2 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 5 1/4 x 10 1/2 in; 12 lb.....\$2,995



AudioSource PreAmp/Tuner Two

AUDIOSOURCE

PreAmp/Tuner Two Preamplifier/Tuner

6 inputs; 2 outputs. Video switching; remote switching; 18 station presets; remote control...\$499

PRE One Preamplifier

6 inputs; 2 main output pairs; MC phono input. Digital input switching; FET inputs; bass-EQ circuitry; infrasonic filter. Bass, midrange, and treble controls; tape-dubbing capability. S/N 85 dB MM, 70 dB MC, 100 dB line. 16 1/2 x 2 3/8 x 11 1/2 in; 8 lb.....\$279

AUDIO SYNTHESIS

Passion Preamplifier

Line-level inputs only; one tape loop. THD 0.0002%.....\$1,295

Pro Passion. As above, no tape loop.....\$995

AUDIRE

Diffet 5 Preamplifier

Line-level only. Dual-mono construction with 2 pairs balanced inputs. 1 pair balanced outputs; separate volume controls. Differential FET input stage; DC coupled; separate regulated power supplies. S/N 96 dB. 19 x 3 1/2 x 7 1/2 in.....\$2,500

Legato Preamplifier

5 line-level inputs; MM phono; 2 tape loops; 2 line-level outputs. Regulated power supply; DC-coupled stages; no internal wiring. FR 5 Hz-100 kHz ± 0.25 dB line; S/N 75 dBA phono, 90 dB line. 19 x 2 1/4 x 7 1/2 in.....\$587

B&K COMPONENTS

AVP3090 Dolby Digital Preamplifier

Dolby Digital, DTS, Dolby Pro Logic, Home Cinema 5.1-channel, and Home Cinema (standard 4-channel) modes. 6 digital audio inputs; 4 composite- and 3 S-video inputs.....\$2,498

AVP4090 Dolby Digital/DTS Preamp/Tuner

Dolby Digital, DTS, Dolby Pro Logic, Home Cinema 5.1-channel, and Home Cinema (standard 4-channel) modes. Integrated AM/FM tuner. 6 digital audio inputs; 4 video inputs.....\$2,498

AVP1030 Dolby Digital Preamplifier/Tuner

Dolby Digital and Dolby Pro Logic surround modes. DTS-upgradable. 6 digital audio inputs; 4 video inputs. Integrated AM/FM tuner with 40 presets. 20 personal memories.....\$1,998

AVP1000 A/V Preamplifier/Tuner

Dolby Pro Logic. 4 composite-video inputs and outputs; 6 line-level inputs; 3 line-level outputs. Tuner with 40 AM/FM presets; 20 user presets; custom naming for memories, functions, and in-

puts; programmable remote control. FR 20 Hz-10 kHz; THD 0.02%; S/N 89 dB. FM: 50-dB quieting sens 20 dB; AM rej 55 dB; cap ratio 2 dB; all-ch sel 55 dB; S/N 70 dB. 17 x 3 3/4 x 12 in; 20 lb.....\$998

BOULDER

Model 20i0 Preamplifier

Six balanced inputs (adaptors convert to unbalanced inputs); 2 balanced outputs; 2 balanced tape outputs; optical connections between digital and audio sections. Four chassis: left audio, right audio, digital control, and power supply; 18 discrete gain stages. 100-dB attenuator in 0.1-dB steps; large LED readout; remote control.....\$3,300

LSAE Preamplifier

Two balanced and 6 unbalanced inputs; balanced and unbalanced outputs. Hand-built gain stages. FR 20 Hz-20 kHz ± 0.05 dB; THD 0.005% at 20 kHz. 17 x 4 3/8 x 15 1/4 in; 12 lb.....\$3,995

BRYSTON

The following feature a 20-year warranty.

BP-25MC Preamplifier

2 balanced inputs; 5 unbalanced inputs; 2 unbalanced outputs; balanced output tape and processor loops; MC phono input. Remote with phase, volume, mute controls. THD 0.0025%. 19 x 1 3/4 x 11 in.....\$2,995
BP-25P. As above, MM phono only.....\$2,395
BP-25. As BP-25MC, no phono stage.....\$1,995
BP-20. As BP-25, without remote phase, volume, and mute controls.....\$1,495
BP-1. MM phono stage for BP-20. Balanced and unbalanced outputs.....\$750

BP-5 Preamplifier

Phono input; 3 line-level inputs; balanced output; tape and processor loops. 2-stage phono section; no internal wiring with components plugging directly into boards; volume control laser-trimmed to 0.25-dB accuracy. THD 0.005%; S/N 80 dBA phono, 95 dBA line. 19 x 1 3/4 x 8 in.....\$1,065

CARVER

CT-26v A/V Preamplifier

Dolby Pro Logic Surround with 5-mode adjustable delay. 3 audio inputs; 2 A/V inputs; composite-video output; subwoofer output. De-correlation circuit widens rear soundstage. Remote control. FR 20 Hz-20 kHz ± 0.5 dB; S/N 74 dBA phono, FM: 50-dB quieting sens 40.7 dB; S/N 75 dB stereo. 19 x 4 1/2 x 13 1/2 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 20 Hz-20 kHz ± 0.5 dB; S/N 78 dBA phono, FM: 50-dB quieting sens 39.2 dB; S/N 68 dB stereo. 19 x 4 1/2 x 15 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-100 kHz ± 0.5 dB balanced. 19 x 4 3/8 x 15 1/2 in; 16 lb.....\$2,195

CELLO

Encore Anniversary Edition Preamplifier

1 balanced Fischer and 4 unbalanced RCA inputs; 1 balanced Fischer and 2 unbalanced RCA outputs; 2 unbalanced RCA record outputs. Ex-

AMPLIFIERS

ternal power supply; two power-supply regulators; gold-plated front-panel knobs, and power-supply front. Tape-monitor. L/R-gain, and output-level controls. FR 20 Hz-20 kHz ± 0.25 dB; THD 0.01%. Preamp 19 x 4 x 14 in.; 14 lb. Power supply 8 $\frac{1}{2}$ x 3 $\frac{1}{2}$ x 13 in.; 9 lb. \$12,000
Encore Standard Edition. As above without gold-plating\$10,000
 MC phono module for Standard Edition.....\$4,000

Audio Suite

Modular system; open-architecture mainframe accepts up to ten slide-in vertical modules.

P101. MC phono input.....	\$4,500
P301. Premium output.....	\$4,500
Master Power Supply.....	\$3,500
P100HG. High-gain MM phono input.....	\$3,400
P100. MM phono input.....	\$3,200
Mainframe Chassis. 19 x 9 x 13 in.....	\$3,000
P201. Premium input.....	\$3,000
P200. Input.....	\$2,500
B301. Basic output.....	\$2,300
B102. Basic phono input.....	\$1,900
B200. Basic RCA line-level input.....	\$1,500

CHIRO BY KINERGETICS

C-800 THX Preamp/Tuner

Dolby Pro Logic and THX Home Cinema modes. 8 audio, 2 S-video, 5 composite-video inputs; 6 audio, 1 S-video, 2 composite-video outputs; processor loop. THX-certified. Digital surround processing with 16-bit A/D and D/A conversion; dual zone operation; auto calibration with on-screen display; 20-preset AM/FM tuner; remote control. Includes calibration mic. 17 $\frac{1}{4}$ x 5 $\frac{1}{2}$ x 16 in.; 30 lb. \$2,198
C-5.1. Dolby Digital adaptor for C-800 with optional DTS card\$1,298

CINEPRO

DTC-1 Dolby Digital/DTS Preamplifier

Dolby Digital, DTS, Dolby Pro Logic, Hall, and HDCD modes. 6 digital inputs (optical and coaxial); 6 analog inputs; 2 digital outputs; 6 analog outputs. Auto digital input sens; 20-bit D/A conversion for all channels; high-current class A output stage. Front-panel motor-drive rotary knobs with LED pointers control all digital functions; full-function remote control. THD 0.005%; S/N 118 dB; max output 8 V rms. Gray-black front panel. 3-yr parts-and-labor warranty. 19 x 6 x 14 in.; 24 lb. \$3,495

LC-1 Preamplifier

7 RCA line-level inputs; 4 RCA line-level outputs; 2 tape outputs; 2 gold-plated XLR outputs. Pure Class A discrete circuitry; Laser-trimmed volume potentiometer; sealed silver-plated selector switches. Separate record-out selector; rack mountable. THD 0.005%; S/N 110 dB; max output 10 V. Black anodized-aluminum front panel. 3-yr warranty. 19 x 3 $\frac{1}{2}$ x 10 in.; 15 lb. \$795



Citation Model 5.0 preamplifier

CITATION

Model 7.0 THX Preamplifier

12 surround modes. 8 A/V inputs (including 4 S-video); 2 record buses with main and aux video outputs; 2 subwoofer outputs; infrared-remote

input; RS-485 port; programmable full-range surround outputs; 3 remote trigger outputs. Active crossover; auto system calibration; on-screen displays; illuminated remote control. 5-yr warranty. 17 $\frac{1}{4}$ x 5 $\frac{1}{4}$ x 15 in.; 20 lb. \$3,950

Model 5.0 A/V Dolby Digital Preamplifier

3 surround modes; stereo bypass mode. 6 analog inputs; 6 digital inputs; 6 video inputs; RS-485 port; remote infrared input. Remote zone control directly accessible via infrared input; active electronic crossover. Infrared remote; on-screen displays. DTS surround mode optional. 5-yr warranty. 17 $\frac{1}{4}$ x 4 x 14 in.; 18 lb. \$3,450

CLASÉ

SSP-50 Dolby Digital/DTS Preamplifier

Dolby Digital, DTS, Dolby Pro Logic, Stereo HDCD, Stereo Digital, Stereo Analog, Stereo Surround, and Mono modes. 6 A/V inputs/outputs; 5 audio inputs/outputs; discrete 2nd-zone infrared remote-control jacks. 20-bit D/A converters. Independent A/V selection for main, remote, and record; on-screen display; independent analog input/output level controls; subwoofer crossover and level controls; remote control.....\$6,000

CP-35 Preamplifier

1 balanced, 4 unbalanced inputs; 1 balanced output; tape input/output. Remote control for volume and mute. FR 20 Hz-20 kHz -0.1 dB; THD 0.050%; S/N -95 dB; max output 24 V p.p. Black or silver faceplate. 5-yr warranty. 19 x 10 $\frac{1}{4}$ x 2 $\frac{1}{2}$ in.; 11 lb. \$1,095

CODA

FET-04R Preamplifier

1 balanced, 3 unbalanced inputs; balanced and unbalanced outputs; tape loop; processor loop. FET differential voltage gain; single-ended no-feedback MOSFET follower; Class A circuitry; precision ladder attenuator network. Universal remote control. FR 5 Hz-100 kHz ± 0.3 dB; THD 0.1%; S/N 100 dB; max output 5 V rms. Anodized brushed aluminum. Limited 10-yr warranty. 19 x 1 $\frac{3}{4}$ x 9 $\frac{3}{4}$ in.; 14 lb. \$2,500

CONRAD-JOHNSON

Premier Fourteen Tube Preamplifier

Line-level inputs. All-tube zero-feedback audio circuitry; separate regulated solid-state power supplies for each channel. Level and balance control in 1-dB steps; remote control. THD 1% at 1-V output. 19 x 3 $\frac{3}{4}$ in x 15 $\frac{1}{4}$ \$4,395

PF2 Preamplifier

Phono and line-level inputs; 2 tape loops. All-FET design with zero-feedback distortion-canceling circuitry. THD 0.1%. 19 x 3 $\frac{3}{8}$ x 14 $\frac{3}{8}$ in.; 15 lb. \$1,795
PF2L. As above without phono stage.....\$1,395

PV10A Tube Preamplifier

5 line-level inputs; phono input; tape loop. Zero-feedback circuitry in phono and line stages; 5 vacuum tubes; discrete regulated power supply. THD 0.1%. 16 x 3 $\frac{3}{4}$ x 11 in.\$1,295

CONTINUUM

Continuum Audio Window Preamplifier

5 balanced inputs; separate tape-monitor and processor loops. Regulated power supply with 14,000- μ F capacitance and AC, EMI, and RF line filtering; FET input with bipolar current gain. Dual-function optical level control; remote control. FR 5 Hz-200 kHz -3 dB; THD 0.01%; S/N 100 dBA. 5-yr limited warranty. 17 x 2 $\frac{1}{2}$ x 10 in.\$1,595

CREEK

P52R Preamplifier

6 inputs; 2 outputs. Remote controlled with motor-driven switching. Black. 16 $\frac{1}{2}$ x 2 x 11 in.; 10 lb. \$895
 MM special-edition board.....\$95
 MC board.....\$95
 MM board.....\$60

OBH-9 Phono Preamplifier

MC phono input. Single-ended Class A gain stage; all passive EQ; zero feedback; power supply in separate molded plug; upgradable power supply. FR 20 Hz-20 kHz ± 0.25 dB; THD 0.01%; S/N 79 dB. 4 x 4 x 2 $\frac{1}{2}$ in.\$249
OBH-8. As above with MM phono input. S/N 85 dB\$199

DB SYSTEMS

DB-1B Preamplifier

4 line-level inputs; phono input; 2 buffered tape outputs; 2 main outputs; gold-plated connectors. Cascode amplifiers; diode input protection; volume control with ± 1 -dB tracking over 70-dB range. Switchable high-cut filter at 5 or 10 kHz; balance and tape-monitor controls. Includes DB-2A power supply. FR 20 Hz-20 kHz ± 0.04 dB phono. 10 Hz-20 kHz ± 0.25 dB line level. THD 0.0008% at 1 kHz. Solid-oak cabinet. 5-yr warranty.....\$850

DB-8 Phono Preamplifier

MM phono input; gold-plated connectors. Separate wall-mount DC supply. FR 20 Hz-20 kHz ± 0.4 dB; THD 0.005% at 1 kHz. 6 $\frac{1}{4}$ x 4 $\frac{1}{2}$ x 2 $\frac{1}{4}$ in.\$150
DB-8-78. For 78s & LPs\$225
DB-8HG. As above with MC phono input. THD 0.01% from 20 Hz-20 kHz.....\$175
DB-12. Infrasonic filter. 18 dB/oct.....\$150

DENNESEN

JC80 MkII Mono Preamplifier

MM/MC/line-level input. External power supply; polarity inversion with input-impedance adjustment. Balanced output optional.....\$6,500
JS90. As above with no phono stage\$3,200

DENON

AVP-8000 THX 5.1 Dolby Digital Preamplifier/Tuner

Dolby Digital, Dolby Pro Logic, THX 5.1-channel and 9 additional DSP surround modes. 9 analog and 4 digital audio inputs; 6 S-video and 6 composite-video inputs; 4 S-video and 5 composite-video outputs; 6 line-level outputs; 4 audio record outputs; 1 digital audio record output; A/V output for multiroom installations. RDS reception/text display; 32 tuner presets; icon-based on-screen displays; programmable remote control. 17 $\frac{1}{8}$ x 6 $\frac{1}{2}$ x 15 $\frac{1}{2}$ in.\$3,500

PRA-S10 Preamplifier

Balanced and unbalanced inputs/outputs; remote turn-on/off output; headphone jack. Aluminum sand-cast frame; inverted Sigma balance circuit for 16.5-dB gain in single-amp stage; UHC-MOS transistors for power supply. System remote control\$1,300

DGX

DDP-1 Digital Preamplifier

Fiber-optic and coaxial digital inputs and outputs; 3 analog inputs; tape loop. DSP; D/A converter; phase and amplitude correction when used with DGX speakers. Available with correction coefficients for other brands of speakers. FR 20 Hz-20 kHz ± 0.1 dB; S/N 92 dB. 16 x 3 x 10 $\frac{1}{2}$ in.; 10 lb.\$995

AMPLIFIERS

DYNACO

PAS-4 Tube Preamplifier

Phono input; 7 line-level inputs including 2 tape loops and signal-processor loop. Four 6DJ8 and two 12AX7 tubes. Tape-dubbing/monitor controls; mono/stereo switch; balance control. FR 2 Hz-250 kHz ± 1 dB; THD 0.025%; S/N 90 dB. Chrome finish. 3-yr parts-and-labor warranty. 17 x 3 $\frac{3}{4}$ x 12 in; 18 lb.....\$1,099

PAT-6 Preamplifier/Tuner

Phono input; 4 line-level inputs; headphone jack. 8 AM/FM presets; seek tuning; mono/stereo switch; bass, treble, balance, and loudness controls; remote control. THD 0.01% phono, 0.02% line; S/N 85 dB phono, 100 dB line. FM: AM rej 63 dB; cap ratio 1.5 dB; S/N 72 dB stereo. 17 $\frac{1}{2}$ x 3 $\frac{3}{8}$ x 13 in.....\$500

ENLIGHTENED AUDIO DESIGNS

TheaterMaster Ovation Dolby Digital/DTS Preamplifier/Processor

Dolby Digital, DTS. Dolby Pro Logic, stereo, and matrix-surround modes. 1 Toslink, 1 ST glass, and 4 coaxial digital inputs; 6 analog audio inputs; balanced stereo outputs; 3 composite-video and 3 S-video outputs. HDCD decoder; 20-bit A/D converter; upgradable internal components. RS-232 control; auto setup. Includes back-lit touch-screen universal remote. 30 lb.....\$3,995
TheaterMaster Encore. As above, no HDCD circuits or balanced outputs.....\$2,495

FORTE

Forty Four Preamplifier

6 line-level inputs; 2 tape loops; balanced inputs and outputs; gold-plated connectors. Class A circuitry; direct coupling from input to output; discrete circuitry throughout. Remote control with volume, source-select and mute controls. FR 0 Hz-100 kHz -1 dB; S/N 100 dB.....\$1,350

FPI Phono Preamplifier

MM/MC input; gold-plated connectors. Discrete Class A circuitry; direct-coupled JFET input. Adjustable impedance and capacitance settings. S/N 85 dB MM, 75 dB MC.....\$650

GOLDEN TUBE AUDIO

SEP-1 Tube Preamplifier

Output-transformer preamp; balanced outputs. One 6922 singled-ended triode. FR 20 Hz-20 kHz ± 0.25 dB; THD 0.01%; S/N 82 dB. 17 x 4 x 12 in; 26 lb.....\$880
PB-1. Solid-state MM phono board.....\$100

LP-1 Preamplifier

Gold-plated RCA inputs; gold-plated ground post; high-current Class A output. External power supply with user-replaceable AA Ni-Cd battery; microprocessor-controlled battery charger. S/N 75 dB, 70 dB. Gold/black anodized $\frac{3}{8}$ -inch-thick front panel. 3-yr warranty. 8 $\frac{1}{2}$ x 2 $\frac{3}{8}$ x 10 in; 8 lb.....\$395

HARMAN KARDON

Signature Series 2.0 Dolby Digital Preamplifier/Tuner

Dolby Digital, Dolby Pro Logic, 2 DSP modes. 6 analog inputs; 4 coaxial- and 2 optical digital inputs; 5.1-channel direct-RCA inputs; 6 composite- and 2 S-video inputs; RS-232 input. RDS tuner. On-screen displays: record-out switch; quick-on function; infrared repeater function; user profiles for each input; remote control. FR 10 Hz-50 kHz ± 0 , -1 dB; THD 0.03%; S/N 85 dB; max output 4 V rms. FM: 50-dB quieting sens 45 dB; AM rej 50 dB; cap ratio 1.5 dB; alt-ch sel 50 dB; S/N 70 dB; THD

0.5%. Black anodized aluminum. 17 $\frac{3}{8}$ x 4 x 14 $\frac{1}{2}$ in; 19 lb.....\$2,499



Harman Kardon Signature 2.0 preamplifier/tuner

PT 2500 A/V Preamplifier/Tuner

Dolby Pro Logic, Dolby 3 Stereo, Theater, and Hall modes. 5 audio inputs with tape monitor; 4 video inputs with VCR dubbing capability; subwoofer outputs. Analog surround decoding. Remote trigger output; system remote control; 30-preset AM/FM tuner; pure signal bypass control; infrared repeater function. FR 5 Hz-110 kHz ± 0 , -3 dB; THD 0.02%; S/N 95 dB. FM: 50-dB quieting sens 45 dB; AM rej 55 dB; cap ratio 1.5 dB; adj-ch sel 5 dB; alt-ch sel 65 dB; S/N 74 dB; THD 0.5%. Matte black. 17 $\frac{3}{8}$ x 6 $\frac{1}{8}$ x 16 $\frac{1}{2}$ in; 17 lb.....\$529

JBL

SDP-2 THX Dolby Digital Preamplifier

Dolby Digital and Dolby Pro Logic modes. 8 analog audio inputs; 4 digital audio inputs; 5 video inputs; 7 main outputs. THX-certified. 15 user-programmable music and cinema surround modes including 7-Axis decoding: bass, treble, and loudness controls; on-screen and front-panel displays; remote control. Includes rack-mount kit and outboard RF demodulator. STC-1 touch-screen remote optional.....\$5,500
STC-1. Infrared wireless touch-screen universal learning remote control for above. Archiving and design software optional.....\$2,500

JEFF ROWLAND DESIGN GROUP

Coherence Preamplifier

7 balanced inputs; 2 balanced record-outputs; 2 balanced outputs. Separate DC power supply; solid-aluminum chassis; microprocessor control. Selectable gain and input imp for each source; memory for all operation modes; numerical display for volume level; remote control. 83 lb.....\$12,800

Synergy Preamplifier

5 balanced inputs; balanced main and record-outputs. Separate power supply; solid-aluminum chassis components; microprocessor control. Numerical display for volume level; selectable gain and input impedance for each source; memory for all operation modes; remote control.....\$4,800

JRM ENGINEERING

JRM Preamplifier

MM and MC phono inputs; 8 line-level inputs. Gold-plated electromechanical devices; 2-stage RIAA EQ with ± 0.1 -dB conformity; 18-dB infrasonic filter; 10 W x 2 headphone amp. Separate input selectors for main, record, and out. FR 0 Hz-50 kHz -1 dB; THD 0.001%. FM: S/N 76 dB MC, 87 dB MM. 19 x 2 $\frac{3}{4}$ x 8 $\frac{1}{2}$ in.....\$1,710

KENWOOD

KC-Z1 THX Dolby Digital Preamplifier/Tuner

Dolby Digital, Dolby Pro Logic, THX Home Cinema 5.1 and Dolby 3 Stereo modes. 7 video inputs; line-level outputs for left, right, center, and subwoofer; S-video connections; 3 switched

AC outlets. THX-certified; quartz-synthesis tuner; 20-bit D/A converter; THX subwoofer crossover; DSP. 18-bit digital delay variable in 1-ms increments. direct-access tuning; auto-function one-touch operation. Includes antenna, system control cable, and batteries.....\$2,800

KINERGETICS

KSP-3 Digital A/V Preamplifier

7 audio and 6 video inputs; 2 coaxial and one Toslink digital inputs. Passive switching; four 20-bit D/A converters. Remote control.....\$2,995
 As above without D/A conversion or digital switching.....\$1,995

KPA-3 Preamplifier

7 line-level inputs; tape and processor loops; balanced and unbalanced outputs. Class A hybrid circuitry; JFET/bipolar design. 17 $\frac{1}{4}$ x 2 x 13 $\frac{3}{8}$ in.....\$1,795

LEGACY AUDIO

Legacy Preamplifier

5 line-level inputs; balanced input; balanced and unbalanced outputs. Tape and external-processor switches; LED display; optical attenuator; remote control. FR 1 Hz-100 kHz ± 1 dB; THD 0.001%. Satin-black brushed-aluminum faceplate. 17 x 2 $\frac{1}{2}$ x 12 in.....\$1,595

LEXICON

DC-1 Digital A/V Preamplifier

Dolby Pro Logic and 10 music and film effects modes. 8 analog, 4 digital, 5 video inputs; 8 outputs; 2 video outputs; 2nd-zone output. 20-bit D/A conversion; digital crossover; low-voltage trigger. On-screen displays; remote control. Upgradable to THX, Dolby Digital, and DTS; upgradable software.....\$1,995
 THX version of above.....\$2,995
 THX and Dolby Digital version.....\$4,500
 THX, Dolby Digital, and DTS version.....\$4,995

LINN

Kairn Preamplifier

7 inputs including MM and MC; 3 outputs; remote-control jack for switching of other Linn products or multiroom use. Upgradable software; auto volume-level adjustment when switching sources; switch-mode power supply.....\$2,995
 As above without phono inputs.....\$2,395

Wakonda Preamplifier

MM, MC, and 4 line-level inputs; tape, line-level, and headphone outputs. Headphone output powered by separate internal stage; switch-mode power supply. Upgradable for use with Sneaky module Kudos tuner, Sneaky module line driver, or Sneaky module line receiver. 13 x 2 $\frac{1}{4}$ x 13 in; 8.1 lb.....\$1,495
 As above without phono inputs.....\$1,395

LUXMAN

C-08 Preamplifier

6 line-level inputs; 2 tape inputs; balanced output. All-stage direct-coupled pure-complementary circuitry; tone controls; custom-made parts; passive attenuator. FR 8 Hz-100 kHz ± 0.5 dB; THD 0.05%; S/N 11 dB. 19 $\frac{1}{8}$ x 9 $\frac{3}{8}$ x 19 $\frac{1}{2}$ in; 55 lb.....\$7,000

AT-3000 Preamplifier

4 line-level inputs; direct input; coaxial and floating-balanced-XLR outputs. Passive design; 23-step transformer-based attenuator; nickel-Permalloy-core transformer; pure-copper inner-shield cabinet; maple-wood transformer mount. FR 20 Hz-20 kHz ± 2 dB.....\$4,000

AMPLIFIERS

E-03 Phono Preamp
MM/MC phono input\$2,000

C-383 A/V Preamp
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 dBA MM, 76 dBA MC, 106 dBA line. Black or champagne finish.....\$995

MARANTZ

AV-600 THX Preamp/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.....\$1,300

AV-550 Dolby Digital Preamp/Tuner
Dolby Digital and Dolby Pro Logic modes. 2 AC-3 digital inputs; AC-3 RF input; composite and S-video inputs; aux video input. 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 multiroom capability with fixed- or variable-level preamp outputs for second zone; built-in RF demodulator for laserdisc players with AC-3 RF outputs; on-screen display via composite- and S-video connection to monitor; remote control. 3-yr parts-and-labor warranty. 17¾ x 5 x 12 in; 8 lb.....\$1,000

MARK LEVINSON

Model 380S Preamp
2 balanced, 4 unbalanced inputs; balanced and unbalanced outputs. Fully balanced circuitry from input to output; surround-sound mode; remote control.....\$6,495
Model 380. As above with lower sonic performance. Can be upgraded to Model 380S ...\$3,995

MCCORMACK

ALD-1 Preamp
5 buffered inputs; balanced output; normal and inverted unbalanced output; 2 tape loops. Tape-dubbing capability. Phono stage and external power supply optional\$1,745
Deluxe version.....\$2,060

Micro Line Drive Preamp

3 inputs; 1 tape loop; 1 active and 1 passive output. Compact chassis. Adjustable gain.....\$595

Micro Phono Drive Preamp

1 input; 1 output. Compact chassis. Adjustable gain and cartridge loading.....\$495

McINTOSH

C100 Preamp
3 balanced inputs; 4 balanced outputs; 8 unbalanced outputs. MC phono preamp; two-chassis construction; signal-processor loops for listening and recording. Input-level trim control; remote control. FR 10 Hz-40 kHz +0 -0.5 dB; THD 0.002%; S/N 100 dB. 3-yr warranty. 17½ x 5¾ x 17½ in; 70 lb.....\$6,500

C40 Preamp

8 audio inputs: MM phono input; 1 balanced-input pair; balanced outputs. 20-W/ch monitor amp with protection; logic-driven electromagnetic switching. 5-band EQ; listen and record selectors. FR 20 Hz-20 kHz ±0.5 dB; THD 0.002% at 1 kHz; S/N 90 dB phono, 105 dB line. 17½ x 5¾ x 17½ in; 26 lb.....\$3,500

C38 Preamp

Ability to control 1 remote zone; interface with CR10 or CR12 multiroom controller to add up to 4 additional zones; ability to receive infrared signals from front panel, wall-mount sensor or WK-2 wall-mount keypad; remote control. MVS-3 A/V selector for control of 5 additional audio, video, or S-video inputs. HC-1 accessory controller optional. FR 20 Hz-20 kHz ±0.5 dB. 17½ x 5¾ x 17½ in; 20 lb.....\$2,500

MERIDIAN

Model 562V Digital Preamp
7 analog, 5 digital, 2 fiber-optic digital, 6 composite and 2 S-video inputs; 2 analog tape, 2 digital coaxial, 1 fiber-optic digital, 3 composite- and 3 S-video outputs; RS232 port; 2 function-selector outputs for use with SCART control. Adjustable input sens for each analog source; tape-dubbing capability; mute; 4-character alphanumeric display. Card for 1 variable main output and 2 fixed tape outputs. 12¾ x 3½ x 13¼ in\$2,195

Model 562 Digital Preamp

7 analog, 5 coaxial digital inputs; 2 analog tape, 2 coaxial digital outputs; RS-232 control interface. Adjustable input sens for each analog source; tape-dubbing capability; mute; 4-character alphanumeric display. Card for 1 main analog variable and 2 fixed tape outputs for analog and digital inputs. 12¾ x 3½ x 13¼ in.....\$1,395

MUSEATEX

AVC-1 A/V Preamp
4 composite- and S-video A/V inputs; 2 audio inputs and 2 A/V tape loops; balanced and unbalanced outputs. Remote control\$1,999



NAD Model 118 preamp

NAD

Model 118 Digital Preamp
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 106 dB. 17¾ x 3¾ x 11 in; 18 lb.....\$1,599

Model 116 Preamp

6 line-level inputs; 2 tape loops with gold-plated sockets; balanced outputs; 2 sets of unbalanced line outputs. Independent headphone amplifier; separate power supply for phono stage. Input switching through rear-panel relays with gold-plated contacts; switchable MM/MC phono selector with separate inputs; full system remote control with motor-driven volume control and NADLink; dubbing capability. FR 20 Hz-20 kHz

±0.2 dB; THD 0.01%; S/N 76 dB phono, 98 dB line. 17¾ x 3¾ x 12¾ in; 9 lb.....\$799

Model 917 A/V Preamp/Tuner

Dolby Pro Logic, Stadium, Hall, and Club surround modes. 7 line-level inputs including 3 video inputs; 3-position switchable subwoofer output; composite- and S-video inputs and outputs. Treble, bass, bass-EQ, and tone-defeat controls; 40 AM/FM presets; indicators for signal strength and center tune; on-screen displays; system remote control compatible with most NAD tape decks and CD players. FR 20 Hz-20 kHz ±0.3 dB; THD 0.01%; S/N 88 dBA. FM: S/N 75 dB stereo; THD 0.15% stereo. 17½ x 4¾ x 14 in.....\$599

Model 911 Preamp

6 line-level inputs; mic input; mic-channel line-level input; 6 fixed- and 6 variable-level outputs; mic-channel line-level output. Bridgeable design; insert-on/off selector allows insertion of mic into any channel. Includes tamper-resistant covers for controls. FR 20 Hz-20 kHz +0, -0.5 dB; THD 0.005%; S/N 100 dB. Gray with black knobs and switches.....\$399

PP-1 Phono Preamp

Adds MM phono input to any line-level preamp or receiver. Infrasonic filter; outboard regulated power supply; metal chassis. FR 20 Hz-20 kHz ±0.5 dB; THD 0.04%; S/N 78 dB. 5½ x 1½ x 2¾ in; 1 lb.....\$129

NAIM

Phono stages not included.

NAC-52 Preamp

Dual-mono design with separate power supply for each section. Motor-driven volume control. Remote control. 16¾ x 3 x 11¼ in.....\$11,200

NAC-82 Preamp

6 line-level inputs. Regulated power supply in separate chassis. Listen/record selectors; remote control. 17 x 3 x 12 in.....\$4,450

NAKAMICHI

CA-1 Dolby Digital Preamp
Dolby Digital and Dolby Pro Logic modes. 3 coaxial/optical digital inputs; A/V input and outputs; composite- and S-video connectors; 6 line-level outputs; 2 remote outputs; multi-room/dual-source output. On-screen display; center- and rear-channel delay; LED display; remote control. FR 10 Hz-50 kHz +0, -3 dB; THD 0.01%; S/N 100 dB. 17 x 4 x 13¼ in.....\$2,300
DE-1. Dolby Digital RF demodulator.....\$450

ONKYO

Integra P-304 Preamp
8 inputs including MM/MC phono. All-discrete signal path; in-phase signal filters; FET phono stage. Two record-out selectors; direct tone controls; side panels. THD 0.0005% line; S/N 81 dB MC, 92 dB MM. 18¼ x 4 x 15¾ in; 17 lb.....\$559

P-301 A/V Preamp

7 audio and 2 video inputs; MM phono input. Source-direct mode; motor-driven volume control. Tone controls; video-dubbing capability. FR 15 Hz-30 kHz ±1 dB; THD 0.009% line; S/N 92 dB MM. 18 x 4¾ x 12¼ in; 9 lb.....\$289

PARASOUND

P/SP-1500 THX Preamp/Processor
Dolby Pro Logic and THX Home Cinema modes. 4 A/V and 4 audio inputs; composite-

PREAMPLIFIERS

AMPLIFIERS

and S-video inputs. Relay switching: THX auto level reset; on-screen displays; mode control; connector for P/DD-1500 outboard Dolby Digital adaptor.....\$1,500

P/LD-1100 Preamplifier

6 inputs; gold-plated RCA connectors; headphone jack. Class A circuitry; MOSFET drive circuitry; direct coupling; regulated power supply; separate glass-epoxy circuit boards for each channel. Remote control. THD 0.008%.....\$850

P/HP-850 Preamplifier

4 line-level inputs; phono input; gold-plated connectors; headphone jack. CMOS input switching; direct-coupled and normal inputs; muting relay; regulated power supply; defeatable tone controls. THD 0.01%.....\$395

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

PERREAUX

AVPI Professional Dolby Digital Preamplifier/Processor

Dolby 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 ± 0.3 dB; THD 0.04%; S/N 90 dB; max output 1.5 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.....\$1,995

PIONEER

C-72 A/V Preamplifier

4 audio inputs; MM/MC phono input; video inputs. Bass and treble controls. FR 20 Hz-20 kHz ± 0.2 dB MM, 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 $\frac{1}{8}$ x 6 $\frac{1}{2}$ x 16 $\frac{1}{2}$ in.....\$850

PROCEED

AVP A/V Preamplifier

Dolby Digital and DTS modes. MPEG-2 compatible; analog and digital surround decoding; 24-bit/96-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-processor mode; remote amp turn-on; programmable remote control.....\$1,995

PS AUDIO

PS 7.0 Preamplifier

1 XLR and 6 RCA inputs; RCA and XLR outputs. Proprietary remote control of volume, balance, input select, mute, and CD lambda functions. FR 20 Hz-20 kHz ± 0.01 dB; THD 0.03%; S/N 90 dB. 17 x 2 $\frac{1}{2}$ x 9 in; 17 lb.....\$1,295

PS 9.0 Preamplifier

6 RCA inputs; balanced input; 4 RCA outputs; balanced output; gold-plated connectors. Dual-mono construction; regulated power supply; straight-wire and bypass switches. Remote control of volume, mute, and function selection; active/passive operation with ability to defeat balance and tape-monitor circuits. FR 20 Hz-20 kHz ± 0.1 dB; THD 0.1%; S/N 85 dB MM, 74 dB MC. 17 x 2 $\frac{1}{4}$ x 9 in; 14 lb.....\$995
PS 8.0. As above with no remote.....\$695

QUAD

Quad 77 Preamplifier

4 line-level inputs; switchable MM/MC phono input with 3 sensitivity settings; QuadLink 77 control-bus input for control of all Quad 77 Series components from remote control console. Tone controls with bypass switch. Remote control. FR 3 Hz-56 kHz ± 0.3 dB line. 2 $\frac{1}{2}$ x 13 x 12 in.....\$1,599

QUICKSILVER AUDIO

Quicksilver Line Tube Preamplifier

5 audio inputs. THD 0.01%. 15 x 9 $\frac{1}{2}$ x 3 in; 12 lb.....\$995

Quicksilver Phono Tube Preamplifier

Phono inputs and outputs. 12AX7 input tube; 6922 output tube. High-pass filter switch; AC convenience outlet. FR 20 Hz-20 kHz ± 0.2 dB; THD 0.1%; max output 60 V rms. 15 x 3 x 9 $\frac{1}{2}$ in; 12 lb.....\$895

ROTEL

RTC 970 A/V Preamplifier/Tuner

Dolby Pro Logic and 7 other surround modes. 3 audio and 4 video inputs. Master level display; tone controls; second-zone control; AM/FM tuner. FR 10 Hz-110 kHz ± 1 dB; THD 0.0045%; S/N 103 dB. FM: 50-dB quieting sens 34.5 dBf; cap ratio 1.5 dB. 17 $\frac{3}{8}$ x 3 $\frac{3}{8}$ x 11 $\frac{1}{4}$ in.....\$800

RTC 940 Preamplifier/Tuner

Processor loop; headphone jack; 3 switched AC outlets. Bass, treble, defeat, balance, and mute off/mono control; remote control. FR 4 Hz-100 kHz ± 0.3 dB; THD 0.004%; S/N 100 dB. FM: sens (50-dB quieting) 37.2 dBf; cap ratio 1.0 dB; alt-ch sel 70 dB; S/N 75 dB; THD 0.25%. Black, 5-yr warranty. 17 $\frac{3}{8}$ x 3 $\frac{3}{8}$ x 11 $\frac{1}{4}$ in; 11 lb.....\$500

RC 972 Preamplifier

7 RCA inputs; 2 RCA outputs; 2 switched outlets. Class AB design. Separate listen and record selectors; remote control. FR 4 Hz-100 kHz ± 3 dB; THD 0.004%; S/N 95 dB, maximum output 1 V rms. Black. 5-yr warranty. 17 $\frac{3}{8}$ x 2 $\frac{7}{8}$ x 11 $\frac{1}{4}$ in; 9 lb.....\$400
MM or MC phono input.....\$100

SONOGRAPHE

SC26 Preamplifier

6 line-level inputs. Discrete power-supply regulation. Level and balance controls in 0.5-dB steps; remote control. THD 0.1%. 17 x 2 $\frac{3}{4}$ x 11 $\frac{1}{2}$ in.....\$995

SONY

TA-E90ES 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; motor-driven volume control. Remote control. FR 3 Hz-300 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 $\frac{3}{8}$ x 17 $\frac{1}{2}$ in; 23 lb.....\$2,000

TA-E2000ESD Digital A/V Preamplifier

Dolby Pro Logic in digital domain with auto input balance; 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; 2 subwoofer and 2 center-channel outputs. Auto sampling-rate switching between 32, 44.1, and 48 kHz; digital ch-sep control; source-direct switch bypassing digital circuitry. 10 adjustable sound-field parameters; 3-band digital parametric EQ; independent EQs for front, center, and surround

channels; digital dynamic-range control: Control-S input for Sony multiroom systems; record-out selector; programmable A/V remote control. THD 0.004% at 1 kHz. 5-yr limited warranty. 17 x 6 x 14 $\frac{1}{4}$ in; 19 lb.....\$1,400

SDP-EP9ES Dolby Digital Preamplifier

Dolby Digital. Dolby Pro Logic. Digital Cinema Sound, and 3D-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 bass redirection. 3 pairs of gold-plated audio cables. 5-yr limited warranty. 17 x 3 $\frac{3}{8}$ x 14 in; 14 lb.....\$750

SOUNDSTREAM

Mosaic Extreme I Dolby Digital Preamplifier/Processor/Tuner

Dolby Digital. DTS. Dolby Pro Logic. MPEG. and Music modes: DSP. 8 audio inputs; 8 video inputs; 9 digital inputs. 20-bit D/A converter; compatible with composite-, component-, and S-video signals; FM tuner with 8 presets; three slots for options including Simulsource card that routes audio and video signals to 2 zones. Onboard programmable memory for system macros; on-screen display.....\$4,990

Mosaic Essential I Dolby Digital Preamplifier/Processor

Dolby Digital. DTS. Dolby Pro Logic. MPEG. and Music modes: DSP. 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 $\frac{1}{2}$ x 15 $\frac{3}{4}$ in.....\$1,495
Tube phono stage for above.....\$350

TECHNICS

SU-C1000 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.....\$530

THRESHOLD

T2 Preamplifier

Inputs for 2 balanced and unbalanced sources; balanced-XLR output; unbalanced-RCA output. Fully balanced differential line stage; digitally manipulated microprocessor-based analog volume attenuator; outboard 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 ± 5 dB; THD 0.002%; S/N 118 dB.....\$5,750

T3 Preamplifier

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

AMPLIFIERS

mute functions. FR 0 Hz-125 kHz ± 1 dB; THD 0.005%; S/N 100 dB.....\$2,590
T3i. As above with 70,000- μ F fully regulated outboard power supply.....\$3,190

ULTECH AUDIO

DTS-10 DTS Preamplifier/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

YAMAHA

CX-1 Preamplifier

8 audio inputs; MM/MC phono input; gold-plated input; remote link for MX-1 or MX-2 amplifiers; headphone jack. Capacitive negative-feedback amp 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. THD 0.002%; S/N 110 dB. 17 $\frac{1}{8}$ x 3 $\frac{3}{8}$ x 16 in; 19 lb.....\$1,199

CX-2 A/V Preamplifier

8 audio and 3 video inputs; MM/MC 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. 17 $\frac{1}{8}$ x 3 $\frac{3}{8}$ x 12 $\frac{3}{4}$ in; 12 lb.....\$799

INTEGRATED AMPS

ACCUPHASE

E-306 100-W/ch Integrated Amplifier

2 channels. 100 W x 2 cont into 8 ohms from 20 Hz-20 kHz. 7 line-level inputs; 2 balanced inputs; MM/MC 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 $\frac{1}{4}$ x 6 $\frac{3}{8}$ x 16 $\frac{1}{2}$ in; 44 lb.....\$4,625

E-210 80-W/ch Integrated Amplifier

2 channels. 80 W x 2 into 8 ohms or 110 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 $\frac{1}{4}$ x 5 $\frac{1}{8}$ x 16 $\frac{1}{2}$ in; 40 lb.....\$2,475

E-210A. As above with phono stage.....\$2,670

ACURUS

DIA150 150-W/ch Integrated Amplifier

2 channels. 150 W x 2 into 8 ohms from 20 Hz-20 kHz with 0.09% THD. Tape output. Direct input design with 1 gain block from source to speaker outputs. Remote volume, balance, and switching. 17 x 5 x 14 in; 38 lb.....\$1,499

DIA100 MkII 100-W/ch Integrated Amplifier

2 channels. 100 W x 2 cont into 8 ohms with 0.09% THD or 150 x 2 cont into 4 ohms. both

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 listen and record switches; separate internal chassis for passive control section. Balance and source-select controls. S/N 100 dBA; damping factor 300. 17 x 5 x 14 in; 35 lb.....\$1,099

AMC

CVT3030a 30-W/ch Tube Integrated Amplifier

2 channels. 30 W x 2 into 8 ohms from 45 Hz-20 kHz with 1.0% THD. 1 phono, 1 tape, and 5 line-level inputs; 4- and 8-ohm speaker outputs; record output; 5-way binding posts; headphone jack; 1 unswitched and 2 switched AC outlets. Class A circuitry; 2 EL34 output tubes per channel; 7 high-voltage MOSFETs per channel; fixed bias on output tubes; 2 low-noise fans. Tape-monitor and tone-bypass switches; phones/normal/direct selector. S/N 80 dBA; 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 unswitched AC outlets. Class AB design. Remote input and volume controls; tape monitor; tone-bypass switch; phones/normal/direct selector. S/N 80 dBA; ch sep 65 dB. Black. 17 x 3 $\frac{1}{2}$ x 13 in; 16 lb.....\$450

Model 3025a 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 posts; headphone jack; switched and unswitched AC outlets. Class AB design; high-output current 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. S/N 80 dBA; ch sep 65 dB. Black. 17 x 3 $\frac{1}{2}$ x 13 in; 15 lb.....\$350

Model 3020. As above without AC outlets, remote input and volume controls, tone-bypass switch, or phones/normal/direct selector.....\$250

ARCAM

Alpha 9 70-W/ch Integrated Amplifier

2 channels. 70 W x 2 cont into 8 ohms. Remote control. Phono input optional. 13 lb.....\$949

Alpha 8. As above. 50 W x 2; MM input; remote control optional. 10 lb.....\$649

Alpha 7. As above. 40 W x 2; without remote control. 9 lb.....\$449

AUDIO RESEARCH

CA50 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; all-discrete-component power amp with MOSFET output stage. Balance control. Slew rate 45 V/ μ s; damping factor 250. 3-

yr parts-and-labor warranty. 19 x 5 $\frac{1}{4}$ x 9 in; 22 lb.....\$950

BRYSTON

B-60 60-W/ch Integrated Amplifier

2 channels. 60 W x 2 at 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 W/ch 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 dBA. Black or silver faceplate. 5-yr warranty. 19 x 5 x 17 in; 34 lb.....\$1,995

CAP-80 80 W/ch 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 $\frac{1}{2}$ x 14 $\frac{1}{4}$ in; 36 lb.....\$1,395

CONRAD-JOHNSON

CAV 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 pre-amp 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 105 dB; slew rate 60 V/ μ s. Black. 16 $\frac{1}{2}$ x 2 $\frac{1}{2}$ 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 4330R 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. 16 $\frac{1}{2}$ x 2 $\frac{1}{2}$ x 8 in.....\$595

As above with MC phono board.....\$90

As above with MM phono board.....\$60

DENON

PMA-S1 50-W/ch Integrated Amplifier

2 channels. 50 W x 2 cont into 8 ohms or 200 x 2 into 2 ohms. Aluminum sand-cast frame; inverted Sigma balance circuit for balanced signal flow; UHC-MOS output transistors for high current.....\$5,200

AMPLIFIERS

PMA-200R 80-W/ch Integrated Amplifier

2 channels. 80 W x 2 rms. UHC single push-pull circuit; twin transformers; high-speed, large-capacity-current rectifier circuit; 6-block separated chassis; MM/MC phono EQ; biwireable. Gold-plated speaker terminals. Remote control.....\$1,000

PMA-525R 50-W/ch Integrated Amplifier

2 channels. 50 W x 2 into 8 ohms from 20 Hz-20 kHz with 0.05% THD. MM phono input. Variable loudness control; A/B speaker switching; system remote control. 17 1/4 x 4 3/4 x 11 1/4 in; 14 lb.....\$400

DGX

DDA-1 100-W/ch Integrated Amplifier

2 channels. 100 W x 2 into 8 ohms or 140 x 2 into 4 ohms, both from 20 Hz-20 kHz. Coaxial and fiber-optic digital inputs. DSP; D/A converter; dual-mono design; phase and amplitude correction for DGX DDL-1 speakers. THD 0.025%; S/N 86 dB analog; ch sep 92 dB; damping factor 150 Hz. 16 1/2 x 4 3/4 x 14 1/4 in.....\$995

DUAL

CV5670 120-W/ch Integrated Amplifier

2 channels. 120 W x 2 into 8 ohms with 0.01% THD. Gold-plated inputs for phono and CD. Class A design.....\$525

DYNACO

SCA-120 60-W/ch Integrated Amplifier

2 channels. 60 W x 2 into 8 ohms or 100 x 2 into 4 ohms. 4 line-level inputs; MM phono input; outputs for 2 speaker pairs. Speaker selector; bass and treble control; full remote control. S/N 98 dB; ch sep 80 dB at 1,000 Hz; dynamic headroom 1.5 dB. Black anodized aluminum. 16 1/2 x 3 1/2 x 11 1/2 in; 16 lb.....\$450

GOLDEN TUBE AUDIO

SI-50 50-W/ch Tube Integrated Amplifier

2 channels. 50 W x 2. 3 line-level inputs; 1 record output. Fuzzy Logic Bias control; passive or active line-amplifier memory. Full-function solid machined aluminum remote control. Gold/Black. 3-yr warranty. 17 x 4 x 12 in; 35 lb.....\$980

JEFF ROWLAND DESIGN GROUP

Concentra 100-W/ch Integrated Amplifier

2 channels. 100 W x 2 into 8 ohms from 20 Hz-20 kHz with 0.008% THD. 3 balanced inputs; 3 single-ended inputs; 1 balanced line-level output; single-ended line-level output; 1 tape input; 1 tape output. Tape monitor; volume-level display; remote control. Slew rate 30 V/us; dynamic headroom 2 dB. 5-yr warranty. 17 1/2 x 5 3/4 x 14 1/4 in; 50 lb.....\$5,600

LINN

Majik-IP 33-W/ch Integrated Amplifier

2 channels. 33 W x 2 into 8 ohms or 66 x 2 into 4 ohms. 5 line-level inputs; switchable MM/MC phono input; 4 output pairs; headphone jack. Microprocessor-controlled switching. Add-on modules available for FM tuning and multiroom control.....\$1,195

Majik-IL. As above with no phono input; 6 line-level inputs.....\$1,095

LUXMAN

A-383 100-W/ch Integrated Amplifier

2 channels. 100 W x 2 rms into 8 ohms from 20 Hz-20 kHz with 0.04% THD or 330 W x 2 into

2 ohms. 3 video inputs; switchable MM/MC phono input; gold-plated CD and phono inputs; system bus connection; outputs for 2 speaker pairs. All-stage symmetrical push-pull circuit; video-input buffer amplifier; line-phase sensor; Star circuitry. Multiroom capability; record-out selector; bass, treble, and balance controls; bypass switch; loudness switch; A/B speaker selector; remote control. FR 20 Hz-20 kHz ± 0.5 dB phono. 10 Hz-70 kHz $+0.5$, -1.5 dB line; S/N 77 dBA MM, 56 dBA MC, 100 dBA line.....\$1,295

A-384 80-W/ch Tube Integrated Amplifier

2 channels. 80 W x 2 rms into 8 ohms from 20 Hz-20 kHz with 0.05% THD or 230 W x 2 into 4 ohms. Gold-plated input terminals for CD and phono. Triode 12SU7 tube; metal chassis and front panel; line-phase sensor; Duo-Beta circuitry. Synchro CD-to-tape dubbing; system dimmer; continuous play; system remote control. FR 20 Hz-20 kHz ± 0.5 dB phono. 10 Hz-70 kHz $+0.5$, -1.5 dB line; S/N 82 dBA MM, 62 dBA MC, 100 dBA line. 17 1/2 x 5 1/4 x 15 in; 22 lb.....\$995

A-373 80-W/ch Integrated Amplifier

2 channels. 80 W x 2 rms into 8 ohms from 20 Hz-20 kHz with 0.05% THD or 170 x 2 into 4 ohms. 3 video inputs; phono input; system bus connection; gold-plated CD and phono inputs. Video-input buffer amplifier; motor-driven volume control; discrete power-output stages; line-phase sensor; Star circuitry. Record-out selector; A/B speaker selector; line-straight switch; bass, treble, and balance controls; loudness switch; remote control. FR 20 Hz-20 kHz ± 0.5 dB phono. 10 Hz-70 kHz $+0.5$, -1.5 dB line; S/N 82 dBA MM, 62 dBA MC, 100 dBA line.....\$795

A-353 60-W/ch Integrated Amplifier

2 channels. 60 W x 2 rms into 8 ohms from 20 Hz-20 kHz with 0.05% THD or 125 W x 2 into 4 ohms. Switchable MM/MC phono input; system bus connection; outputs for 2 speaker pairs; gold-plated CD and phono inputs. Discrete power-output stages; motor-driven volume control; line-phase sensor; Star circuitry. Line-straight switch; record-out selector; A/B speaker selector; bass, treble, and balance controls; loudness switch; remote control. Frequency response 20 Hz-20 kHz ± 0.5 dB phono. 10 Hz-70 kHz $+0.5$, -1.5 dB line; S/N 82 dBA MM, 62 dBA MC, 100 dBA line.....\$595

A-331 60-W/ch Integrated Amplifier

2 channels. 60 W x 2 rms into 8 ohms from 20 Hz-20 kHz with 0.05% THD or 115 W x 2 into 4 ohms. 3 video and 3 audio inputs; switchable phono inputs. Discrete power-output stages; Star circuitry. A/B speaker selector. Frequency response 20 Hz-20 kHz ± 0.5 dB phono, 10 Hz-60 kHz $+0.5$, -1.5 dB line; S/N 82 dBA phono, 97 dBA line. 17 1/2 x 5 1/4 x 15 in; 20 lb.....\$449

A-312 40-W/ch Integrated Amplifier

2 channels. 40 W x 2 rms into 8 ohms from 20 Hz-20 kHz with 0.05% THD or 85 W x 2 into 4 ohms. Switchable phono inputs. Discrete power-output stages; Star circuitry. A/B speaker selector. FR 20 Hz-20 kHz ± 0.5 dB phono, 10 Hz-60 kHz $+0.5$, -1.5 dB line; S/N 82 dBA phono, 97 dBA line. 17 1/2 x 5 1/4 x 15 in; 18 lb.....\$349

MARANTZ

PM-68 95-W/ch Integrated Amplifier

2 channels. 95 W x 2 rms into 8 ohms with 0.07% THD or 130 x 2 rms into 4 ohms with 0.3% THD, all from 20 Hz-20 kHz. Dual speaker terminals with banana speaker connectors; multiple audio inputs with external-processor loop; headphone jack. All-discrete

dual power amp output stage construction with separate heat sinks; 8 high-current power transistors; motor-driven volume control. Bass and treble tone controls; bidirectional tape dubbing control; tone, balance, tape selector, and processor loop bypass switch; RC-5 system remote control. S/N 85 dBA phono, 88 dBA line; ch sep 80 dB at 1 kHz; damping factor 150. 3-yr parts-and-labor warranty. 17 1/4 x 6 1/4 x 14 3/4 in; 27 lb.....\$500

MCCORMACK

Micro Drive 10-W/ch Integrated Amplifier

2 channels. Designed for use with small speakers that have 90 dB or higher sensitivity rating. 10 W x 2. 2 line-level inputs; 2 headphone jacks on front-panel; rear-panel binding-post outputs; 1 preamplifier output.....\$695

McINTOSH

MA6800 150-W/ch Integrated Amplifier

2 channels. 150 W x 2 into 2, 4, or 8 ohms. 8 line-level inputs; 3 outputs; signal-processor loop; 1 unswitched and 6 switched AC outlets; Proprietary output transformers. 2 output-level meters; remote control. S/N 100 dB; dynamic headroom 1.8 dB. 3-yr warranty. 17 1/2 x 7 1/4 x 20 in; 70 lb.....\$5,000

MA6400 100-W/ch Integrated Amplifier

2 channels. 100 W x 2 into 4 or 8 ohms. 8 line-level inputs; MM phono input; 3 outputs; signal-processor loop; 6 switched and 1 unswitched AC outlets; 2 output-level meters; A/B speaker switch; remote control. S/N 100 dB; dynamic headroom 2.4 dB. 3-yr warranty. 17 1/2 x 5 3/8 x 17 1/2 in; 41 lb.....\$3,500

MERIDIAN

Model 551 50-W/ch Integrated Amplifier

2 channels. 50 W x 2 into 8 ohms with 0.05% THD. 6 analog inputs; line-level output. Thermal and DC-load protection. Adjustable input sens for each source; independent control of tape output; mute; 4-character alphanumeric display. S/N 90 dB. 12 5/8 x 3 1/2 x 12 5/8 in.....\$1,495

NAD

The following feature a Soft Clipping circuit designed to prevent speaker-damaging distortion.

Model 317 80-W/ch Integrated Amplifier

2 channels. 80 W x 2 cont from 20 Hz-20 kHz with 0.03% THD or 240 x 1, all into 8 ohms. 6 line-level inputs; 2 tape loops; pre-out/main-in loop; gold-plated input and output jacks; 5-way binding posts. All discrete circuitry. Full system remote. S/N 119 dB. 17 1/4 x 5 x 15 in; 27 lb.....\$749

Model 316AV 180-W A/V Integrated Amplifier

4 channels. Dolby Pro Logic. 50 W x 3 (front, center) + 30 x 1 (surround) or 75 x 2 cont from 20 Hz-20 kHz with 0.08% THD, all into 8 ohms. 2 video inputs; 4 line-level inputs; phono input. Discrete output stages. Low-imp drive capability; dynamic-range-compression mode for low-volume listening; NAD Link compatible; video switching; full system remote control. 17 1/8 x 5 3/4 x 13 in; 21 lb.....\$499

Model 314 35-W/ch Integrated Amplifier

2 channels. 35 W x 2 cont into 8 ohms from 20 Hz-20 kHz with 0.03% THD. 6 line-level inputs; 2 tape loops; gold-plated input and output jacks; 2 sets of 5-way binding posts. All-discrete circuitry including phono preamp. Extended Dynamic Power (EDP) circuitry. S/N 104 dB. 17 1/8 x 11 1/4 x 4 3/4 in.....\$399

INTEGRATED AMPS

AMPLIFIERS

Model 310 20-W/ch Integrated Amplifier
2 channels. 20 W x 2 cont into 8 ohms from 20 Hz-20 kHz with 0.05% THD. Front-panel mini jack for audio input and output. Discrete circuitry; SuSi design circuitry. 17 1/8 x 2 3/8 x 9 7/8 in; 9 lb\$199

NAIM

NAIT-3R 30-W/ch Integrated Amplifier
2 channels. 30 x 2 into 8 ohms. 5 line-level inputs. Electronic switching. Remote control. MM/MC phono input optional. 17 1/4 x 2 1/4 x 12 in\$1,500
NAIT-3. 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 Time Alignment amplifier topology; Motorola DSP56009 chip. Learning remote control. S/N 95 dB; ch sep 75 dB at 1,000 Hz. Black brushed aluminum. 3-yr warranty. 16 3/8 x 6 1/8 x 15 1/8 in; 38 lb\$2,900

ONKYO

Integra A-9911 90-W/ch Integrated Amplifier
2 channels. 90 W x 2 rms into 8 ohms or 283 x 2 max into 2 ohms. Discrete outputs; direct signal paths; shielded-block construction with 2-panel chassis base; motor-driven volume control. Remote control. THD 0.008%; S/N 117 dB; damping factor 130. 18 x 6 3/4 x 16 3/8 in; 37 lb\$1,120
Integra A-9711. As above but 80 W x 2 rms into 8 ohms or 235 x 2 max into 2 ohms; damping factor 120; S/N 114 dB\$850

Integra A-SV810PRO 325-W A/V Integrated Amplifier

5 channels. Dolby Pro Logic and 8 ambience modes. 85 W 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-out selector; mute switch; on-screen displays; programmable cursor key; fluorescent display; Onkyo RI-system remote-control compatibility; remote control. FR 20 Hz-20 kHz ± 0.06 dB; THD 0.06%; S/N 105; damping factor 90. 18 x 6 3/4 x 16 3/8 in; 39 lb\$1,100

A-9310 50-W/ch Integrated Amplifier

2 channels. 50 W x 2 rms 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 RI-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 phono preamp. Volume, tone, and balance rotary controls; LED power indicator; mono/stereo switch. Black. 9 1/2 x 2 3/4 x 6 1/2 in\$60

PERREAUX

Model 200i Professional 200-W/ch Integrated Amplifier
2 channels. 200 W x 2 into 8 ohms from 20 Hz-20 kHz with 0.02% THD. 6 line-level input; 2 tape

outputs. Remote control. Black. 38 lb\$2,595
As above but with specially polished aluminum, silver chrome, black chrome, or 24k 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 77 Series component inputs via QuadLink 77 control bus. High-current design. Operable via Quad Remote System Console intelligent remote. Remote console optional. FR 10 Hz-20 kHz ± 0.3 dB. 2 1/2 x 13 x 12 in\$1,299

ROTEL

RA-985BX 100-W/ch Integrated Amplifier
2 channels. 100 W x 2 cont into 8 ohms. Dual-zone capability; remote control. FR 4 Hz-100 kHz +1, -4 dB; S/N 97 dB; damping factor 400. 17 3/8 x 4 7/8 x 13 3/4 in\$800

RA 971 60-W/ch Integrated Amplifier

2 channels. 60 W x 2 cont into 8 ohms. 6 inputs, including 2 tape loops; headphone jack. Listen/record selector; tone defeat. FR 10 Hz-100 kHz +1, -4 dB; S/N 95 dB; damping factor 150. 17 3/8 x 3 3/8 x 12 in\$500

SANSUI

AV-7100 275-W A/V Integrated Amplifier
5 channels. Dolby Pro Logic. Theater, and Hall modes. 75 W x 3 (front, center) into 8 ohms from 20 Hz-20 kHz with 0.08% THD + 25 x 2 (surround). 4 audio inputs; 3 video inputs. Black. 17 x 5 3/4 x 13 3/4 in; 25 lb\$699

AUX-710R 80-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 3/4 in; 24 lb\$499



Sansui AUX-510R integrated amplifier

AV-5100 199-W A/V Integrated Amplifier

5 channels. Dolby Pro Logic. Theater, and Hall modes. 55 W x 3 (front, center) from 20 Hz-20 kHz with 0.8% THD + 17 x 2 (surround), all into 8 ohms. 4 audio inputs; 3 video inputs. Black. 17 x 5 3/4 x 15 3/4 in; 21 lb\$499

AUX-510R 70-W/ch Integrated Amplifier

2 channels. 70 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, infrasonic filter, and speaker; remote control. Black. 17 x 5 1/4 x 12 1/2 in; 17 lb\$439

SONY

TA-F808ES 100-W/ch Integrated Amplifier
2 channels. 100 W x 2 into 8 ohms or 130 x 2 into 4 ohms. 6 line-level inputs; phono input; line-level output; signal-processor loop; gold-plated connectors. Class A MOSFET voltage stage; parallel push-pull complementary output stage with 4 MOSFETs per channel; spontaneous twin-drive power supply; 18,000- μ F filter

capacitors; discrete output transistors; non-magnetic MOSFET frame; 20-mm-thick shaved-aluminum-block heat sinks; OFC circuit-board traces; top and bottom plates made of calcium carbonate reinforced with glass fiber; motor-driven input selector; moving-coil phono head amp; infrasonic filter. Recording monitor; source-direct. mono/stereo. 20-dB mute, and A/B speaker switches; remote control with controls for Sony sources. FR 2 Hz-200 kHz -4 dB line; S/N 93 dB MM, 79 dB MC, 105 dB line; damping factor 100 into 8 ohms at 1 kHz. 5-yr-limited warranty. 17 x 6 7/8 x 17 1/2 in; 54 lb\$1,700

TA-F707ES 90-W/ch Integrated Amplifier

2 channels. 90 W x 2 into 8 ohms or 120 x 2 into 4 ohms. 6 line-level inputs; MC phono input; line-level output; signal-processor loop. Class A MOSFET voltage stage; parallel push-pull output stage with 4 MOSFETs per channel; spontaneous twin-drive power supply; 15,000- μ F filter capacitors; discrete output transistors; nonmagnetic MOSFET frame; calcium-carbonate chassis reinforced with glass fiber; motor-driven input selector; infrasonic filter; die-cast aluminum heat sinks; aluminum front panel. Recording monitor; source-direct. mono/stereo. 20-dB mute, and A/B speaker switches; remote control with controls for Sony sources. FR 2 Hz-200 kHz -4 dB line; S/N 93 dB MM, 77 dB MC, 105 dB line; damping factor 100. 5-yr-limited warranty. 17 x 6 1/2 x 17 1/8 in; 47 lb\$1,200

TEAC

A-BX10B 100-W/ch Integrated Amplifier

2 channels. 100 W x 2 rms into 8 ohms with 0.04% THD or 160 x 2 into 4 ohms with 0.06% THD, both from 20 Hz-20 kHz. 4 line-level inputs; balanced-XLR input; binding-post outputs. Balanced circuit configuration to cancel out power-supply noise and hum fields. FR 20 Hz-40 kHz -1 dB line; S/N 106 dB. 17 1/4 x 4 1/8 x 15 1/4 in\$2,700

YAMAHA

DSP-A1 620-W Dolby Digital/DTS Integrated Amplifier

7 channels. Dolby Digital, DTS, Dolby Pro Logic, 21 Cinema DSP settings including Tri-Field, 18 Hi-Fi settings, and 3 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-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-out selector; on-screen display; learning remote control with master volume control/input selector and LED indicator. S/N 96 dB CD. 86 dB MM phono. 17 1/8 x 7 1/2 x 18 3/4 in; 55 lb\$2,799

AX-592 100-W/ch Integrated Amplifier

2 channels. 100 W x 2 rms 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; high-current low-impedance drive capability; discrete power amp. CD direct switch; record-out selector; pure direct switch; phono MM/MC selector; loudness control; Yamaha system remote control. S/N 92 dB phono, 110 dB line; damping factor 320 from 20 Hz-20 kHz; dynamic headroom 1.4 dB. Black. 17 1/8 x 6 x 15 1/8 in; 23 lb\$499

SURROUND-SOUND PROCESSORS

ACURUS

ACT 3 Dolby Digital/DTS Processor
6 channels. Dolby Digital, DTS, Dolby Pro Logic, MPEG modes; DSP. 4 A/V inputs: 4 audio inputs; 4 composite-video and 2 S-video inputs; 8 coaxial and 3 optical digital inputs. 8 outputs including center channel and subwoofer. Discrete Class A output stage; software and hardware upgradable. Learning remote control. 17 x 4 1/2 x 12 1/2 in\$1,599

ADCOM

GDD-1 Dolby Digital Processor
Dolby Digital decoding. 1 optical, 1 RF, and 2 coaxial inputs. Connects via DB-25 port to GSA-700 (below) or RCA connectors to GTP-600 or GTP-550 preamp/tuner; dialogue-enhancing circuit; adjustable dynamic range settings of 25, 50, 75, or 100%. Selectable center and surround delay; remote control\$800

GSA-700 Surround Processor/Amplifier

3 channels. Dolby Pro Logic. 2 audio and 2 video inputs. Amplifier rated at 80 W x 1 (center) + 55 x 2 (surround); subwoofer level variable via remote control; Dolby Digital-ready via DB-25 multipin port. Video switching; on-screen display; bass EQ for soundtracks\$800

AMC

PRO7 Surround Processor/Amplifier
Dolby Pro Logic, Stereo, and Concert Hall Modes. 5 line-level inputs; 6 line-level outputs; 2 record outputs; 1 center-speaker output; 2 surround-speaker outputs. Low-Level Compensation for listening levels; theater compensation EQ filter; Dolby Pro Logic decoding via Analog Devices SSM 2126 integrated circuit; Dolby Time Link for channel delay; 40-W center amp; 40-W surround amp; high/low-pass filter switchable at 80 Hz. Remote-controlled master, center, surround, and subwoofer levels; front-panel level indicators; auto sequential test-tone generator; 4/8-ohm compensation switch; 3-way center-channel mode selector; mute switch. 17 x 3 1/2 x 13 in; 14 lb\$500

ARCAM

Xeta One Surround Processor/Amplifier
Dolby Pro Logic. 4 composite-video and 2 S-video inputs and outputs; 8 audio inputs; MM phono input. Amp rated at 60 W x 3 (front and center) + 20 x 2 (surround). On-screen display; remote control. 22 lb\$1,900

Xeta Two Surround Processor/Amplifier

Dolby Pro Logic. 4 composite-video inputs; 4 audio inputs. Amp: 50 W x 2 (center and surround). On-screen display; remote control. 13 lb\$1,200

AUDIO DESIGN ASSOCIATES

SSD-66THX THX Processor
6 channels. THX Home Cinema, Dolby Pro Logic, and music surround modes. Serial data communication port for integration with System 3000 multiroom setup. Auto input balance; auto mono enhancement; digital volume control; 4-quadrant vector-scope volume-level indicator. 19 x 1 3/4 x 16 1/2 in\$3,149
SSD-66. As above without THX\$1,799

DTS-1 DTS Processor

DTS decoding. Digital coaxial input; optical input; multipin analog output. Front-panel power switch; available in black-anodized rack-mount or stand-alone designs. Black/chrome or brass/chrome optional. Rack: 19 x 1 3/4 x 7 in; 101 lb. Stand-alone: 18 x 2 x 7 in\$999

AUDIOSOURCE

SS Six Surround Processor/Amplifier
Dolby Pro Logic, Hall, Matrix, Dolby 3 stereo, and Monitor modes; amp rated at 24 x 1 (center) + 24 x 1 (surround) or 24 x 2 (surround). Subwoofer output with crossover; line-level outputs for each channel: line-level input; tape input; unprocessed line-level output; tape-record output. 30-ms digital delay; LED level meters for front, center, and surround channels; remote control. 2 yr warranty. 16 1/2 x 2 1/4 x 9 1/2 in; 8.9 lb\$330

SS Five Surround Processor/Amplifier

Dolby Pro Logic, Matrix, and Hall modes; amp rated at 24 x 1 (center) + 24 x 1 (surround) or 24 x 2 (surround). Selectable normal/phantom center-channel modes; selectable 30/50-ms delay time; tape-monitor switch; test-tone generator; auto turn-on/off; remote control with master, center, and surround level controls\$300

BANG & OLUFSEN

AV7000 Surround Processor/Amplifier
Dolby Pro Logic mode; 45-W center-channel amp. Front, center, surround and subwoofer outputs. Code-conversion processor for video sources or other brands; integrates with most Bang & Olufsen audio systems. Beolink remote control optional. 16 1/2 x 3 x 12 1/4 in\$2,000



Meridian Model 565 surround processor

CINEPRO

DTC-1 Dolby Digital/DTS Processor
Dolby Digital, DTS, Dolby Pro Logic, and Hall Modes. 6 digital inputs (Toslink and coaxial); 6 analog inputs; 2 digital outputs; 6 analog outputs. High-current Class A output stage; 20-bit D/A converter; HDCD decoding; motor-driven front-panel rotary controls with LED pointers; front-panel rotary-knob control for all digital functions. Auto digital switching; infrared remote control. THD 0.005%; S/N 118 dB. 3-yr warranty. 19 x 6 x 14 in; 24 lb\$3,495

DENON

AVD-2000 Dolby Digital Processor
6 channels; Dolby Digital, Dolby Pro Logic, 5 Channel Stereo, Matrix, Mono Movie, Stereo, Rock Arena, Jazz Club, and Videogames modes. Six-channel analog input for external surround processor; 1 AC-3 RF, 2 optical, and 2 coaxial digital inputs; analog input; 1 optical digital output; L/R front, center, L/R surround, and subwoofer analog outputs. Cinema EQ; 20-bit D/A converter for front L/R channels, 18-bit for center/surround. Master volume; remote control. 17 1/8 x 3 x 9 1/2 in\$600

DYNACO

QD-2/Series-II-L Surround Processor
Theater, Surround, and normal stereo modes. 5-channel output for front, center, and surround speakers; 5-way binding posts. Patented pas-

sive-matrix design to extract surround information from videotapes, laserdiscs, and CDs; chrome faceplate and knob. Center-channel defeat mode; contour control for movies; gain control. 8 1/2 x 2 1/2 x 8 in\$140

HARMAN KARDON

ADP-303 Dolby Digital Processor
6 channels. Dolby Digital decoding. AC-3 RF, coaxial, and optical digital inputs; 6 analog inputs and outputs. Built-in AC-3 RF demodulator. Master volume control; adjustable signal-delay time; bass-contour control; secure cover for 5.1 channel; level-trim controls; test-tone generator. 17 3/8 x 3 3/8 x 10 1/4 in; 9 lb\$749

JBL

SDP-2 THX Dolby Digital Processor
Dolby Digital, Dolby Pro Logic. 15 user-programmable Music and Cinema surround modes including 7-axis decoding. 8 analog audio inputs; 2 coaxial and 2 optical digital audio inputs; 2 composite-video and 3 S-video inputs; 7 main outputs. THX certified; Built-in RF demodulator. Bass, treble, and loudness controls; on-screen and front-panel displays; remote control. Includes rack-mounting kit. STC-1 touch-screen controller optional\$5,500

KINERGETICS

KSP-2/5.1 THX Processor
Analog Dolby Pro Logic and THX Home Cinema; digital surround with 16-bit A/D and D/A converter. Calibration display; remote control. Includes calibration mic. 17 1/4 x 2 x 13 1/2 in; 20 lb\$4,500

LEGACY AUDIO

Digital Theater Dolby Digital Processor
Dolby Digital, Dolby Pro Logic, Hall, and Room modes. 3 digital inputs (including Dolby Digital RF input); 6 video inputs; 2 pairs of surround outputs; 2 tape monitor loops. Volume and input selection; remote control\$2,950

LINN

AV5103 Dolby Digital Processor
Dolby Digital and Dolby Pro Logic modes. 5 digital audio inputs; 10 analog audio inputs; 8 composite-video inputs; 2 S-video inputs; 4 composite-video outputs; 2 S-video outputs; Dolby Digital RF input. D/A and A/D conversion; PAL and NTSC video compatibility. On-screen display; switch-mode power supply. Includes learning remote control\$8,495

MARANTZ

DP-870 Dolby Digital Processor
RF input (for laser disc players with Dolby Digital RF output); Dolby Digital Biistream inputs (for sources with direct digital output). DSP decoder. Channel level and balance controls; speaker configuration switches; multichannel input. 3-yr warranty\$600

McINTOSH

MAC-3 Dolby Digital Processor
4 coaxial and 4 optical digital inputs; 1 RF AC-3 input. Remote control. 3-yr warranty. 17 1/2 x 3 5/8 x 17 1/2 in; 32 lb\$2,500

MERIDIAN

Model 861 Dolby Digital/DTS Processor
16 channels. Dolby Digital, DTS, Dolby Pro Logic, THX Home Cinema, MPEG-2, Am-

SURROUND-SOUND PROCESSORS

bisonic, and 13 other DSP modes. 12 Analog, digital, or video 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

Model 565 7.1 Dolby Digital/DTS Processor
8 channels. Dolby Digital, DTS, Dolby Pro Logic, THX Home Cinema, MPEG-2, Ambisonic, and 12 other DSP modes. Analog input; coaxial and optical digital inputs; 8 analog and 4 digital outputs: composite-video input and output; RS232 control interface. Two Motorola DSP56002 digital signal processors, upgradable to four; 16-bit delta-sigma converter; four 18-bit delta-sigma converters. Variable analog-input sens; on-screen displays: 12-character alphanumeric display. 12 $\frac{1}{2}$ x 3 $\frac{1}{2}$ x 13 $\frac{3}{4}$ in; 20 lb.....\$4,995

Model 565. As above except with Dolby Digital, Dolby Pro Logic, THX Home Cinema, Hall, and Matrix modes. Includes communications cable\$3,895

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 $\frac{1}{2}$ x 3 $\frac{1}{2}$ x 13 $\frac{3}{4}$ in.....\$1,995

MILLENNIUM

Model 2.4.6 DTS Processor
Decodes CDs and laserdiscs encoded in the 5.1-channel DTS format. Optical and coaxial digital inputs. Master volume control; \pm 15-dB level trim for center, surround, and subwoofer. 17 x 1 $\frac{1}{2}$ x 5 in.....\$699

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 adjusters; remote control. THD 0.01%; S/N 98 dB. 17 x 4 x 10 in; 33 lb.....\$2,195

NUREALITY

Vivid 3D Theater Surround Processor
Uses patented Sound Retrieval System (SRS) circuit to deliver three-dimensional surround sound from two speakers. Space and center ambience-level controls; bypass mode; volume control; LED display; remote control. S/N 90 dB. 16 $\frac{1}{2}$ x 2 $\frac{3}{4}$ x 9 $\frac{1}{4}$ in; 9 lb.....\$250

ONKYO

ED-901 Dolby Digital Processor
Decoder compatible with Onkyo TX-SV919THX 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; THX Home Cinema EQ circuitry. Subwoofer level attenuator (0 or 10 dB). 18 x 3 $\frac{5}{8}$ x 12 $\frac{1}{2}$ in.....\$749

PARASOUND

P/DD-1500 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-contour 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; DSP. Coaxial and optical digital inputs; RF input for Dolby Digital; 2 front, 2 center, 2 surround, and 2 subwoofer outputs. Features 6-channel 18-bit D/A converter. Speaker-setting function; adjustable center/surround-channel delay; bass enhancer; crossover control; master volume control; system remote control\$1,000

PROCEED

PDS2 THX Dolby Digital Processor
Dolby Digital, DTS, THX Home Cinema, and MPEG-2-compatible modes. Provides digital surround decoding for PAV A/V preamplifier. Software upgradable.....\$4,695

ROTEL

RSP 985 THX Processor
Dolby Pro Logic 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 $\frac{3}{8}$ x 3 $\frac{5}{8}$ x 11 $\frac{3}{4}$ in.....\$800

RDA 985 DTS Processor

Decodes CDs and laserdiscs encoded in the 5.1-channel DTS format. DB-25 input; coaxial and optical digital inputs; 1 DB-25 and 6 RCA outputs. 17 $\frac{3}{8}$ x 2 $\frac{7}{8}$ x 10 $\frac{5}{8}$ in; 10 lb.....\$500

SONY

SDP-E800 Dolby Digital Processor
6 channels. Dolby Digital, Dolby Pro Logic, and 19 other DSP modes. 1 pair analog audio inputs; 3 digital audio inputs; 4 A/V inputs; 4 composite-video inputs; coaxial and optical digital inputs and outputs; 6 audio outputs including subwoofer; AC-3 RF output. Built-in multi-channel EQ; front-panel volume, speaker output, and subwoofer on/off controls; input-source selector; signal-delay function; test-tone generator; remote control. THD 0.1%. 17 x 4 $\frac{3}{8}$ x 14 in; 14 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 1 $\frac{3}{4}$ x 7 in; 4 lb.....\$250

TECHNICS

SH-GE90 Surround Processor
Hall, Live, Disco, Church, Stadium, and Theater surround modes; DSP. Dual mic inputs. 3-band parametric EQ with center frequencies selectable from 24 points; variable digital delay; karaoke functions including voice mute, key control, and reverb/echo; spectrum analyzer; jog dial; 6 EQ presets. 17 x 3 $\frac{3}{8}$ x 11 $\frac{1}{2}$ in...\$449

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 Dolby Digital, Dolby Pro Logic, and DTS coherent acoustics surround processing. High performance digital and analog preamps; video switcher; electronic crossover; high performance D/A converter. Two levels of D/A conversion and signal paths, fully balanced, differential operation; circuitry can be expanded, changed, and upgraded.....\$4,300

ULTECH AUDIO

Theater Center Dolby Digital Processor
RF, ST, and Toslink digital inputs; 5 RCA inputs. Zoran ZR 38500 Dolby Digital processor chip; six 20-bit Burr-Brown PMC1702 D/A converters with HDCD decoder. Remote volume control.....\$3,995

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

VIRTUAL LISTENING SYSTEMS

Auri PT1000 Headphone Surround Processor
900-MHz transmitter/receiver pair converts 4-channel Dolby Pro Logic output into signal for standard headphones. 2 inputs (left, right); 4 Dolby Pro Logic outputs (left, right, center, surround); 2 headphone outputs on receiver box. Toltec 3D processor; Dolby Pro Logic decoder. 12 user controls on receiver, including volume, bass, ambience, and ear type; 2 presets for user preferences on remote-control unit. Includes power supply, recharger, rechargeable batteries, phone-plug adaptors. 7 $\frac{1}{8}$ x 4 x 1 in; 1 lb.....\$500

Additional Auri remote-control unit\$229

YAMAHA

DDP-2 Dolby Digital Processor
Dolby Digital, Dolby Digital Enhanced, and Digital Movie Theater surround modes. 1 coaxial and 1 optical digital input; 6 analog outputs. Yamaha LSI chip set decoder. 3 dynamic-range-control settings; fluorescent front-panel display; menu controls on front panel. 17 $\frac{1}{8}$ x 3 $\frac{3}{8}$ x 10 $\frac{3}{4}$ in; 9 lb.....\$499

DSP-E492 Surround Processor/Amplifier

Dolby Pro Logic, Dolby Pro Logic Enhanced, Hall, Concert Video, Disco, Rock Concert, and Mono Movie surround modes. 3 audio and 3 A/V 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 $\frac{1}{8}$ x 5 x 15 $\frac{1}{8}$ in; 19 lb.....\$399

SPEAKERS

ACOUSTIC RESEARCH

The Leading Edge

Powered Home Theater System

6-speaker system featuring 5 Edge satellites and 12-in subwoofer, all powered by 450-W amp section in 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 10-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; sens 91 dB; imp 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; sens 89 dB; imp 8 ohms. Black or white. 5-yr limited warranty. 5 1/2 x 7 3/8 x 4 3/8 in; 8 lb.....\$149/pr

High-Output Series

Model 312 HO 3-Way Speaker

Ported design with 12-in woofer, two 5/4-in cone midranges, and 1-in dome tweeter. Magnetic shielding. Power handling 250 W; crossover points 180 Hz and 2.5 kHz; FR 30 Hz-20 kHz ± 2 dB; sens 97 dB; imp 8 ohms. Black knit grille; black, maple, or cherry finish. 44 x 11 x 19 in; 148 lb.....\$1,199/pr

Model 310 HO. As above but with 10-in woofer. FR 35 Hz-20 kHz ± 2 dB; sens 95 dB. 37 x 10 x 17 in; 114 lb.....\$899/pr

S 12 HO Powered Subwoofer

Ported design with 12-in driver; amp rated at 140 W rms. FR 20-200 Hz; imp 8 ohms. Black knit grille; black finish. 16 x 16 x 16 in; 50 lb.....\$549

A/D/S/

MS4/u Powered Subwoofer

12-in copolymer woofer; amp rated at 250 W rms. Bandpass cabinet; active servo amp control; selectable low- and high-pass filters with 24 dB/oct slopes. Magnetic shielding; auto turn-on; continuously variable phase control. FR 17-100 Hz ± 3 dB. Black finish.....\$1,350

MS3/u. As above. 10-in woofer; amp rated at 150 W rms. FR 20-100 Hz ± 3 dB.....\$1,200

S600 2-Way Speaker

6 1/2-in copolymer woofer and 1-in dome tweeter. Magnetic shielding; 3/4-in thick MDF cabinet; computer-optimized crossover. Power handling 150 W; FR 50 Hz-20 kHz ± 3 dB; sens 88 dB; imp 4 ohms. Black.....\$649/pr

L400e 2-Way Speaker

6 1/2-in copolymer woofer and 1-in dome tweeter. Wood cabinet; magnetic shielding. Wall-mount bracket optional. Power handling 100 W; FR 60 Hz-20 kHz ± 3 dB; sens 90 dB; imp 4 ohms. Black or white finish.....\$599/pr

L310/aw 2-Way Speaker

5 1/4-in copolymer woofer and 1-in dome tweeter. All-weather, cast-aluminum cabinet. Includes wall-mounting bracket. Power handling 75 W; FR 68 Hz-20 kHz ± 3 dB; sens 90 dB; imp 4 ohms. Black or white finish.....\$499/pr

Music/Video Series

MV15/s 3-Way Dipolar Speaker

Acoustic-suspension design with 5 1/4-in woofer, two 4-in midranges, and two tweeters. Biwireable inputs. Dipole/bipole selector switch. Power handling 100 W; FR 68 Hz-20 kHz; sens 90 dB; imp 4 ohms. Black or white.....\$1,100/pr

MV20/u 3-Way Speaker

Two 7 3/4-in woofers, two 1 1/2-in dome midranges, and 1-in dome tweeter. Power handling 175 W; FR 52 Hz-20 kHz ± 3 dB; sens 89 dB; imp 4 ohms.....\$900

MV10/c Center-Channel Speaker

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

ADVENT

QRTZ2 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 1/2-in silver-dome tweeter. Line-level inputs and outputs. Remote control. Power handling 85 W rms; crossover point variable from 45-150 Hz; FR 42 Hz-21 kHz; sens 88 dB. Oak accents. 8 1/2 x 5 1/8 x 4 in.....\$499

Jade 2-Way Speaker

Bass-reflex design with 8-in poly woofer and 1-in dome tweeter. Power handling 125 W rms; FR 43 Hz-21 kHz ± 3 dB; imp 8 ohms. Solid oak accent with textured black vinyl finish. 9 1/2 x 35 x 9 1/4 in; 28 lb.....\$449/pr

AV570 2-Way Powered Computer Speaker

5-in woofer and 1-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 3/8 x 7 3/4 x 8 3/4 in; 11 lb.....\$399/pr

Ruby 2-Way Bookshelf Speaker

Bass-reflex design with 6 1/2-in poly-cone woofer and tweeter. Power handling 75 W rms; FR 53 Hz-21 kHz ± 3 dB; sens 89.5 dB; imp 8 ohms. Black textured vinyl finish. 9 x 15 x 8 1/4 in; 12 lb.....\$249/pr

Audio Cinema 2-Way Center Speaker

Two 5 1/4-in woofers, tweeter. Power handling 125 W; FR 60 Hz-20 kHz ± 3 dB; imp 8 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. Features high-pass crossover fixed at 60 Hz; low-pass crossover variable from 40-180 Hz. Line- and speaker-level inputs; high-pass outputs. Volume control. FR 28-180 Hz. Black lacquer on wood finish. 19 x 19 x 19 in; 70 lb.....\$879

NL-5400. As above without amp. Power handling 250 W; 80-Hz low-pass crossover; FR 28-90 Hz; sens 89 dB; 65 lb.....\$460

AL-130S 3-Way Speaker

Acoustic-suspension design with two 8-in woofers, 3-in hand-assembled convex-diaphragm midrange, and 1-in silicone-cooled convex-diaphragm tweeter. Push-pull woofer configuration; magnetic shielding. Power handling 200 W; crossover points 450 and 4 kHz; sens 90 dB; imp 6 ohms. Black vinyl finish.....\$600

AL-115S 2-Way Speaker

Acoustic-suspension design with 8-in woofer, 1-in hand-assembled convex-diaphragm tweeter. Woofer treated with energy-absorbent compound. Magnetic shielding. Power handling 150 W; crossover point 2 kHz; sens 90 dB; imp 8 ohms. Black vinyl finish. 11 1/8 x 20 x 10 1/8 in; 22 lb.....\$500/pr

AL-115. As above, unshielded; sens 90 dB; imp 6 ohms. 11 1/8 x 20 x 10 1/8 in; 22 lb.....\$460/pr

NL-1440 2-Way Center-Channel Speaker

Acoustic-suspension design with 8-in woofer and 1-in convex tweeter. Magnetic shielding. Power handling 150 W; crossover point 2 kHz; sens 90 dB; imp 6 ohms. Black lacquer on wood finish. 11 x 10 x 18 in; 19 lb.....\$330

NL-654. As above, 6-in woofer. Crossover point 2.5 kHz. 9 x 18 x 13 in; 11 lb.....\$280



Atlantic Technology System 450THX

ALTEC LANSING

Powered Computer Speaker Systems

ACS500 Subwoofer/Satellite System

3-piece system featuring 40-W subwoofer with 6 1/2-in driver; two magnetically shielded satellites, each with forward-firing 3-in driver and 1/2-in dome tweeter, outward-angled 3-in surround driver, and an inward-angled 1 1/4 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; sens 89 dB. Subwoofer 6 1/2 x 12 3/8 x 10 in. Satellite 15 1/4 x 4 x 6 1/4 in.....\$399

ACS300.1 Subwoofer/Satellite System

3-piece system featuring powered subwoofer with two 4-in drivers; two clamshell satellites, each with 4-in woofer and 1/2-in dome tweeter; 18-W subwoofer amp; 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

ACS55 Subwoofer/Satellite System

3-piece system featuring 40-W powered subwoofer with 6 1/2-in driver; two satellites, each with two 3-in drivers and 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

ACS53 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. Bass module 5 3/8 x 10 1/2 x 7 1/4 in. Satellite 3 3/8 x 4 x 6 1/4 in.....\$159

SPEAKERS

APOGEE ACOUSTICS

Stage 2-Way Ribbon Speaker

Trapezoidal woofer ribbon, midrange/tweeter ribbon. Power handling 200 W; crossover point 800 Hz; FR 30 Hz-20 kHz; imp 3 ohms. Black-sand, light oak, or mahogany facia. 37 x 25 x 2 in; 120 lb.....\$3,500/pr

Auriga-F 2-Way In-Wall Ribbon Speaker

6½-in cone woofer and 26-in dipole midrange/tweeter ribbon. Power handling 200 W; crossover point 1.2 kHz; FR 40 Hz-20 kHz; imp 6 ohms. Paintable grille. Mounting area 12½ x 48 in.....\$1,800/pr
As above, on-wall version.....\$2,000/pr

Drago Powered Subwoofer

Four 6½-in drivers; 200-W amp. High-pass and low-pass filters. Balanced and single-ended connectors. Damping and gain controls. FR 28-80 Hz. 21 x 23 x 9½ in.....\$1,800

Perseus-6 2-Way Ribbon Speaker

Two 6½-in woofers and 4-in monopole midrange/tweeter ribbon. Magnetic shielding. Power handling 200 W; FR 45 Hz-25 kHz; imp 8 ohms. Textured black ash finish. 9 x 24 x 11½ in; 44 lb.....\$1,000/pr
Cassiopeia-6. As above but single woofer. 9½ x 16 x 11½ in; 26 lb.....\$1,000

ATLANTIC TECHNOLOGY

System 450THX THX Speaker System

6-speaker system featuring two 3-way satellite speakers and 3-way center speaker, each with two 6½-in woofers, two 3½-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.....\$5,046

System 350 THX Series

Model 352PBM-THX Powered Subwoofer

12-in driver; 200-W amp. Variable 24-dB/oct low-pass filter; optical antialiasing 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-reverse switch.....\$1,698/pr

Model 351LR-THX 3-Way Speaker

Two 5¾-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; antialiasing circuit. Gold-plated binding posts and RCA connectors; dual line-level inputs and outputs. Auto turn-on/off; phase switch. FR 35-180 Hz ±3dB. 19¾ x 14¾ x 13¾ in; 41 lb.....\$649

Model 254.1 SR 2-Way Surround Speaker

Acoustic-suspension design with two 4-in woofers and two ½-in dome tweeters. Tweeter/woofer pairs phase-inverted on angled baffle for spatial enhancement; MDF cabinet. Power handling 150 W; FR 80 Hz-20 kHz ±3 dB; sens 90 dB; imp 8 ohm. White. 9½ x 10½ x 6½ in; 8 lb.....\$449/pr
As above, black finish.....\$429/pr

Model 251.1 LR 2-Way Speaker

Acoustic-suspension design with two 4-in woofers and ¾-in Mylar-dome tweeter in D'Appolito configuration. Baffle engineered for minimum diffraction; MDF cabinet; magnetic shielding. Power han-

dling 150 W; FR 50 Hz-20 kHz ±3 dB; sens 90 dB; imp 8 ohm. White. 6 x 13 x 8½ in; 12 lb.....\$419/pr
As above, black finish.....\$399/pr

Model 253.1 C 2-Way Center Speaker

Acoustic-suspension design with two 4-in woofers and ¾-in Mylar-dome tweeter. Magnetic shielding; midrange timbre control for matching with different brand speakers; high-frequency level control; tilting base. Power handling 150 W; FR 80 Hz-20 kHz ±3 dB; sens 90 dB; imp 8 ohm. 15 x 6¾ x 7¾ in; 10 lb.....\$349

AUDIO CONCEPTS/ACI

Sapphire III 2-Way Bookshelf Speaker

7-in hybrid-a-periodic Kevlar woofer. 1-in textile-dome tweeter. Sens 90 dB. Lacquered oak, black oak, lacquered cherry, or unfinished cherry. 10 x 16 x 10 in.....\$1,899/pr

Titan Powered Subwoofer

12-in driver; amp rated at 250 W. Crossover point variable from 50-180 Hz; FR 20-150 Hz ±3 dB. Lacquered oak, black oak, lacquered or unfinished cherry. Complete and partial kits also available. 14 x 27 x 16 in.....\$1,599

AUDIOSOURCE

SW-Four Powered Subwoofer

12-in dual-voice-coil driver; amp rated at 150 W rms. Line- and speaker-level inputs and outputs. Phase-reverse switch; auto turn-on/off; input-level control. Crossover point variable from 40-180 Hz; FR 20-250 Hz. 12¾ x 19¾ x 15¾ in; 35 lb.....\$499

SW-Twelve Powered Subwoofer

12-in driver; amp rated at 150 W rms. RCA line-level and spring-loaded speaker-level inputs and outputs. Phase-reverse switch; auto turn-on/off; input-level control. Crossover adjustable from 40-180 Hz; FR 30-250 Hz. 16 x 17 x 18 in; 36 lb.....\$499
SW-Eleven. As above, 10-in driver and 100-W amp. 15 x 15 x 12 in; 32 lb.....\$399
SW-Nine. As above, 8-in driver and 60-W amp. FR 35-250 Hz. 14 x 15 x 12 in; 31 lb.....\$299

Project One 2-Way Outdoor Speaker

4-in woofer and ¾-in tweeter. Front baffle offset for time/phase alignment; weather-resistant polymer-resin cabinet; magnetic shielding. Integral pivoting bracket doubles as stand. Power handling 100 W; FR 60 Hz-20 kHz; sens 90 dB; imp 8 ohms. White, black, or computer-platinum. 6¼ x 9 x 6½ in; 6 lb.....\$299/pr

IW-Three 2-Way In-Wall Speaker

8-in woofer and 1-in soft-dome tweeter. Power handling 100 W max; crossover 2.5 kHz; sens 92 dB; imp 8 ohms. White grille.....\$250/pr

AVID DYNAMICS

Home Video Series

The following are finished in black ash or oak vinyl and carry a 5-year warranty.

Tower 3-Way Speaker

8-in poly woofer, 4½-in poly midrange, and 1-in dome tweeter. FR 34 Hz-22 kHz; imp 8 ohms. 10 x 33 x 10 in.....\$600/pr

The Ideal 2-Way Speaker

9-in poly-cone woofer and 1-in soft-dome tweeter. Crossover point 2.8 kHz; FR 40 Hz-25 kHz; sens 92 dB; imp 8 ohms. 11½ x 18½ x 7¾ in.....\$400/pr

The Neat 2-Way Bookshelf Speaker

Vented design with 7-in poly woofer and ¾-in

ferrofluid-cooled hard-dome tweeter. Crossover point 5.5 kHz; FR 53 Hz-20 kHz ±3 dB; sens 90 dB; imp 8 ohms. 11 x 18 x 8 in.....\$290/pr
The Peanut. As above. 5¼-in poly woofer. Crossover point 8 kHz; FR 65 Hz-20 kHz ±3 dB; sens 89 dB. 6½ x 10 x 7 in.....\$220/pr

AXIOM

AX 5 2-Way Speaker

Dual-enclosure design with 10-in woofer, 5-in woofer, and 1-in dome tweeter. Crossover point 300 Hz; FR 29 Hz-22 kHz ±2 dB; sens 87 dB; imp 6 ohms. Black or rosewood finish. 36 x 12 x 12 in; 104 lb.....\$1,499/pr

AX 3 2-Way Speaker

Dual-enclosure design with 8-in woofer, 5-in woofer, and 1-in dome tweeter. Crossover point 300 Hz; FR 36 Hz-22 kHz ±2 dB; sens 88 dB; imp 6 ohms. Black or rosewood finish. 36 x 10 x 10 in; 84 lb.....\$849/pr

BAG END

MM-8H 2-Way Speaker

Ported design with 8-in cone woofer and 1¾-in aluminum tweeter. Power handling 100 W; FR 70 Hz-19 kHz; sens 84 dB; imp 8 ohms. Walnut and black cabinet. 6-yr warranty. 12¼ x 17½ x 8 in.....\$2,264/pr

Infrasub Powered Subwoofer

Acoustic-suspension design with 18-in driver. Fiberboard enclosure; built-in ELF (extended low-frequency) processor. Power handling 400 W; FR 8-90 Hz with ELF engaged; sens 92 dB; imp 8 ohms. Other finishes optional. Black finish. 6-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-alignment filter. Power handling 300 W; crossover points 380 Hz and 3 kHz; FR 32 Hz-20 kHz ±3 dB; sens 87 dB; imp 8 ohms. Walnut or black ash finish. 17 x 39¾ x 22 in; 119 lb.....\$5,500/pr

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 alignment 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. 11¾ x 41 x 14½ in; 70 lb.....\$4,000/pr

CDM-7 3-Way Speaker

Vented design with 6½-in Cobex woofer, 6½-in Kevlar midbass, and 1-in alloy tweeter. Bi-wirable/biampable. 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 90 dB; imp 8 ohms. Real-wood veneer, black ash, red ash, or cheery. 5-yr warranty. 8½ x 37¾ x 11¾ in; 41 lb.....\$1,800/pr

Matrix 805 2-Way Bookshelf Speaker

Vented design with 6½-in Kevlar woofer and 1-in magnetic-fluid-cooled metal-dome tweeter. Bass-alignment filter. Power handling 120 W; FR 52 Hz-20 kHz ±3 dB; sens 87 dB; imp 8 ohms. Black ash or walnut veneer. 10¾ x 16¾ x 8¾ in; 19 lb.....\$1,600/pr

ASW-3000 Powered Subwoofer

Vented design with 15-in down-firing driver; amp rated 300 W. Magnetic shielding. Line- and speaker-level inputs and outputs. Level and phase controls. Floor spikes. Crossover variable from



125 DECIBEL LIVE CONCERTS

IN THE HANDY TAKE-HOME SIZE



HOME AUDIO SPEAKERS
RE, VS, AL, ANDE SERIES



HOME THEATER SPEAKERS
COMPLETE SYSTEMS & COMPONENTS



MOBILE AUDIO SPEAKERS
STROKER, STEALTH, A.L., VEGA

*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.*

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in concert houses, movie houses,
and houses just like yours. In fact,
we'd be happy to let you hear them
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*Cerwin-Vega sound. Think of it
as engineering, you can dance to.*

CERWIN-VEGA!
Turn it up.

SPEAKERS

40-140 Hz. FR 18-140 Hz. Black ash vinyl. 5-yr warranty. 24 x 22 $\frac{3}{4}$ x 23 $\frac{1}{2}$ in; 110 lb.....\$1,500
ASW-2000. As above. 12-in driver; 175-W amp. FR 22-140 Hz. 21 $\frac{1}{2}$ x 19 $\frac{3}{4}$ x 19 $\frac{3}{4}$ in; 77 lb.....\$1,000
ASW-1000. As above. 120-W amp. FR 25-140 Hz. 21 $\frac{1}{4}$ x 18 x 19 $\frac{3}{4}$ in; 66 lb.....\$700

DM 602 2-Way Speaker

Vented design with 7-in Kevlar woofer and 1-in metal-dome tweeter. Biampable. Power handling 120 W; crossover point 3 kHz; FR 52 Hz-30 kHz ± 3 dB; sens 90 dB; imp 8 ohms. Black ash vinyl finish. 9 $\frac{1}{4}$ x 19 $\frac{3}{8}$ x 12 in; 22 lb.....\$550/pr

DM-305 2-Way Speaker

Vented design with 5-in doped-paper midbass and 1-in soft-dome tweeter. 4th-order Butterworth filters; Proprietary Prism enclosure; rear and front vents. Floor spikes. Power handling 25-120 W; crossover point 3 kHz; FR 55 Hz-20 kHz; sens 91 dB; imp 8 ohms. Black ash. 5-yr warranty. 8 $\frac{1}{2}$ x 33 $\frac{1}{8}$ x 12 $\frac{1}{2}$ in; 24 lb.....\$450/pr

DM 601 2-Way Speaker

Vented design with 6 $\frac{1}{2}$ -in Kevlar woofer and 1-in metal-dome tweeter. Biampable. Power handling 100 W; crossover 3 kHz; FR 70 Hz-30 kHz ± 3 dB; sens 88 dB; imp 8 ohms. Black ash vinyl finish. 14 x 8 x 9 $\frac{5}{8}$ in; 13 lb.....\$400/pr

DM 302 2-Way Speaker

Vented design with 5-in doped-paper cone midbass and 1-in soft-dome tweeter. Proprietary Prism enclosure. Power handling 100 W; crossover 3 kHz; FR 72 Hz-20 kHz ± 3 dB; sens 91 dB; imp 8 ohms. Black ash vinyl finish. 7 $\frac{1}{8}$ x 12 $\frac{1}{2}$ x 8 $\frac{1}{8}$ in; 9 lb.....\$250/pr

BANG & OLUFSEN

Beolab Penta 3-Way Powered Speaker

Bass-reflex design with four 5-in woofers, four 4-in midrange drivers, and 1-in dome tweeter; amp rated 281 W cont. 5-sided cabinet finished in stainless steel; dynamic clipping-attenuator circuit. Alphanumeric display for B&O system information; bass-compensation switch; auto turn-on/off. Crossover points 700 Hz and 5 kHz; FR 40 Hz-20 kHz +4, -8 dB; sens 94 dB. 8 $\frac{1}{8}$ x 65 x 13 $\frac{1}{8}$ in; 53 lb.....\$5,000/pr

Beolab 8000 2-Way Powered Speaker

Bass-reflex design with two 4-in woofers and 3 $\frac{1}{4}$ -in tweeter; amp rated at 145 W cont. Tubular-shaped aluminum cabinet with conical tip and mirror finish; biampified drivers; cast-iron base; Linkwitz-Riley active crossover; dynamic treble-balancing circuitry; 30-dB/oct high-pass filter at 40 Hz; polystyrene front baffle; magnetic shielding. Line-level input; Power Link input for B&O systems. Auto turn-on. Crossover 4.2 kHz; FR 52 Hz-20 kHz +4, -8 dB. 6 $\frac{1}{8}$ x 52 x 6 $\frac{1}{8}$ in; 44 lb.....\$3,000/pr

Beolab 6000 2-Way Powered Speaker

Bass-reflex design with two 3 $\frac{1}{2}$ -in woofers and 3 $\frac{1}{4}$ -in dome tweeter; amp rated at 59 W cont. Extruded one-piece 1 $\frac{1}{8}$ -in thick aluminum oval-column cabinet; proprietary bass-optimization circuitry; active filtering with 30-dB/oct slope at resonant frequency and 24-dB/oct slopes elsewhere; biampified drivers; magnetic shielding. Line- and speaker-level inputs; Powerlink connectors for B&O systems. Auto turn-on/off. Crossover point 3 kHz; FR 55 Hz-22 kHz +4, -8 dB. Polished and anodized silver finish. 8 x 43 $\frac{3}{8}$ x 8 $\frac{1}{2}$ in; 24 lb.....\$2,200/pr

B•I•C AMERICA

Micropoint MPS-3 Home Theater System

6-piece system featuring 70-W powered sub-

woofer with 10-in driver; 4 satellites, each with 5 $\frac{1}{4}$ -in woofer and 1 $\frac{1}{2}$ -in dome tweeter; center speaker with two 4-in woofers and 1 $\frac{1}{2}$ -in dome tweeter. Magnetic shielding; integral wall mounts. Level control on subwoofer. Satellite power handling 100 W; crossover point variable 50-150 Hz; FR 35 Hz-20 kHz; imp 8 ohms. Black or white satellite finish. Sub: 12 $\frac{1}{4}$ x 16 x 16 $\frac{1}{2}$ in. Sat: 6 $\frac{1}{4}$ x 9 x 6. Center 14 $\frac{3}{8}$ x 5 $\frac{1}{2}$ x 6 $\frac{3}{8}$ in.....\$799

Micropoint MPS-2 Home Theater System

6-piece system featuring 50-W subwoofer with 8-in driver; 5 satellite speakers, each with 3 $\frac{1}{2}$ -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 13 $\frac{1}{2}$ x 18 in. Sat: 4 $\frac{7}{8}$ x 7 x 4 $\frac{1}{8}$ in.....\$499

Micropoint MPS-1 Home Theater System

6-piece system featuring subwoofer with 8-in driver; 5 satellite speakers, each with 3 $\frac{1}{2}$ -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 13 $\frac{1}{2}$ x 18 in. Sat: 4 $\frac{7}{8}$ x 7 x 4 $\frac{1}{8}$ in.....\$399



B•I•C America MPS-3 speaker system

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. 10 $\frac{1}{8}$ x 14 x 3 $\frac{3}{4}$ in.....\$249/pr

Muro M-6 2-Way In-Wall Speaker

6 $\frac{1}{2}$ -in woofer, 1-in soft-dome tweeter. Power handling 80 W max; FR 50 Hz-22 kHz; sens 90 dB; imp 8 ohms. 8 $\frac{1}{2}$ x 12 x 3 $\frac{3}{4}$ in.....\$199/pr

BOSE

"Direct/Reflecting" refers to a design in which drivers are positioned to provide both direct and reflected sound from the speaker.

Lifestyle 30 Powered Home Theater System

6-speaker system featuring Acoustimass bass module with two 5 $\frac{1}{4}$ -in drivers and system power amp; five satellites, each with two 2-in drivers in attached rotating cubes; music center with 6-disc CD changer. AM/FM tuner, and two-zone preamp. Videostage surround-sound decoder; active electronic equalization; auto tone adjustment; magnetic shielding; patented signal processing to enhance bass response. Input jacks; RF remote control. Includes setup CD. AM/FM antennas, and all cables. Subwoofer and speakers available in black or white. Music center: 15 $\frac{1}{2}$ x 2 $\frac{5}{8}$ x 8 in; 6 lb. Bass module: 23 $\frac{3}{8}$ x 14 x 7 $\frac{1}{2}$ in; 33 lb. Satellite: 4 $\frac{1}{2}$ x 2 $\frac{1}{4}$ x 3 $\frac{1}{4}$ in; 1 lb.....\$3,500
Lifestyle 8. As above with five single-cube satellites. Music center: 15 x 2 $\frac{5}{8}$ x 7 $\frac{3}{4}$ in; 4 lb. Bass module: 20 $\frac{1}{4}$ x 14 x 7 $\frac{1}{2}$ in; 28 lb. Satellite speaker: 3 x 3 $\frac{1}{8}$ x 4 $\frac{3}{4}$ in; 1 lb.....\$1,399

Model 901 Classic Series VI Speaker System

Two-speakers, each with nine 4 $\frac{1}{2}$ -in drivers; outboard active EQ. Direct/Reflecting design; 1 front-firing driver, 4 drivers on each of 2 angled rear baffles; injection-molded enclosure. Bass and treble controls. Power handling 450 W/ch; imp 4-8 ohms. Hardwood veneer with black ash or walnut finish. 5-yr transferable warranty. 12 $\frac{3}{4}$ x 21 x 12 $\frac{3}{4}$ in; 32 lb.....\$1,499

VCS-30 Center/Surround System

3-piece system featuring VCS-10 center speaker and two surround speakers, each with 4 $\frac{1}{2}$ -in full-range driver. Proprietary system to improve dialogue coverage; magnetic shielding. Protection circuitry. Includes mounting brackets and hardware; rubber feet; speaker wire. Power handling 100 W center, 80 W surround; imp 4-8 ohms. Black finish. 5-yr limited warranty. Center: 21 $\frac{1}{2}$ x 6 x 3 $\frac{1}{4}$ -in; 6 lb. Surround: 11 x 5 $\frac{3}{4}$ x 6 $\frac{1}{2}$ -in; 3 lb.....\$399

VCS-10. Center speaker only. Ported design with four 2 $\frac{1}{2}$ -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. Power handling 150 W; imp 4-8 ohms. Black or rosewood finish. 17 x 16 $\frac{3}{8}$ x 10 $\frac{1}{4}$ in; 12 lb.....\$369/pr

MediaMate Powered Computer Speaker

2 $\frac{1}{2}$ -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. 7 $\frac{3}{8}$ x 3 $\frac{3}{8}$ x 8 $\frac{3}{8}$ in; 4 lb.....\$219/pr

Acoustimass Systems

Acoustimass 10 Home Theater System

6-speaker system featuring subwoofer with three 5 $\frac{1}{4}$ -in drivers; five satellites, each with two 2 $\frac{1}{2}$ -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: 22 x 14 x 7 $\frac{1}{2}$ in; 23 lb. Satellite: 3 $\frac{1}{8}$ x 6 $\frac{3}{8}$ x 4 $\frac{1}{4}$ in; 2 lb.....\$1,299

Acoustimass 5 Subwoofer/Satellite System

3-speaker system featuring subwoofer with two 5 $\frac{1}{4}$ -in drivers; 2 satellites, each with two 2 $\frac{1}{2}$ -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 7 $\frac{1}{2}$ x 19 in; 21 lb. Satellite: 3 $\frac{1}{8}$ x 6 $\frac{3}{8}$ x 4 $\frac{1}{4}$ in; 2 lb.....\$799

Acoustimass 6 Home Theater System

6-piece system featuring subwoofer with two 5 $\frac{1}{4}$ -in drivers; five satellite cubes, each with 2 $\frac{1}{2}$ -in wide-range driver. Auto protection circuitry; magnetic shielding. Power handling 100 W/ch; imp 4-8 ohms. Black or white. 5-yr-limited transferable warranty. Subwoofer: 17 $\frac{1}{2}$ x 14 x 7 $\frac{1}{2}$ in. Satellite: 3 x 3 $\frac{1}{8}$ x 4 $\frac{1}{4}$ in.....\$699

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 speaker, and universal remote. FR 45 Hz-20 kHz ± 3 dB. Black. SoundBar: 25 $\frac{1}{4}$ x 4 $\frac{1}{4}$ x 5 $\frac{3}{4}$ in. Bass module: 6 $\frac{7}{8}$ x 9 $\frac{3}{8}$ x 14 $\frac{1}{2}$ in. Surround speaker: 4 $\frac{7}{8}$ x 7 $\frac{3}{8}$ x 5 $\frac{3}{8}$ in.....\$800

SPEAKERS

CR7 2-Way Bookshelf Speaker

Vented, braced design with 6½-in copolymer woofer and ¾-in 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. 12¼ x 7½ x 9¾ in; 11 lb.....\$260/pr

MicroMedia Powered Subwoofer/Satellite System

3-speaker system featuring subwoofer with 5¼-in woofer in bandpass enclosure; two satellites, each with 2½-in 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 9¾ x 10 in. Satellite: 3¼ x 3¼ x 3½ in.....\$220

Lynnfield VR Series

VR970 3-Way Speaker/Powered Subwoofer
Powered subwoofer section with 10-in woofer, 12-in passive radiator, and 100-W amp; 2-way passive section with two 4½-in midranges and 1-in 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. 48¼ x 6½ x 15 in.....\$800
VR960. As above except subwoofer section with 8-in driver and 75-W amp. FR 29 Hz-20 kHz ±3 dB; sens 90 dB. 42¼ x 6½ x 14.....\$500

VR10 3-Way Center-Channel Speaker

5¼-in woofer, 5¼-in passive radiator, 3½-in midrange, and 1-in 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. 6½ x 17 x 6¾ in; 15 lb.....\$300

Micro Reference Series

Micro90t Home Theater Speaker System

4-speaker system featuring powered subwoofer with 8-in woofer and 75-W amp; 2 satellites, each with 3½-in midrange and 1-in aluminum-dome tweeter; center speaker with two 3½-in midranges and 1-in 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: 14¾ x 14½ x 15¾. Satellite: 6¾ x 4¼ x 5¼ in. Center: 4¼ x 12 x 5¼ in.....\$1,000
Micro90. As above. no center speaker.....\$800

VRS Micro Surround Speaker

3½-in full-range driver and 2½-in tweeter. Includes wall bracket. Power handling 100 W; FR 120 Hz-20 kHz ±3 dB; sens 85 dB; imp 8 ohms. Black or white. 6¾ x 4¼ x 5¼ in.....\$200/pr

Designer Series

Model 336PT 2-Way Ceiling Speaker

5¼-in woofer and ¾-in pivoting tweeter. Paintable grille. Power handling 75 W; FR 62 Hz-20 kHz ±3 dB. Includes mounting hardware. Mounting diameter 6¾ in. Mounting depth 3¾ in.....\$400/pr

Model 361 2-Way In-Wall Speaker

6½-in woofer and 1-in 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. 10¾ x 7¾ x 2½ in.....\$400/pr

BOZAK

HT95-FT30 3-Way Speaker

Two 6½-in woofers and 1-in 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. 8¼ x 4 1/4 in.....\$999/pr

HT95-PSW12 Powered Subwoofer

12-in front-firing woofer; amp rated at 150 W rms. Crossover point variable from 40-180 kHz; FR 22-180 Hz +1, -2 dB; imp 8 ohms. Black finish. 7-yr warranty. 17 x 16 x 19 in.....\$999

HT95-CC3 2-Way Center-Channel Speaker

Two 6-in woofers and 1-in dome tweeter. Magnetic shielding. Crossover 2.4 kHz; FR 50 Hz-20 kHz +1, -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-in front-firing woofer, 4-in side-firing woofer, and 3-in 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 4.5ti/sm4 2-Way Speaker

Bass-reflex design with two 6½-in woofers and ¾-in 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 3.5ti/sm4 2-Way Speaker

Bass-reflex design with 8¾-in woofer and ¾-in 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 3.0ti/sm4 2-Way Speaker

Bass-reflex design with 8¾-in woofer and ¾-in titanium-dome tweeter. Biampable. Power handling 150 W max; sens 91 dB; imp 8 ohms. 11 x 20 x 12 in; 29 lb.....\$799/pr

CAMBRIDGE SOUNDWORKS

MovieWorks 5.1 Home Theater System

6-speaker system featuring 150 W powered subwoofer with 12-in long-throw woofer; left and right main speakers; center-channel speaker; left and right surrounds. Magnetic shielding. Surrounds switchable between dipole and bipole modes. 7-yr warranty on main, center, and surround speakers, 2 yrs on subwoofer. Main: 8¼ x 5¼ x 4¼ in. Center: 25 x 11 x 6¼ in. Subwoofer: 26¼ x 15½ x 11 in. Surrounds 8 x 5 x 6 in. Black.....\$1,799

MovieWorks. Similar to above but with main, center, and surround speakers. Main: 8¼ x 5¼ x 4¼. Center: 4 x 14 x 7 in. Surround: 7 x 5 x 5 in.....\$1,299

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.....\$799

Tower 3-Way Speaker

Vented bipolar design with two 8-in woofers and separate front-firing and rear-firing driver complements, each with a 5¼-in midrange and 1-in soft-dome tweeter. Biampable; magnetic shielding. Lacquered walnut or black ash wood veneer with black-knit grille. 39 x 10 x 14 in.....\$749

Tower II. Monopole version of above with 5¼-in midrange and 1-in tweeter. Walnut or black ash vinyl finish. 36 x 10 x 14 in.....\$499

Powered Subwoofer

Acoustic-suspension design with 12-in driver; 140-W amp. Active EQ for sub-30 Hz response; 18 dB/oct crossover with 55/80/100/140 Hz low pass selector. Stereo/mono line- and speaker-

level inputs. Black-vinyl finish. 15½ x 26¼ x 10¼ in.....\$699

Powered Subwoofer II. As above but 8-in driver, 120-W amp. 21 x 11¼ x 8½ in.....\$399

Ensemble Subwoofer/Satellite System

4-speaker system featuring 2 slim-cabinet subwoofers, each with 8 in driver; 2 satellites, each with 4-in midrange and 1¼-in tweeter with integral ¾-in dome. Gold-plated binding posts. Power handling 200 W; imp 6 ohms. Satellites in black or white. Sub: 12 x 21 x 4½ in. Sat: 8¼ x 5¼ x 4 in.....\$599

Ensemble II. As Ensemble except one subwoofer with two 6½-in drivers. Black or white. Subwoofer: 16¼ x 14¼ x 7¾.....\$499

CenterStage 2-Way Center-Channel Speaker

Vented design with two 5¼-in woofers and 1-in dome tweeter. Horizontal-oriented cabinet; magnetic shielding. Black finish. 7 x 25 x 8 in.....\$349

Ensemble III Subwoofer/Satellite System

3-speaker system featuring acoustic-bandpass subwoofer with 6½-in dual-voice-coil driver and flared vent; 2 magnetically shielded satellites, each with 3¼-in midrange and ¾-in tweeter. ABS-plastic satellite enclosures. Subwoofer in black vinyl; satellites in Nextel gray. Subwoofer: 15 x 8 x 8 in. Satellite: 6½ x 4¼ x 3 in.....\$349

Ensemble IV. As above except subwoofer with 5¼-in driver and 2 satellites, each with 3-in wide-range driver and contouring EQ circuitry. Sub: 8 x 6½ x 12 in. Sat: 4 x 4 x 3¾ in.....\$249

MicroWorks Powered

Computer Speaker System

3-speaker system featuring bass module with 6½-in driver; 2 satellite speaker cubes, each with 3-in driver and desktop stand; amp with active EQ built into bass module; 50 W bass + 10 W x 2 for satellites. Two stereo inputs. Black or beige finish. Bass module: 17 x 9 x 7 in. Satellite: 4 x 4 x 4 in.....\$349

CANTON

The following have 12-dB/octave crossovers and impedances of 4-8 ohms.

Digital 2 3-Way Speaker

Bass-reflex design with two 9-in woofers, 7-in midrange, and 1-in aluminum-manganese-dome tweeter. Outboard DSP controller to customize response for room acoustics via PC. Power handling 350 W; FR 18 Hz-30 kHz. Black or cherry. 10 x 41¾ x 12¼.....\$12,000

Ergo 71 DC 3-Way Speaker

Bass-reflex design with 7-in woofer, 7-in midrange, and 1-in tweeter. Power handling 150 W max; crossover points 300 Hz and 3.5 kHz; FR 25 Hz-30 kHz; sens 88 dB. Light cherry, oak, walnut, black, or white finish. 8½ x 35¼ x 11 in; 38 lb.....\$1,995/pr

Karat AS 4 Powered Subwoofer

Bass-reflex design with two 9-in woofers; Nominal power 100 W. Magnetic shielding. Bass-level, crossover, and phase controls. FR 20 Hz-150 Hz. Black, white, or cherry. 5-yr speaker warranty, 2-yr amp. 9¾ x 23¾ x 16¼ in.....\$1,495

Ergo 31 DC 2-Way Bookshelf Speaker

Bass-reflex design with 9-in woofer and 1-in aluminum-manganese-dome tweeter. Power handling 130 W; FR 27 Hz-30 kHz. Black, white, or cherry. 5-yr warranty. 10¼ x 17 x 10½ in.....\$1,195/pr

Ergo R51 2-Way Dipolar Surround Speaker

Dipolar design with two 4-in 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.



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CIRCLE NO. 4 ON READER SERVICE CARD

SPEAKERS

in tweeters. Power handling 140 W max; crossover point 2.2 kHz; FR 45 Hz-30 kHz. Black, white, or cherry finish. 8 x 7 1/4 x 4 3/4 in...\$898/pr

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 Hz-30 kHz. Black, white, or cherry. 5-yr warranty. 19 3/4 x 9 x 11 3/8 in...\$895

Fonissimo 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 3/8 x 12 7/8 x 15 3/4 in. Satellite: 5 1/8 x 5 x 5 1/2 in; 3 lb...\$795

CELESTION

Kingston 2-Way Speaker

6 1/2-in Cobex woofer and 1 1/4-in aluminum-dome tweeter. High-density acoustically inert single-piece Alpha Crystal enclosure; Silver-plated OFC wiring. Biampable; gold-plated binding posts. Integral stand. FR 68 Hz-20 kHz ± 3 dB; sens 84 dB; imp 8 ohms. Natural granite finish. 8 1/2 x 39 3/4 x 14 in; 90 lb...\$4,000/pr

SiI Powered Subwoofer

Bass-reflex design with 10-in down-firing woofer; amp rated at 150 W. Speaker-level inputs and outputs; filtered line-level inputs and outputs. Phase switch; auto turn-on; adjustable crossover. FR 30 Hz-150 Hz ± 2 dB. Black ash vinyl. 5-yr warranty. 12 x 12 x 12 in...\$399

A Series

A5r 2-Way Dipole Surround Speaker

Bass-reflex design with two 4-in midbass drivers and two 1-in titanium-dome tweeters. Time-aligned driver layout; midbass drivers mono below 400 Hz; compact design with wall mount. Power handling 150 W; crossover 4 kHz; FR 80 Hz-20 kHz ± 3 dB; sens 87 dB; imp 6 ohms. Gray or white. 5-yr warranty. 9 x 12 x 7 in...\$799/pr

A4c 3-Way Center-Channel Speaker

Bass-reflex design with two 6-in woofers, 4-in midrange, and 1-in titanium-dome tweeter. Cast midrange and high-frequency housing; magnetic shielding. Includes height-adjustable rubber feet. Power handling 150 W; crossover 800 Hz and 4 kHz; FR 80 Hz-20 kHz ± 3 dB; sens 89 dB; imp 4 ohms. Gray. 5-yr warranty. 8 x 26 x 8 in...\$599

Impact Series

Impact 40 3-Way Speaker

10-in woofer, 5-in midrange, and 1-in tweeter. 3/4-in MDF cabinet; magnetic shielding. Spiked feet. Power handling 225 W max; sens 91 dB; imp 4 ohms. Black ash finish. 12 7/8 x 39 3/8 x 11 3/8 in...\$950/pr

Impact 35. As above, 8-in woofer. Power handling 200 W max...\$750/pr

Impact 30. As above, 6-in woofer and 4-in midrange. Power handling 150 W max; sens 90 dB. 9 3/8 x 32 3/8 x 9 3/4 in...\$650/pr

Impact 25 2-Way Speaker

8-in woofer and 1-in tweeter. 3/4-in MDF cabinet; magnetic shielding. Spiked feet. Power handling 120 W max; sens 90 dB; imp 8 ohms. Black ash finish. 10 3/4 x 32 3/8 x 11 3/8 in...\$550/pr

CELLO

Legend 3-Way Speaker

Acoustic-suspension design with 12-in woofer, 3-in dome midrange, and 1-in dome tweeter.

Dynaudio drivers. Crossover points 500 Hz and 5 kHz. Burlwood or piano-black finish. 14 x 26 1/2 x 12 in; 80 lb...\$8,000/pr
Walnut or mahogany finish...\$7,000/pr



Cerwin-Vega E-315

CERWIN-VEGA

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 ± 3 dB; sens 93 dB; imp 4 ohms. 43 3/8 x 17 1/2 x 17 in...\$1,099

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 ± 3 dB; sens 93 dB; imp 4 ohms. 38 x 14 x 12 1/2 in...\$899

HT-S15 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 1/2 x 18 1/2 x 18 1/2 in; 72 lb...\$799

E Series

E-315 3-Way Speaker

Bass-reflex design with 15-in woofer, 6 1/2-in midrange, and 1-in polyetherimide-dome tweeter. Fuse protection. Power handling 400 W cont; crossover points 700 Hz and 3.5 kHz; FR 28 Hz-20 kHz ± 3 dB; sens 102 dB; imp 8 ohms. 36 x 17 1/2 x 15 1/2 in; 66 lb...\$560

E-312 3-Way Speaker

Bass-reflex design with 12-in woofer, 5 1/4-in midrange, and 1-in polyetherimide-dome tweeter. Fuse protection. Power handling 300 W cont; crossover points 400 Hz and 3.5 kHz; FR 28 Hz-20 kHz ± 3 dB; sens 98 dB; imp 8 ohms. 33 x 14 1/2 x 12 1/2 in; 51 lb...\$365

E-D6C 2-Way Center-Channel Speaker

6 1/2-in woofers and 1-in polyetherimide-dome tweeter. Magnetic shielding. Power handling 120 W cont; crossover 3.5 kHz; FR 60 Hz-20 kHz ± 3 dB; sens 92 dB; imp 8 ohms. 8 x 19 1/2 x 9 5/8 in; 13 lb...\$270

CITATION

Model 7.2 2-Way THX Speaker

Two 6 1/2-in woofers and two 1-in soft-dome tweeters. THX-certified; diffraction-control sys-

tem. FR 80 Hz-23 kHz ± 2.5 dB; sens 91 dB; imp 4 ohms. Black lacquer oak finish. 22 x 10 x 11 in; 44 lb...\$1,350

Model 5.3 2-Way THX Surround Speaker

Dipolar design with two 5-in woofers and two 1-in soft-dome tweeters. THX-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 14 x 6 1/2 in; 22 lb...\$990/pr

DAHLQUIST

DQ-86.3cs 3-Way THX Speaker

8-in woofer, 6 1/2-in midrange, and 1-in silk tweeter. Phased array alignment with 1 1/2-in MDF baffle; Neoplast dispersion lens. Power handling 160 W rms; FR 30 Hz-20 kHz; sens 90 dB; imp 6 ohms. 10 x 40 x 12 1/2 in...\$1,250/pr

DQ-200sub 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

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. 8 x 40 x 11 1/2 in...\$700/pr

DQ-6.2cs 2-Way Bookshelf Speaker

6 1/2-in woofer and 1-in silk tweeter. Phased-array alignment; Neoplast dispersion lens. Power handling 70 W rms; FR 40 Hz-20 kHz; sens 88 dB; imp 6 ohms. 8 1/2 x 14 1/2 x 12 1/2 in...\$450/pr

DQ-66.2ctr 2-Way Center-Channel Speaker

Two 6 1/2-in woofers and 1-in silk tweeter. Neoplast dispersion lens. Power handling 140 W rms; FR 55 Hz-20 kHz; sens 89 dB; imp 8 ohms...\$300

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 3/4-in hard-dome tweeters, and two ambient-field 3/4-in tweeters; woofer amp rated at 100 W, front 150 W, rear 100 W. Seven-sided enclosure; magnetic shielding. Midbass control. Sens 92 dB; imp 6 ohms. Gloss-black base and top plate; black wraparound grille. 16 1/2 x 43 1/2 x 12 1/2 in; 60 lb...\$1,099

TimeWindow SurroundScape. Nonpowered ported version of above without subwoofer section. 15 3/4 x 40 3/4 x 12 in; 43 lb...\$700

KX Series

The following speakers are finished in black vinyl woodgrain.

KX-12 Series Two 3-Way Speaker

Modified transmission-line design with 12-in woofer, 6-in midrange, and 3/4-in horn-loaded tweeter. Power handling 250 W; FR 26 Hz-20 kHz; sens 99 dB; imp 8 ohms. 16 x 33 x 13 3/4 in; 50 lb...\$300

KX-10 Series Two. As above, 10-in woofer. Power handling 175 W; FR 30 Hz-20 kHz; sens 97 dB. 13 3/4 x 28 1/2 x 12 in; 39 lb...\$249

KX-7 Series Two. As above, 6-in dual-voice-coil woofer and 3/4-in tweeter. Self-resetting protection circuitry. Power handling 125 W; FR 45 Hz-20 kHz; sens 95 dB; imp 8 ohms. 10 3/4 x 19 x 10 3/4 in; 21 lb...\$199

SPEAKERS

KX-Sub 1 Powered Subwoofer

Modified bandpass design with 10-in driver; 100-W amp. Magnetic shielding. FR 30-120 Hz. 14½ x 17 x 14½ in; 37 lb. Textured black finish.....\$299

KX-Center Series Two Center Speaker

Acoustic-suspension design with two 6-in woofers and one ¾-in tweeter. Magnetic shielding. Power handling 100 W; FR 50 Hz-20 kHz; sens 97 dB; imp 8 ohms. 22 x 8½ x 7½ in; 15 lb.....\$199

DEFINITIVE TECHNOLOGY

BP2000 Bipolar 3-Way

Speaker/Powered Subwoofer

Combines powered subwoofer section housing 15-in side-firing driver and 300-W amp with bipolar section housing front and rear driver complements, each comprised of two 6¾-in woofers and 1-in aluminum-dome tweeter; power handling 500 W rms. Linkwitz-Riley crossover; three-chambered cabinet made of 1-, 1½-, and 2-in-thick Medite bonded to foam damping pads; mirror-image-pair design. Speaker-level inputs; line- and speaker-level subwoofer input; biwire/triwire terminals. FR 15 Hz-30 kHz. Piano-black lacquer or cherry end caps with black wraparound grille cloth. 9 x 50 x 17 in; 120 lb.....\$1,499

BP2002. Smaller version of the BP2000. Subwoofer with 12-in driver and 125-W amp; front and rear driver complements each with 5¼-in midrange and tweeter. LFE/subwoofer input with level control. FR 18 Hz-30 kHz. 7¼ x 43 x 14¼ in; 65 lb.....\$999

BP2004. As BP2002 except 10-in sub. FR 19 Hz-30 kHz. 7¼ x 40 x 13 in; 55 lb.....\$799

ProCinema 100.6 Home Theater System

6-piece system featuring four ProMonitor 100 satellite speakers, each with 5¼-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 4½-in midbass drivers and 1-in aluminum-dome tweeter.....\$1,348

ProCinema 100.4. As above with two ProMonitor 100 speakers.....\$998

ProCinema 100.3. As ProMonitor 100.4 without ProCenter 100 speaker.....\$799

PowerField 18TL Powered Subwoofer

Transmission-line design with 18-in driver; amp rated at 325 W. Monocoque cabinet. Speaker- and line-level inputs and outputs. Adjustable phase; adjustable high- and low-pass filters; level control; auto on/off. Includes spikes. Crossover point adjustable from 40-150 Hz; FR 13 Hz-150 Hz. Black. 5-yr speaker, 3-yr amp warranty. 19¼ x 20½ x 18½ in; 90 lb.....\$999

PowerField 15TL. As above except with 15-in driver. FR 15-150 Hz. 17 x 17 x 17½ in.....\$699

C/L/R 2000 2-Way Center-Channel Speaker

Two 6¾-in woofers and 1-in aluminum-dome tweeter. Linkwitz-Riley crossover; monocoque cabinet; magnetic shielding. Biwireable/biampable terminals. Power handling 350 W. Gloss-black end panels. 21½ x 8¼ x 15 in.....\$650

BP10B 2-Way Bipolar Speaker

Bipolar design with two 6½-in mineral-filled woofers and two 1-in aluminum-dome tweeters. Linkwitz-Riley crossover. FR 20 Hz-30 kHz; imp 8 ohms. Wood or black-lacquer finish. 5-yr warranty. 8 x 42 x 12½ in.....\$499

BPX 2-Way Bipolar Surround Speaker

Bipolar design with two 5¼-in woofers and 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. 17½ x 10 x 6½ in.....\$450

DENNESEN

Serenus 3-Way Electrostatic Speaker

8-in down-firing slot-loaded woofer. 6½-in midrange, and 4 electrostatic elements. Designed for minimal edge refractions and reflections. Nonresonant midrange phase plug. FR 30 Hz-35 kHz. 12 x 54 x 14 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



Definitive Technology BP2000 and BP2002

DGX

DDL-1 3-Way Speaker

Bass-reflex design. For use with DDA-1 integrated amplifier/digital signal processor. Power handling 150 W; imp 6 ohms. 15½ x 39½ x 11 in; 68 lb.....\$1,500/pr
As above with DDA-1 amp/processor.....\$2,195

DIAMOND AUDIO TECHNOLOGY

HPM-4100 Powered Computer

Speaker System

4-piece system featuring 2 satellite speakers, each with 4½-in driver and ½-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; ¼-in mic input; ¼-in line-level output; gold-plated push-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 50 Hz-20 kHz ±3 dB. Subwoofer: 8½ x 16¼ x 17 in. Satellite: 5 x 8¼ x 4¾ in.....\$599

HPM-4060. Similar to above with 6½-in subwoofer; amp rated at 60 W rms. FR 60 Hz-20 kHz ±3 dB.....\$449

HPM-4030. Similar to above without subwoofer; amp rated at 30 W rms. FR 70 Hz-20 kHz ±3 dB.....\$229

ENERGY

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

ES-12XL. As above, 12-in driver. Amp rated at 150 W. FR 18-100 Hz.....\$800

Take 5/ES-8 Home Theater Speaker System

6-piece system featuring powered subwoofer with 8-in driver and 100-W amp; satellite speakers each with 3½-in carbon-graphite woofer and ¾-in tweeter mounted. Subwoofer: soft-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. High-gloss black finish. Satellite: 4 x 7 x 5 in. Center: 11 x 4 x 5 in. Subwoofer: 10 x 16 x 11 in.....\$800
As above without subwoofer.....\$500

EFX 2-Way Surround Speaker

Acoustic-suspension design with two 5¼-in woofers and two 2¾-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/pr

RVS 2-Way Center-Channel Speaker

Dual-vent design with 5¼-in injection-molded woofers and 1-in aluminum/cloth-dome tweeter. Magnetic shielding. Power handling 150 W max; FR 45 Hz-23 kHz; sens 86 dB; imp 4 ohms. Gloss black finish. 9 x 19 x 12 in; 23 lb.....\$400

Veritas Series

Veritas v2.8 3-Way Speaker

Vented design with two aluminum/polypropylene 8-in woofers with butyl rubber surrounds, 3-in metal-dome midrange, and 1-in metal-dome tweeter with cotton suspension. Biwireable/biampable gold-plated terminals. Adjustable spiked feet. Power handling 500 W max; crossover points 400 Hz and 2.5 kHz; FR 24 Hz-33 kHz; sens 86.5 dB; imp 6 ohms. Gloss black finish. 12 x 50 x 18 in; 100 lb.....\$6,000/pr

Veritas v1.8. As above with two 6½-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 v1.2 2-Way Speaker

Acoustic-suspension design with 6½-in polypropylene woofer with butyl surround and 1-in metal-dome tweeter. Designed for near-field operation. Gold-plated biwireable/biampable terminals. Power handling 150 W max; crossover point 1.8 kHz; FR 38 Hz-25 kHz ±3 dB; sens 88 dB; imp 8 ohms. Gloss black finish.....\$1,800/pr

Audyssey Bipolar Series

Audyssey APS5+2 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 5½-in carbon/mica-poly midbass drivers with molded surround, and two 1-in aluminum-dome, cloth-suspension, tweeters. Subwoofer amp rated at 150 W. Line- and speaker-level inputs; biwireable/biampable inputs. Variable room EQ/bass contour 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

Audyssey A5+2. As above, passive sub. FR 25 Hz-25 kHz. 9 x 46 x 13 in; 72 lb.....\$1,600/pr

Audyssey A3+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

Audyssey A2+2. As above with only two 5½-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

SPEAKERS

EOSONE

RSF 1000 4-Way Dipolar Speaker/ Powered Subwoofer

Powered subwoofer section with two 10-in woofers; dipolar section with two 6½-in midbasses, 4-in midrange, and two dipole-configured ¾-in titanium-dome tweeters: 225-W amp. Power handling 175 W rms; FR 26 Hz-22 kHz; sens 89 dB; imp 8 ohms. High-gloss black finish. 12½ x 49 x 18½ in; 115 lb.....\$1,100

RSS705 Home Theater System

6-speaker system featuring powered subwoofer with 10-in driver and 95-W amp; 5 magnetically shielded satellites, each with 4-in midrange and two dipole-configured ½-in dome tweeters. Includes satellite mounting brackets. Power handling 100 W/ch rms; FR 32 Hz-22 kHz; sens 86 dB; imp 8 ohms. Black or white finish. Satellite: 4½ x 7 x 5½ in. Subwoofer: 17 x 13 x 15½ in; 61 lb.....\$1,100

RSP912 Powered Subwoofer

Bass-reflex design with 12-in driver; 215-W amp. Line- and speaker-level inputs; speaker-level outputs. Auto on/off. Crossover frequency variable from 50-100 Hz; FR 28-150 Hz. Black finish. 17 x 19 x 15½ in; 60 lb.....\$750

RSR 350 2-Way Surround Speaker

Acoustic-suspension design with one 6½-in woofer and two dipole-configured ¾-in titanium-dome tweeters. Includes mounting bracket. Power handling 125 W rms; FR 70 Hz-22 kHz; sens 88 dB; imp 8 ohms. Black or white finish. 15 x 12 x 5½ in; 34 lb.....\$430/pr

RSC300 2-Way Center Speaker

Dipolar design with two 5¼-in woofers, ¾-in titanium-dome tweeter in front, and ½-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

RSF200 2-Way Dipolar Bookshelf Speaker

Bass-reflex design with 8-in woofer, ¾-in titanium-dome tweeter, and rear-firing ½-in polymer-dome tweeter for ambience enhancement. Power handling 100 W; FR 48 Hz-22 kHz; sens 87 dB; imp 8 ohms. Black finish. 5-yr warranty. 8¾ x 18¾ x 11¾ in; 21 lb.....\$225

FRIED PRODUCTS

Studio V mars 3-Way Speaker

Dual transmission-line design with 6½-in Kevlar-composite woofer, 6½-in Kevlar-composite midrange, and ¾-in soft-dome tweeter. Series crossover; ambient recovery technology. Power handling 200 W; crossover 200 Hz and 2.7 kHz; FR 26 Hz-23 kHz ±3 dB; sens 89 dB; imp 6.5 ohms. Cherry veneer. 12 x 39 x 18 in...\$3,595/pr

A/6 Mk II mars 2-Way Speaker

8-in Kevlar-composite woofer, 1-in soft-dome tweeter. Series crossover; ambient recovery technology. Power handling 150 W; crossover 3 kHz; FR 40 Hz-20 kHz ±3 dB; sens 89 dB; imp 6.5 ohms. Black. 10 x 34 x 12 in.....\$1,099/pr

Beta 2000 2-Way Speaker

8-in woofer and 1-in soft-dome tweeter. Magnetic shielding; series crossover. Power handling 100 W; crossover point 2.5 kHz; FR 40 Hz-20 kHz ±4 dB; sens 89 dB; imp 8 ohms. Black/cherry finish. 11 x 20 x 9 in.....\$549/pr

GENESIS

Genesis 200 Powered Speaker System

Two bass towers each with eight 8-in servo-controlled metal-cone woofers; two high-frequency panels, each with 4-ft ribbon midrange

and 15 ribbon tweeters; 550-W servo woofer amp. crossover points 92 Hz and 3.6 kHz; imp 4 ohms. South American rosewood finish. High-frequency panel: 21 x 73 x 16 in. Bass tower: 12 x 73 x 24 in.....\$37,500

Genesis 350 Powered Speaker System

2 speakers each with four 8-in servo-controlled woofers, 4-ft ribbon midrange, three 1-in circular ribbon tweeters, and rear-firing tweeter; 1,500-W woofer amp. South American rosewood finish.....\$22,500

HSU RESEARCH

The following feature vented cylindrical enclosures that take up less than 0.8 sq ft of floor space.

TN825 Powered Subwoofer

Bass-reflex design with 8-in driver; amp rated at 75 W. Large flared ports for low noise and low distortion. Line- and speaker-level inputs; line-level output, phase switch; level control. Crossover point variable from 60-150 Hz; FR 25-150 Hz ±3 dB. Zolotone granite finish. Subwoofer 5-yr warranty, amp 1 yr. 9½ x 26 x 16; 45 lb...\$400

TN1225HO Subwoofer

12-in driver, 4-in port; magnetic shielding. Power handling 250 W rms; FR 25-100 Hz ±1 dB; sens 92 dB; imp 4 ohms. 25 lb.....\$350
With outboard 150-W amp/crossover.....\$575
With outboard 250-W amp/crossover.....\$800

INFINITY

EMIT, EMIT-R, EMIT-N, EMIM, and L-EMIM are proprietary planar drivers.

IRS Epsilon 4-Way Speaker

Hybrid-planar design with 12-in woofer with servo/crossover, L-EMIM midrange, and two EMIT tweeters in dipolar configuration. Woofer, midrange, and tweeter level controls. Crossover points 150 Hz, 500 Hz, and 3 kHz; FR 30 Hz-42 kHz ±1.5 dB; sens 87 dB; imp 4 ohms. Black-cloth grille. Santos finish. 18 x 60 x 16 in; 205 lb.....\$14,000

IRS Sigma 4-Way Planar Speaker

Hybrid-planar design with 12-in woofer, 6½-in midbass, EMIM midrange, and two EMIT tweeters in dipolar configuration. Woofer, midrange, and tweeter level controls. Crossover point 160 Hz, 600 Hz, and 3.8 kHz; FR 30 Hz-42 kHz ±2 dB; sens 87 dB; imp 4 ohms. 18 x 58 x 16 in; 195 lb.....\$10,000

Kappa 5.1 Series II 3-Way Speaker

Ported design with 8-in woofer, 4-in cone midrange, and 1-in EMIT-R tweeter. Crossover points 350 Hz and 3 kHz; FR 50 Hz-35 kHz ±3 dB; sens 90 dB; imp 8 ohms. Black cloth grille. 10 x 22 x 13 in; 76 lb.....\$850/pr

BU-2 Powered Subwoofer

12-in driver with amp. Crossover points 50 Hz and 200 Hz; FR 30-150 Hz ±3 dB. Black cloth grille, black finish. 14 x 14 x 14 in; 50 lb.....\$549

Compositions Series

P-FR Prelude 4-Way

Speaker/Powered Subwoofer

Ported design; powered 12-in woofer, four 5¼-in dome midranges, two 4-in dome midbass drivers, and 1-in dome tweeter. Crossovers at 110 Hz, 350 Hz, 3 kHz; FR 25 Hz-20 kHz ±2 dB; sens 96 dB; imp 6 ohms. Black finish/grille. 8 x 54 x 20 in; 78 lb.....\$1,949

Overture 3 3-Way Speaker/Powered Woofer

Four 6½-in woofers, two 5¼-in cone mid-

ranges, 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; 59 lb.....\$1,400

Overture 1 3-Way Speaker/Powered Woofer

8-in woofer, two 4-in cone midranges, and 1-in silk-dome tweeter. Powered bass section. Woofer level control. Crossover points 200 Hz and 3 kHz; FR 38 Hz-20 kHz; sens 92 dB; imp 8 ohms. Black cloth grille, black finish. 6 x 12 x 6 in; 28 lb.....\$1,349/pr

Studio Monitor Series

SM 155 3-Way Speaker

Ported design with one 15-in woofer, two 4½-in cone midranges, and one 1-in dome tweeter. Midrange and tweeter level controls. Crossover points 500 Hz and 5.5 kHz; FR 29 Hz-27 kHz ±3 dB; sens 102 dB; imp 8 ohms. Black cloth grille. 18 x 40 x 12 in; 76 lb.....\$599

SM 105 2-Way Bookshelf Speaker

Ported design with 10-in woofer and 1-in dome tweeter. Crossover point 3.3 kHz; FR 35 Hz-27 kHz ±3 dB; sens 100 dB; imp 8 ohms. Black cloth grille. 12 x 21 x 12 in; 34 lb.....\$498/pr

SM 125 3-Way Speaker

Ported design with 12-in woofer, 4½-in cone midrange, and 1-in dome tweeter. Midrange and tweeter level controls. Crossover points 750 Hz and 5.5 kHz; FR 32 Hz-27 kHz ±3 dB; sens 100 dB; imp 8 ohms. Black cloth grille. 15 x 35 x 12 in; 66 lb.....\$449

Reference 2000 Series

Reference 2000.4 2-Way Speaker

Ported design with 6½-in woofer and 1-in silk-dome tweeter. FR 40 Hz-20 kHz; sens 89 dB; imp 8 ohms. Black cloth grille. 8 x 33 x 10 in; 28 lb.....\$449/pr

Reference 2000.3 2-Way Speaker

Ported design with 6½-in woofer and 1-in silk-dome tweeter. Crossover point 3 kHz; FR 45 Hz-20 kHz; sens 89 dB; imp 8 ohms. Black cloth grille. 8 x 16 x 10 in; 14 lb.....\$329/pr

JAMO

Oriel 3-Way Speaker

Bass-reflex design with two 8-in woofers, 6½-in Kevlar midrange, and 1½-in dome tweeter. Glass-reinforced 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 87 dB; imp 6 ohms. Engraved name plate of owner. 15¾ x 70 x 11¾ in.....\$4,900

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 dipolar surround speakers, each with three 4-in woofers and two 1-in tweeters. THX-certified. Gold-plated binding posts. Magnetic shielding. Includes brackets for wall mounting. Power handling 200 W surround; FR 30 Hz-200 Hz -4 dB sub, 80 Hz-20 kHz ±2 dB front/center, 100 Hz-20 kHz surround; imp 4 ohms front/center or surround, 8 ohms subwoofer. Black-ash front/center and subwoofer finishes; black- or white-ash surround finish. Subwoofer: 17¼ x 30 x 16½ in. Front: 17¼ x 21¾ x 5½ in. Surround: 16½ x 10¼ x 5¾ in.....\$4,499

Concert II 3-Way Speaker

Bass-reflex design with 6½-in woofer, 6½-in



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.

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Boston Acoustics

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SPEAKERS

midrange, 1-in tweeter. Power handling 200 W max. Mahogany or cherry finish. 11 x 40³/₄ x 15 in; 33 lb.....\$1,800

Concert 8 2-Way Bookshelf Speaker
Bass-reflex design with 6¹/₂-in woofer and 1-in tweeter. Power handling 170 W max. Mahogany or cherry finish. 9⁵/₈ x 15 x 12¹/₄ in; 12 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 onboard controller. Crossover variable from 80-150 Hz; FR 30-150 Hz. Hardened-glass top plate. 13 x 16¹/₈ x 21 in.....\$995

Concert Center 3-Way Center-Channel Speaker
Bass-reflex design with two 6¹/₂-in woofers, 6¹/₂-in midrange, and 1-in tweeter. Power handling 150 W max. Mahogany or cherry finish. 5-yr warranty. 22 x 8 x 11³/₈ in; 10 lb.....\$800

SW-400E Powered Subwoofer
Bass-reflex design with 8-in driver; amp rated at 90 W rms. Gold-plated line-level and speaker-level terminals. Continuously adjustable phase between 0° and 180°. Crossover variable from 70-150 Hz; FR 40-150 Hz. 9³/₈ x 15³/₈ x 19³/₈ in.....\$499

Center 200 2-Way Center-Channel Speaker
Bass-reflex design with two 5-in woofers and 1-in dome tweeter. Magnetic shielding; +3-, 0-, -3-dB treble switch. Power handling 80 W; crossover point 2 kHz; FR 70 Hz-20 kHz; sens 90 dB; imp 8 ohms. 22¹/₄ x 8¹/₄ x 6⁵/₈ in.....\$399

SW-303E Powered Subwoofer
8-in driver; amp rated at 70 W rms. FR 45-150 Hz. 14 x 16 x 9 in.....\$399

Center 100 II 2-Way Center Speaker
Bass-reflex design with two 4-in woofers and 1-in tweeter. Magnetic shielding. Power handling 70 W; crossover 4.5 kHz; FR 80 Hz-20 kHz; sens 90 dB; imp 8 ohms. 16³/₄ x 6¹/₂ x 4⁷/₈ in.....\$199

JANIS

The following are available finished in zebra-wood, Brazilian rosewood, coca hola, American walnut, white oak, or black.

W1 Powered Subwoofer
15-in driver; Janis Interphase 1A amplifier rated at 125 W. Slot-loaded design with bass output derived from electromagnetically-controlled Helmholtz resonator; 18-dB/oct crossover. Crossover point 100 Hz; FR 30-100 Hz ±1 dB. 22 x 22 x 18 in; 96 lb.....\$1,900
As above with Interphase 3AT crossover; no power amplifier.....\$1,700
As W1 but no crossover or amplifier.....\$1,050
W3. As W1 except with 12-in driver. 18 x 18 x 18 in; 66 lb.....\$1,750
As above with Interphase 3AT crossover; no power amplifier.....\$1,550
As W3 but no crossover or amplifier.....\$900
System 3A. W3 with Interphase 3A crossover and amp rated at 70 W rms. Line-level output. Variable phase and gain controls. FR 2 Hz-1 kHz; THD 0.03% at 20 Hz; S/N 90 dB....\$1,300

JBL

SVA2100 2-Way Speaker
Two 10-in cast-frame woofers and biradial horn tweeter. Magnetic shielding; adjustable front spikes. Biwireable. Power handling 300 W; FR 40 Hz-20 kHz ±2 dB; sens 92 dB; imp 8 ohms. Black-oak finish. 14¹/₂ x 43 x 20¹/₄ in...\$2,000/pr

SVA1800 2-Way Speaker
Two 8-in cast-frame woofers and biradial horn tweeter. Magnetic shielding; adjustable front spikes. Biwireable. Power handling 250 W; FR 50 Hz-20 kHz ±2 dB; sens 92 dB; imp 8 ohms. Black-oak finish. 12¹/₂ x 38 x 16¹/₄ in...\$1,680/pr

SVA1600 2-Way Speaker
Bass-reflex design with two 6¹/₂-in woofers and 1-in soft-dome tweeter with biradial horn. Magnetic shielding; adjustable spikes. 5-way binding posts; biwireable. Power handling 200 W; crossover point 1.75 kHz; FR 38 Hz-20 kHz; sens 89 dB; imp 8 ohms. Black wood-grain finish. 5-yr warranty. 11 x 35³/₄ x 13¹/₂ 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-reverse switch; auto turn-on/off. Crossover point variable from 90-150 Hz; FR 23-150 Hz. Black-vinyl finish. 21¹/₄ x 13¹/₂ x 16³/₄ in; 43 lb.....\$500
PSW1000. As above with 10-in driver, 100-W amplifier. FR 30-150 Hz. 18 x 11¹/₂ x 16³/₄; 36 lb.....\$400

HLS810 2-Way Bookshelf Speaker
Bass-reflex design with 8-in woofer and 1/2-in polycarbonate-dome tweeter with constant-directivity horn. Magnetic shielding. 5-way binding posts. Power handling 150 W; crossover point 2.6 kHz; FR 50 Hz-20 kHz; sens 89 dB; imp 8 ohms. Brushed satin-black finish. 5-yr warranty. 9³/₄ x 19¹/₂ x 9³/₄ in; 21 lb.....\$380

AS-6 2-Way In-Wall Speaker
6¹/₂-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 13 x 7¹/₂ in.....\$349/pr
AS-5. As above, but with 5¹/₄-in woofer. Power handling 40 W; FR 50 Hz-20 kHz; sens 88 dB. 11¹/₄ x 7¹/₂ in.....\$249/pr

AS-SUB In-Wall Subwoofer
8-in poly woofer 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 frame. Mounting area 11³/₄ x 11³/₄ in.....\$249



JBL SVA1600

Simply Cinema Series
ESC550 Powered Home Theater System
Complete 7-piece powered home-theater system featuring subwoofer with two 6¹/₂-in woofers and 245-W system amp; three shielded front satellites; two 2-way surround satellites; control center/preamp with Dolby Pro Logic decoder, CD player, and AM/FM tuner. Preamp features 2 stereo audio inputs; 1 tape output; RCA and stereo mini-plug connectors; bass/treble and center/rear-level controls; adjustable delay time; test mode. Includes remote control, wall brackets, and connecting cables. Power front 35 W x 3, rear 23 W x 2. Subwoofer 100 W; FR 35 Hz-20 kHz -6 dB. zBlack. CD/tuner: 10¹/₄ x 4³/₈ x 9³/₄ in; 5 lb. Subwoofer: 8¹/₂ x 15³/₄ x 20 in; 40 lb. Satellite: 3³/₄ x 6¹/₂ x 4¹/₄ in; 2 lb.....\$1,700

SCS120 Home Theater Speaker System
6-speaker system featuring 150-W dual 8-in bass-reflex powered subwoofer; five shielded satellite speakers, each with two 3¹/₂-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 17³/₄ x 24 in. Satellite: 4³/₈ x 14 x 6 in.....\$1,399

ESC300 Powered Home Theater System
6-speaker system featuring powered subwoofer/processor, three shielded front satellites, and two surround satellites. 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 15¹/₈ x 14¹/₂ in; 35 lb. Satellite: 3¹/₄ x 4³/₈ x 3³/₄ 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. 6³/₄ x 38¹/₄ x 9¹/₈ in; 37 lb.....\$1,545/pr

Micron Carat 2-Way Bookshelf Speaker
Rear-ported bass-reflex design with 5¹/₄-in dual-voice-coil Neoflex woofer and 1-in inverted-dome tweeter. 18-dB/oct crossover. 4 gold-plated binding posts and banana jacks. Biwiring optional. Power handling 65 W max; crossover point 3 kHz; FR 60 Hz-23 kHz -3 dB; sens 88.5 dB. Auburn finish. 7³/₄ x 12 x 8 in.....\$895/pr

Symbol 6 2-Way Bookshelf Speaker
Bass-reflex design with 6¹/₂-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 13¹/₄ x 8⁷/₈ in; 11 lb.....\$400/pr

JOSEPH AUDIO

RM22si 2-Way Speaker
6¹/₂-in aluminum woofer and 1-in silk-dome tweeter. Patented infinite-slope crossover with 120 dB/oct slope at 2 kHz; Cardas internal wiring. Biwireable/biampable terminals. 8¹/₂ x 36 x 10¹/₂ in.....\$2,299/pr

RM7si 2-Way Bookshelf Speaker
6¹/₂-in woofer and 1-in silk-dome tweeter. Patented infinite-slope crossover with 120 dB/oct slope at 2 kHz; Cardas internal wiring. Biwireable/biampable terminals. FR 45 Hz-20 kHz

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 palpable 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.



BostonAcoustics

SPEAKERS

±2 dB; sens 86 dB; imp 8 ohms. 9 x 15 x 12 in; 25 lb.....\$1,299/pr

JRM ENGINEERING

Monitor Powered Subwoofer/Satellite System

3-speaker system featuring subwoofer with 15-in driver; 2 satellites, each with 8-in woofer, 3-in midrange, and horn tweeter; amp rated at 350 W into 2 ohms. 7-way active crossover; time-aligned drivers; protection circuitry. 7 level controls. FR 18 Hz-20 kHz.....\$8,640

KEF

KEF's Uni-Q drivers feature integral, center-mounted tweeters.

TDM 45B Powered Subwoofer

Acoustic-suspension design with 15-in coated-pulp cone woofer; amp rated at 300 W rms. THX-certified; magnetic shielding; DSP. Line- and speaker-level input and output. Auto-turn on; level- and crossover-adjust; defeatable THX crossover. Crossover point variable from 50-150 Hz. 80 Hz THX; FR 35-150 Hz ±3 dB. Black ash finish. 5-yr warranty. 18 x 18 x 20 in; 62 lb.....\$1,200

RDM One 2-Way Bookshelf Speaker

Acoustic-suspension design with 6½-in woofer with integral 1-in soft-dome tweeter in Uni-Q assembly. Gold-plated biwire input terminals. Power handling 125 W; FR 85 Hz-20 kHz ±3 dB; sens 88 dB; imp 6 ohms. Red, cherry, or gray lacquer finish. 11¾ x 9¾ x 8¾ in; 31 lb.....\$900/pr

Model 70S 2-Way Surround Speaker

Acoustic-suspension design with 6½-in woofer with integral ¾-in soft-dome tweeter in Uni-Q assembly. Injection-molded structural-foam enclosure; magnetic shielding. Gold-plated terminals. Mounting brackets. Power handling 100 W; FR 120 Hz-20 kHz ±3 dB; sens 87 dB; imp 6 ohms. Gray. 6¾ x 10 x 4¾ in; 7 lb.....\$500/pr

Reference Series

Model Three 4-Way Speaker

Two 8-in woofers, 6½-in midbass driver, and 6½-in midrange with integral 1-in silk-dome tweeter in Uni-Q assembly. Twin coupled-cavity bass-loading with force-canceling rod connecting woofers. Gold-plated biwiring/biamping terminals. Crossover points 150 Hz, 400 Hz, and 3 kHz; FR 40 Hz-20 kHz ±3 dB; sens 91 dB; imp 4 ohms. Rosetta Burr finish. 11 x 45 x 16 in; 90 lb.....\$3,600/pr

Model Two 3-Way Speaker

Two 6½-in woofers and 6½-in midrange with integral 1-in silk-dome tweeter in Uni-Q assembly. Twin coupled-cavity bass-loading with force-canceling rod connecting woofers. Gold-plated biwiring/biamping terminals. Crossover points 150 Hz and 3 kHz; FR 45 Hz-20 kHz ±3 dB; sens 90 dB; imp 4 ohms. Rosetta Burr finish. 9 x 40 x 14 in; 50 lb.....\$2,600/pr

Model One. As above with one woofer. Crossover points 130 and 3 kHz; FR 55-20 kHz ±3 dB; sens 89 dB. 9 x 35 x 14 in; 40 lb.....\$2,000/pr

Q Series

Q-65 3-Way Speaker

Reflex-loaded design with 6 x 9-in woofer and 6½-in midrange with integral ¾-in soft-dome tweeter in Uni-Q coincident-driver assembly. Magnetic shielding. Gold-plated biwiring terminals. Power handling 175 W; FR 38 Hz-20 kHz ±3 dB; sens 91 dB; imp 6 ohms. Rosewood or black ash wood-veneer finish. 36½ x 9 x 11 in; 36 lb.....\$1,200/pr

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; imp 6 ohms. Black or mahogany finish. 12¼ x 8½ x 9¾ in; 12 lb.....\$350/pr

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; filtered outputs. Auto turn-on; phase-control switch; front-panel LED indicator. FR 40-150 Hz. Video-gray finish. 12 x 12 x 12 in; 21 lb.....\$499

Model 60S 3-Way Speaker

Vented design; 5¼-in midbass and 3½-in midrange with integral tweeter in Uni-Q assembly. Magnetic shielding. FR 100 Hz-20 kHz; sens 89 dB. Gray or white finish. 9¾ x 6 x 8¼ in; 4 lb.....\$320/pr

Model 80C 3-Way Center-Channel Speaker

Vented design with 5¼-in midbass and 3½-in midrange with integral fluid-cooled tweeter in Uni-Q assembly. Magnetic shielding. FR 80 Hz-20 kHz; sens 89 dB. Video-gray finish. 6 x 17¾ x 6½ in; 6 lb.....\$200

KENWOOD

LS-X1S 3-Way THX Surround Speaker

Acoustic-suspension design with two 5-in woofers, three 3-in midranges, and two ¾-in soft-dome tweeters. THX-certified. Gold-plated banana-plug-compatible inputs. Wall-mountable. Ceiling-mount bracket optional. Power handling 150 W; sens 86 dB; imp 8 ohms. White finish.....\$600/pr

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-X1F 3-Way THX Surround Speaker

Acoustic-suspension design with two 5¼-in woofers, two 1-in soft-dome tweeters, and ¾-in supertweeter. THX-certified. Gold-plated banana-plug-compatible inputs. Magnetic shielding. Power handling 150 W; sens 87 dB; imp 8 ohms. Black finish.....\$400

KLH

Model 82T 3-Way Speaker

Tuned-port design with two 7-in woofers, 3-in soft-dome midrange, and 1-in dome tweeter. Gold-plated 5-way binding posts. Power handling 250 W max; crossover points 200 Hz, 800 Hz, and 3 kHz; FR 35 Hz-20 kHz; sens 87 dB; imp 6 ohms. Simulated oak or black woodgrain finish. 9 x 38 x 11¼ 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 placement. Four gold-plated 5-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. 15¼ x 16½ x 10¾ in.....\$180

KLIPSCH

Klipschorn 3-Way Speaker

Horn-loaded design. Power handling 100 W; FR 35 Hz-17 kHz ±3 dB; sens 104 dB; imp 8 ohms. 31¼ x 52 x 28½ in; 167 lb.....\$2,899

KSP 400 3-Way Speaker/Powered Subwoofer

Acoustic-suspension design featuring built-in powered subwoofer with 15-in driver and 200-W amp; 6½-in midbass; 1-in horn tweeter. Line- and speaker-level inputs. Subwoofer/LFE level control; bass EQ. Includes brass spike feet. Power handling 200 W; Crossover points 50 Hz and 3 kHz; FR 27-20 kHz; sens 95 dB; 8-ohms. Wood veneer. 5-yr speaker, 2-yr amp warranty. 8¾ 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; biwiring. Power handling 200 W; crossover points 750 Hz and 7 kHz; FR 34 Hz-20 kHz ±3 dB; sens 100 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; 2 line- and speaker-level outputs. Level 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- and 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 Hz-120 kHz ±3 dB. Black matte vinyl. 13½ x 14¾ 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. 10¼ x 38 x 12½ in.....\$400

KSP-S6 2-Way Surround 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 7¼ in; 23 lb.....\$375

KSF-C6. Center-channel version of above. Magnetic shielding. Crossover point 3 kHz; FR 63 Hz-20 kHz. 23½ x 8 x 7¾ in; 25 lb.....\$500

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 Hz; FR 45 Hz-20 kHz ±3 dB; sens 94 dB; imp 8 ohms. Black ash or rosewood vinyl. 5-yr warranty. 9¼ x 17 x 9¼ in; 16 lb.....\$215

LEGACY AUDIO

The following 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, 1/4-in soft-dome midrange, and ribbon tweeter. Active crossover with room-correction circuitry; resin baffle. Biwiring/biamping terminals. Power handling 1,200 W; crossovers 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\$12,900/pr

Focus 4-Way Speaker

Three 12-in woofers, two 7-in Kevlar midbass drivers, 1/4-in soft-dome midrange, and ribbon tweeter. Internal bracing; rolled-tambour front corners. Biwiring/biamping terminals. Power handling 1,000 W; crossovers 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\$5,400/pr

Signature III 4-Way Speaker

Three 10-in woofers, 7-in midbass driver, 7-in Kevlar midbass driver, 1/4-in soft-dome midrange, ribbon supertweeter, and rear-firing 1-in titanium tweeter. Dipolar response above 5 kHz; slot-loaded woofers. Biwiring/biamping terminals. Power handling 400 W max; crossover points 120 Hz, 2.8 kHz, and 10 kHz; FR 20 Hz-30 kHz; sens 93 dB; imp 4 ohms. 12 x 50 x 12 in; 130 lb\$3,850/pr

LINN

Keltik 3-Way Speaker

Infinite-baffle design with two 6 1/2 x 9 5/8-in woofers, 5-in dome midrange, and 3/4-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, rosenut, or cherry finish. 10 1/4 x 4 1/2 x 14 7/8 in\$9,995/pr

AV5150 Powered Subwoofer

Ported bass-reflex design with two 12-in drivers; amp rated at 200 W. Switchable roll-off; vertically braced MDF cabinet; alloy heat sink and chassis. Soft-clip option; adjustable damping; auto on/off\$4,195

AV 5140 3-Way Speaker

Dual-ported design with 8-in rear-firing woofer, 6-in midrange, and 3/4-in ceramic-dome tweeter in subenclosure. Trapezoidal cabinet with internal bracing; aerodynamically contoured ports; stabilizing internal and external veneers; magnetic shielding. Biwiring/triwiring terminals. FR 30 Hz-20 kHz ± 3 dB; sens 90 dB. Black ash or cherry finish. 9 x 38 x 12 in\$2,495/pr

M&K SOUND

SS-150 3-Way Tripole Surround Speaker

Acoustic-suspension design with 5 1/4-in poly woofer, two 3 1/2-in mid-tweeters, and 1-in soft-dome tweeter. Tripole mode combines dipolar operation with high-performance direct radiator. Multiple input terminals. Power handling 200 W; FR 85 Hz-20 kHz ± 3 dB. Black or white lacquer-bead finish. 8 x 10 1/2 x 6 1/2 in; 11 lb\$1,095/pr

S-125 2-Way Speaker

Acoustic-suspension design with two 5-in woofers and 1-in soft-dome tweeter. 2 sets of inputs for tonal/timbre balance. Integral high-pass filter optional. Power handling 400 W; FR 75 Hz-20 kHz ± 2 dB. Black lacquer bead finish. 6 1/4 x 18 1/2 x 8 3/8 in; 17 lb\$995/pr

S-150THX 2-Way THX Speaker

Acoustic-suspension design with two 5 1/4-in

woofers and three 1-in dome tweeters. THX-certified; L/R mirror image; magnetic shielding. FR 72 Hz-20 kHz ± 2 dB; imp 4 ohms. Black lacquer-bead finish. 10 1/2 x 12 1/2 x 12 1/2 in; 17 lb\$795

S-125C 2-Way Center-Channel Speaker

Acoustic-suspension design with two 5-in woofers and 1-in soft-dome tweeter. Magnetic shielding. Two sets of inputs for tonal/timbre balance. Power handling 400 W; FR 75 Hz-20 kHz ± 2 dB. Black lacquer-bead finish. 6 1/4 x 18 1/2 x 8 3/8 in; 18 lb\$550

SW-95 2-Way In-Wall Speaker

6 1/2-in woofer and 1-in soft-dome tweeter. Frameless in-wall design; steel baffles stiffen dry wall; speakers are secured by magnets. 2 sets of inputs. Tonal-balance control. Power handling 200 W; crossover point 2 kHz; sens 92 dB SPL/W/m; imp 4 ohms. Black baffle with paintable white grille\$550
SW-85. As above, 5 1/4-in woofer and 1-in tweeter. 5-yr parts-and-labor warranty\$350

Bookshelf-75 2-Way Satellite Speaker

Acoustic-suspension design with 6 1/2-in woofer, 1-in soft-dome tweeter. Power handling 200 W; FR 77 Hz-20 kHz ± 3 dB. Black ash finish with black grille. 13 1/2 x 8 x 10 in; 17 lb\$450/pr



M&K SS-150 surround speaker

Powered Subwoofers

The following incorporate M&K's proprietary headroom-maximizer circuit.

MX-5000THX Mark II Powered Subwoofer

Acoustic-suspension design with two 12-in drivers in push-pull configuration; amplifier rated at 400 W. THX-certified; adjustable low-pass filter. Level control. Crossover adjustable from 50-125 Hz; FR 18-125 Hz. Black oak finish. 23 1/4 x 15 x 26 in; 115 lb\$2,695

MX-200. As above, amp rated at 200 W rms. Not THX-certified. FR 20-125 Hz ± 2 dB. Black or black oak finish. 23 x 15 1/4 x 19 5/8 in; 78 lb\$1,495

MX-70B. As above, 8-in drivers, 125-W amp. FR 27-125 Hz ± 2 dB. Glass-bead black or white finish. 18 x 10 x 13 3/8 in; 48 lb\$995

MX-350THX Powered Subwoofer

Acoustic-suspension design with two 12-in drivers in push-pull configuration; amp rated at 350 W. THX-certified; magnetic shielding. Low-pass filter can be converted into 80-Hz 24-dB/oct Linkwitz-Riley crossover with M&K HP-80 high-pass filter; level control. Crossover point adjustable from 50-125 Hz; FR 20-125 Hz

± 2 dB. Black lacquer-bead finish; black grille. 15 1/4 x 23 x 19 5/8 in; 85 lb\$1,795

MX-150THX Powered Subwoofer

Acoustic-suspension design with two 12-in drivers in push-pull configuration; amp rated at 125 W. THX-certified; magnetic shielding. Low-pass filter can be converted into an 80-Hz 24-dB/oct Linkwitz-Riley crossover with an M&K HP-80 high-pass filter; level control. Black lacquer-bead finish. 15 1/4 x 23 x 19 5/8 in; 74 lb\$1,295

MAGNEPAN

The following models use planar-magnetic bass and midrange drive units and are available with light oak or black trim and off-white, black, or gray fabric grilles.

MG-3.5 3-Way Planar/Ribbon Speaker

620-sq-in woofer, 170-square-in line-source midrange, 1/8 x 60-in ribbon tweeter. Biamplification optional. Power handling 250 W max; FR 34 Hz-40 kHz; sens 85 dB; imp 4 ohms. 5-yr limited warranty. 24 x 71 in\$3,150/pr

MG-10.1 2-Way Planar/Quasi-Ribbon Speaker

261-sq-in midbass unit and 2 x 45-in quasi-ribbon tweeter. Power handling 250 W; crossover point 1 kHz; FR 80 Hz-24 kHz ± 3 dB; sens 85 dB; imp 4 ohms. 5-yr limited warranty. 10 1/2 x 53 x 1 3/8 in; 65 lb\$1,275/pr

MGCC1 2-Way Planar Center Speaker

Dipolar design with 198-sq-in midbass unit and 33 x 1 1/4-in quasi-ribbon tweeter. Designed to be placed on TV, in cabinet, or suspended. Power handling 200 W max; crossover point 1 kHz; FR 200 Hz-20 kHz ± 3 dB; sens 86 dB; imp 4 ohms. 3-yr limited warranty. 35 x 10 1/2 x 8 in; 22 lb\$750

MGSS1 Planar Surround Speaker

145-sq-in midrange unit. Includes mounting hardware. Power handling 150 W max; FR 160 Hz-16 kHz; sens 89 dB; imp 4 ohms. White, off-white, black, or gray fabric. 3-yr warranty. 8 1/4 x 45 x 3/4 in; 25 lb\$425/pr

MARTIN-LOGAN

Quest Z 2-Way Electrostatic Speaker

18 x 48-in curvilinear electrostatic panel mounted atop tuned subwoofer cabinet with 12-in driver. Power handling 200 W cont; crossover point 180 Hz; FR 30 Hz-22 kHz ± 3 dB; sens 90 dB; imp 4 ohms. Various finishes. 18 x 71 x 13 in\$4,495/pr

SL3 2-Way Electrostatic Speaker

10-in woofer in tuned chamber; visually transparent 1 x 4-ft electrostatic cell, 30° horizontal dispersion. Power handling 200 W cont; crossover 250 Hz; FR 30 Hz-22 kHz ± 3 dB; sens 89 dB; imp 4 ohms. 13 x 64 x 14 in\$3,195/pr

Stylos Electrostatic Center Speaker

Acoustic-suspension design with 6 1/2-in cone driver in a 10 1/2 x 63 1/2-in curvilinear electrostatic panel. Designed for mounting in or on a wall or on a stand. Power handling 200 W; crossover point 450 Hz; FR 40 Hz-22 kHz ± 3 dB; sens 87 dB; imp 4 ohms. 10 1/2 x 63 1/2 x 4 1/2 in\$2,695

Aerius i 2-Way Electrostatic Speaker

8-in woofer and 9 1/2 x 40-in curvilinear electrostatic panel. Power handling 200 W cont; crossover point 450 Hz; FR 40 Hz-22 kHz ± 3 dB; sens 87 dB; imp 4 ohms. 10 1/2 x 55 1/2 x 12 1/2 in\$1,995/pr

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\$2,325
As above with D1200Si powered sub.....\$2,525

Domain Series

The following speakers feature matte-black MDF cabinets with removable grille/frame assemblies or panels (in the case of subwoofers), which are available in 10 custom wood finishes.

D55 3-Way Speaker

Hybrid bass-reflex/acoustic-suspension design with two 6½-in treated-fiber woofers and 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 12¾ in.....\$999/pr

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 40-180 Hz; FR 25 Hz-200 Hz ±3 dB. Scratch-resistant suedette or ebony laminate finish. 14¾ x 20¼ x 16½ in.....\$799

D1000 Si Powered Subwoofer

Bass-reflex design with 10-in driver; 100-W amp. 24-dB/oct variable low-pass filter; overload protection. Line- and speaker-level inputs. Crossover variable from 50-150 Hz; FR 28-150 Hz. 13¼ x 20½ x 17½ in.....\$599

McINTOSH

HT3F 2-Way In-Wall THX Dipolar Surround Speaker

Dipolar 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 15½ in.....\$2,000/pr
HT3W. On-wall version of the above; depth 6 in.....\$2,000/pr

HT2 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 20½ x 20 in; 91 lb.....\$1,750

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 500 Hz and 1.4 kHz; FR 55 Hz-22 kHz ±2 dB; imp 4 ohms. Walnut or black ash finish. 15½ x 22½ x 10½ in; 42 lb.....\$1,100

HT4 2-Way THX Center-Channel Speaker

Two 6½-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 4 ohms. Black ash finish. 21 x 8 x 10½ in; 23 lb.....\$1,100

MERIDIAN

DSP5000 3-Way Digital Powered Speaker

Bass-reflex design with 6½-in woofer, 6½-in midrange, and 1¾-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;

sens 108 dB. Rosewood finish. 8¾ x 35½ x 11¾ in.....\$5,995/pr
Black finish.....\$5,795/pr
DSP5000C. Horizontally oriented center-channel version. FR 42 Hz-20 kHz. 26½ x 7¾ x 10¾ in.....\$2,995

A500 3-Way Speaker

Acoustic-suspension design with 6-in woofer, 6-in midrange, and 1¾-in horn-loaded tweeter. FR 45 Hz-20 kHz; sens 90 dB; imp 8 ohms. Rosewood. 7¾ x 35½ x 11¼ in.....\$1,595/pr
Black.....\$1,495/pr



Mirage MC-2 center-channel speaker

MIRAGE

OM-6 Omnipolar 3-Way Speaker

Integral side-firing bipolar powered subwoofer with two 8-in drivers; two 5½-in midbass drivers; two 1-in titanium/cloth hybrid-hyperbolic-dome tweeters. Drivers arranged to produce wide "omnipolar" radiation pattern. 150-W discrete-MOSFET subwoofer amp. Line- and speaker-level inputs; biwirable/biampable. Room bass-EQ adjustment and bass contour. FR 18 Hz-25 kHz ±3 dB.....\$3,000/pr

M-7si 3-Way Bipolar Speaker

Vented bipolar 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.....\$1,500/pr

BPS-400 Powered Subwoofer

Acoustic-suspension design; two 12-in drivers in bipolar configuration; amp rated at 400 W. Protection circuitry. Line-level inputs. Level control; adjustable low-pass filter. FR 16-100 Hz. High-gloss black.....\$1,500
BPS-250i. As above. 250-W amp and two 10-in drivers. FR 22-150 Hz. 16 x 24 x 16 in.....\$1,200

Model 895is 2-Way Bipolar Speaker

Vented bipolar design with two 5½-in woofers and two 1-in vapor-deposited titanium-dome tweeters. 5-way binding posts. Power handling 150 W rms; FR 38 Hz-22 kHz ±3 dB; sens 88 dB; imp 6 ohms. High-gloss black finish. 40 x 11 x 9 in; 60 lb.....\$900/pr

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; 0-180° phase control; A/V EQ switch. FR 23-150 Hz. High-gloss black.....\$800
PS-12. As above, one 12-in front-firing driver. FR 22-150 Hz.....\$600
BPS-100i. As above. 100-W amp and two 6½-in drivers. FR 28-150 Hz.....\$500
PS-10. As above, one 10-in driver.....\$400
PS-8. As above, one 8-in driver. FR 29-100 Hz. 16 x 10 x 11 in.....\$300

Model 490is 2-Way Speaker

Vented design with two 5½-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.....\$650/pr

MC-2 2-Way Center-Channel Speaker

Dual-vented design with two 6½-in woofers and 1-in vapor-deposited titanium-dome tweeter. Magnetic shielding. Power handling 200 W rms; FR 38 Hz-22 kHz; sens 90 dB; imp 8 ohms. High-gloss black finish. 9 x 24 x 11 in.....\$450
MC-3. As above, 5½-in woofers. Power handling 150 W rms; FR 47-22 kHz. Black. 7 x 22 x 11 in; 26 lb.....\$330

MBS-2 2-Way Bipolar Surround Speaker

Bipolar 3rd-order acoustic-suspension design with two 5½-in woofers and two 1-in vapor-deposited titanium-dome tweeters. 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.....\$300

MISSION

Model 703 2-Way Speaker

Bass-reflex design with 8-in glass-composite woofer and 1-in soft-dome tweeter. MDF enclosure. Multiway biwire binding posts. Power handling 150 W; crossover point 4 kHz; FR 40 Hz-20 kHz ±3 dB; sens 90 dB; imp 8 ohms. Black ash. 10 x 38 x 15 in.....\$625/pr

Model 750 Limited Edition 2-Way Bookshelf Speaker

Reflex-loaded design with 5¼-in woofer and 1-in fabric-dome tweeter. Biampable and biwirable gold binding posts. Handling 30-100 W; Crossover point 3 kHz; FR 70-20 kHz ±3 dB; sens 86 dB. Rosewood finish. 6½ x 11 x 10½ in.....\$500/pr

Model 702 2-Way Bookshelf Speaker

Bass-reflex design with 8-in glass-composite woofer and 1-in soft-dome tweeter. MDF enclosure. Multiway biwiring binding posts. 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.....\$500/pr

Model 701 2-Way Bookshelf Speaker

Bass-reflex design with 6½-in glass-composite woofer and 1-in soft-dome tweeter. MDF enclosure. Multiway biwiring binding posts. 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.....\$375/pr

Model 700 2-Way Bookshelf Speaker

Bass-reflex design with 5¼-in glass-composite woofer and 1-in soft-dome tweeter. MDF enclosure. Multiway biwiring binding posts. Power handling 75 W; crossover point 4 kHz; FR 60 Hz-20 kHz ±3 dB; sens 87 dB; imp 8 ohms. 7½ x 14 x 10½ in.....\$250/pr

MONITOR AUDIO

Monitor Audio MAFX-2 Bipolar/Dipolar 2-Way Speaker

Two 5¼-in bipolar aluminum-magnesium woofers and two ¾-in dipolar aluminum-magnesium tweeters. Power handling 150 W; FR 50 Hz-22 kHz; sens 89 dB SPL/W/m; imp 8 ohms. Black or white vinyl. 10½ x 9½ x 7¾ in.....\$1,199

Monitor-3 2-Way Speaker

Two 5¼-in woofers. ¾-in gold-anodized dome tweeter. Biwiring/biamping terminals. Magnetic shielding. Power handling 200 W max; imp 6 ohms. Black oak or rose mahogany textured finish.....\$999/pr

“All Definitive’s New Bipolar Towers Deliver Astounding Sound for Music & Movie Perfection”

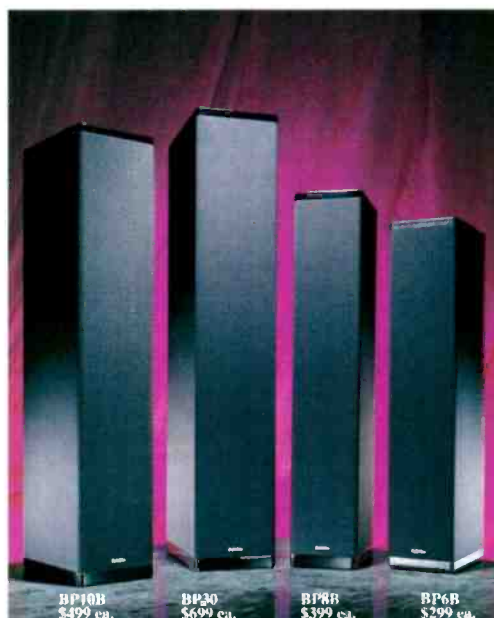
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“Truly Outstanding”

— 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.

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See our dealer list on page 106

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 24-140 Hz ±3 dB. Black vinyl. 15 x 22 1/4 x 17 1/4 in.....\$999

MA301 2-Way Bookshelf Speaker
5 1/4-in poly woofer and 3/4-in gold-anodized dome tweeter. MDF cabinet. Biwiring/biamping terminals. Magnetic shielding. Power 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-anodized 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 1/2 x 6 1/2 x 8 in; 16 lb.....\$449/pr

MORDAUNT-SHORT
MS10i 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 3/8 x 12 x 9 1/2 in.....\$659/pr

MS2Si Pearl Edition 2-Way Speaker
6 1/4-in midbass driver and 1-in aluminum/gold dome tweeter. Extensive internal bracing; high-density particle board; mica-loaded-resin front 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 3/8 in; 26 lb.....\$699/pr

MS20i. As above, less bracing. FR 55 Hz-20 kHz; sens 90 dB SPL/W/m. 8 1/2 x 14 1/2 x 8 3/8 in; 12 lb.....\$449/pr

MS10i. As above. 5 1/4-in midbass driver. Not biwirable. Power handling 15-60 W rms, 120 max; FR 59 Hz-20 kHz; sens 88 dB SPL/W/m; 6 ohms. 7 3/8 x 12 x 8 3/8 in; 9 lb.....\$349/pr

MTX
PS15 Powered Subwoofer
Acoustic-suspension design with 15-in down-firing driver; 200-W amp. Magnetic shielding; 24-dB/oct crossover slope. Speaker- and line-level inputs; 6-dB/oct high-pass speaker-level output; 12-dB/oct line-level output. Dynamic throw control; EQ controls; auto on; infrared remote control. Crossover continuously variable from 50-150 Hz. 17 x 17 1/4 x 19 1/2 in.....\$599

PS12 Powered Subwoofer
Bass-reflex design with 12-in down-firing driver; 100-W amp. Magnetic shielding; 12-dB/oct crossover slope. Speaker- and line-level inputs; 6-dB/oct high-pass output. EQ controls; auto on; infrared remote control. Crossover variable from 40-150 Hz. 16 x 16 1/2 x 18 in.....\$449

PS10. As above with 10-in driver. 15 x 15 1/2 x 17 in.....\$399

Model 510RCM Ceiling Speaker
5 1/4-in poly woofer, 1-in dome tweeter. Grille convertible from standard to flush-mount. Power handling 30 W rms; FR 69 Hz-20 kHz; sens 88 dB; imp 8 ohms. Mounting diameter: 7 1/8 in. Mounting depth: 2 1/8 in.....\$120/pr

Model MP42B 2-Way Speaker
Two 4-in woofers and 1/2-in balanced-dome tweeter. Weather-resistant enclosure; magnetic shielding. Can be shelf-, stand-, or wall-mounted; includes wall bracket. Power handling 50 W rms; FR 110 Hz-20 kHz; imp 8 ohms. 4 7/8 x 12 3/8 x 5 in.....\$110

NAIM
NA-SBL 2-Way Speaker
8-in woofer and 3/4-in dome tweeter. External detachable crossover; decoupled tweeter. Includes stand. Power handling 75 W max; FR 30 Hz-20 kHz ±3 dB; sens 88 dB; imp 6 ohms. Black ash, beech, or walnut finish. 10 3/8 x 34 1/2 x 10 1/2 in.....\$3,800/pr

Credo 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 1/2 x 34 1/2 x 9 1/2 in.....\$2,700/pr

As above, ebony, cherry, rosewood, or beech finish.....\$2,300/pr

As above, power handling 75 W; black simulated 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 limiter circuit. 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 80 Hz-22 kHz; sens 91 dB; imp 4 ohms. Black-gloss finish. 7 x 48 x 7 1/2 in; 53 lb.....\$1,099/pr

Model 10M II 2-Way Bookshelf Speaker
Ported design with 5 1/4-in metal-alloy-cone woofer and 1 1/4-in titanium-cone tweeter. Power handling 100 W max; crossover point 2.1 kHz; FR 48 Hz-22 kHz ±2 dB; sens 88 dB; imp 4 ohms. Walnut finish. 10-yr limited warranty. 7 x 11 x 9 in; 14 lb.....\$599/pr

Black ash laminate or white vinyl finish.....\$449/pr

10MV II. Magnetically shielded center-channel version of above. Black ash finish.....\$349

AEL-1.2A 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 ohms. 7 3/4 x 7 in; 8 lb.....\$390/pr

AEL-1.1A. As above, one 5 1/4-in full-range driver. FR 70 Hz-13 kHz; sens 88 dB. 8 lb.....\$350/pr

Genoa 3-Way Center-Channel Speaker
Two 5 1/4-in woofers, one 4-in midrange, and one 1-in titanium-dome tweeter. Power handling 200 W; crossover points 235 Hz and 4 kHz; FR 80 Hz-21 kHz ±2 dB; sens 89 dB; imp 4 ohms. Black ash or rosewood finish. 10-yr warranty. 20 x 10 x 9 1/4 in; 40 lb.....\$799

NHT
Model 3.3 4-Way Speaker
Acoustic-suspension design with side-firing 12-in 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 42 x 31 in; 123 lb.....\$4,500/pr

Italian black-satin laminate finish.....\$4,300/pr

Model 2.9. As above, 10-in subwoofer. Power handling 250 W max; FR 26-26 kHz ±3 dB. 7 x 39 1/2 x 21; 78 lb.....\$2,675/pr

High-gloss black laminate finish.....\$2,500/pr

VT-2 3-Way Speaker
Vented design with side-firing 10-in 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;

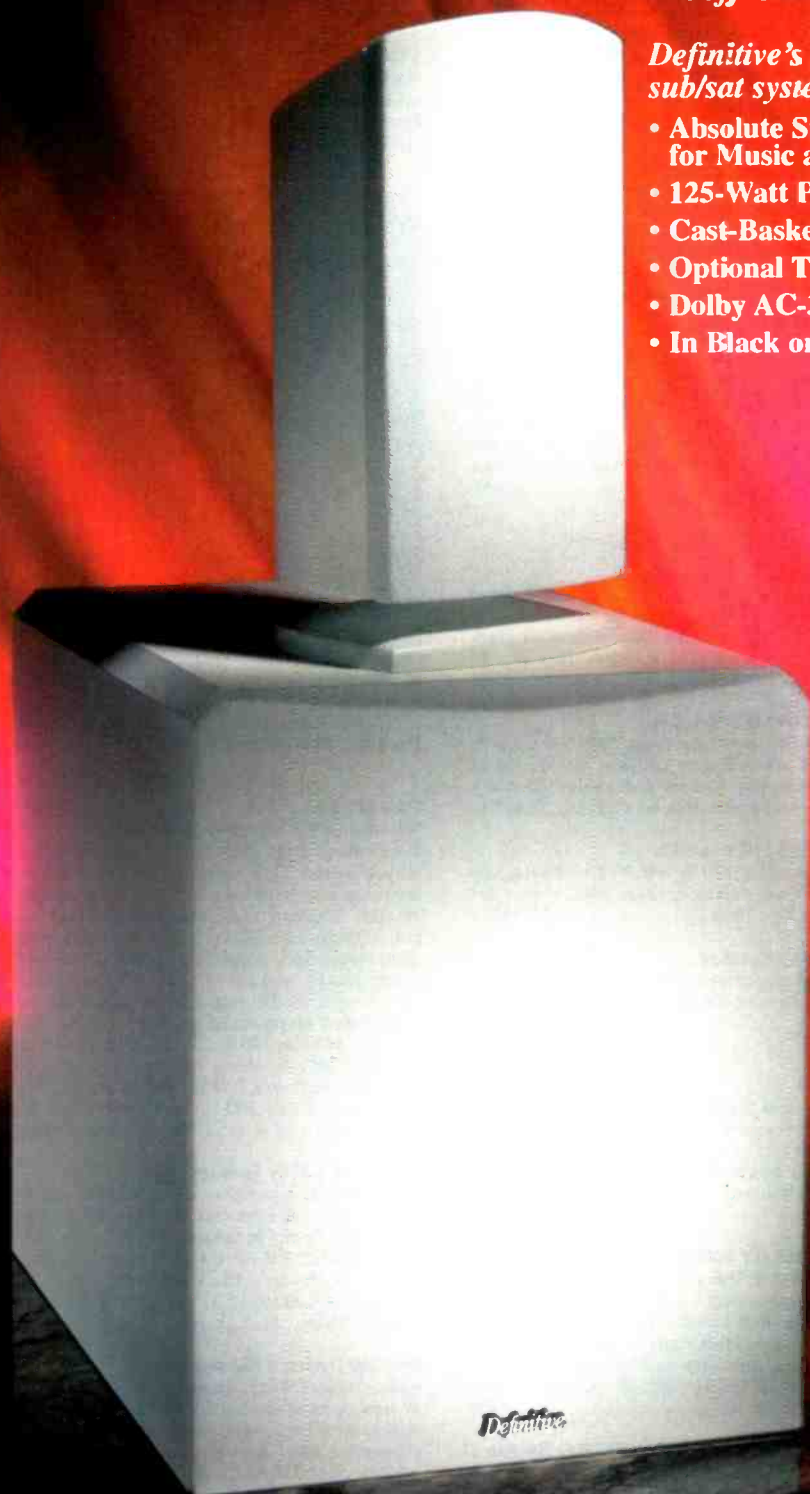
- AK- Alaska Audio; Juneau; Pyramid; Anchorage.
- AL- Cohen's Electronics; Montgomery; Kincaid's TV; Tuscaloosa.
- LI- Audio; Birmingham; Homewood; Palm Audio Video; Huntsville.
- AR- Custom Audio Video; Little Rock.
- AZ- Jerry's Audio Video; Phoenix; Tucson; Scottsdale.
- CA- Access to Music; Larkspur; Accurate AV; S. Lake Tahoe.
- Ahead Stereo; Los Angeles; Audio Concepts; Long Beach.
- San Gabriel; Bay Area Audio; San Jose; Boots Camera; Fresno.
- Christopher Hansen; West LA; Coast Home Ent.; Atascadero.
- Creative Stereo; Santa Barbara; David Rutledge Audio; Palm Desert.
- DB Audio; Berkeley; Digital Ear; Dustin; Dow Stereo Video; San Diego & Suburbs; La Jolla, El Cajon, Chula Vista, Escondido; Dynamic Entertainment; Danville; Lee's Home Theater; Visalia; Monterey Stereo; Monterey; Paradyne; Sacramento; Performance Audio; San Francisco; Replay Multimedia; Modesto; Systems Design; Redondo Beach; Videotek; Westminster; Wilson Home Theater; Woodland Hills.
- CO- Listen Up; Denver, Boulder, Colorado Springs.
- Soundtrack; Denver & Suburbs; Boulder, Ft. Collins, Colorado Springs.
- CT- Al Franklin's; Greenwich Audio Etc; Orange; Carstens Stereo/Video; Danbury; Roberts Audio Video; New London; The Sound Room; Westport Stereo Shop; Hartford.
- DC- Washington Suburbs; Myer-Emco.
- DE- Sound Studio; Wilmington.
- FL- Absolute Sound; Winter Park; Audio Advisors; West Palm Beach; Audio Center; Deerfield Beach; Audio Video Stores; Tallahassee; The Audiology; Vero Beach; Cooper for Stereo; Clearwater.
- Hoyt Stereo; Jacksonville; Palm Audio; Destin; Sound Components; Coral Gables; Sound Ideas; Gainesville; Sound Insights; Ft. Pierce.
- Stereotypes; Daytona Beach; Stuart AV; Stuart.
- GA- Laser Disc Emporium; Atlanta; Merit TV; Columbus Stereo Connections; Valdosta Stereo Festival; Atlanta.
- HI- Honolulu Home Theater; Honolulu.
- IL- Audio King; Cedar Rapids; Des Moines; Archer Audio Video; Ft. Dodge; Audio Video; Jogle; Des Moines; Audio Visions; Sioux City; Hawkseye Audio; Iowa City; Cedar Falls.
- ID- Ultimate Electronics; Boise; Wise Buy; Idaho Falls.
- IN- Absolute Audio; Rockford; Stereo Audio Centers; Chicago & Suburbs; Good Vibes; Champaign; Jon's Home Ctr.; Quincy Sound Forum; Crystal Lake; Springfield; AV; Springfield.
- IN- Classic Stereo; Ft. Wayne; Mishawaka; Kings Great Buys; Evansville; Ovaltin Audio; Clarksville; Indianapolis; Lafayette.
- KS- Accent Sound; Overland Park; Advance Audio; Wichita; Audio Junction; Junction City; Manhattan.
- KY- Ovation Audio; Lexington; Louisville.
- LA- Alterman Audio; Metairie; Mike's Audio; Baton Rouge; Wright's Sound Gallery; Shreveport.
- MA- Cokin; Chestnut Hill; Saugus; Goodwins Audio; Boston; Shrewsbury; Nantucket Sound; Iyanais; Northampton Audio; Northampton; Pittsfield Radio; Pittsfield.
- MD- Gramophone; Baltimore; Elliott City; Myer-Emco; Gaithersburg; Beltsville; Rockville; Sight & Sounds; Easton; Soundscape; Baltimore.
- ME- Cokin; Portland.
- MI- Pazar's; Troy; Classical Jazz Holdings; Sound Mart; Iron Mtn.; Stereo Center; FAV; Flint Court St.; Listening Room; Saginaw.
- MN- Audio King; Minneapolis & Suburbs; Rochester, St. Cloud; Audio Designs; Winona.
- MO- Independence AV; Independence; Sound Central; St. Louis.
- MS- Ideal Acoustics; Starkville; McLelland TV; Hattiesburg; Players A/V; Ridgeland.
- MT- Avitel; Bozeman; Rocky Mt. Hi Fi; Great Falls.
- NC- Audio Video Systems; Charlotte; Audio Visions; Wilmington; Audio Lab; Wilmington; Now Audio/Video; Durham, Greensboro, Raleigh, Winston Salem; Tri City Electronics; Conover.
- NE- Custom Electronics; Omaha; Lincoln.
- NH- Cokin; Nashua; Manchester; Newington, Salem, S. Nashua.
- NJ- Hal's Stereo; Trenton; Monmouth Stereo; Shrewsbury; Woodbridge Stereo; West Caldwell; Woodbridge.
- NM- Ultimate Elect.; Albuquerque; Sound Ideas; Albuquerque.
- NV- Ultimate Elect.; Las Vegas; Upper Ear; Las Vegas.
- NY- Audio Breakthroughs; Manhasset; Audio Den; Lake Grove; Clark Music; Albany, Syracuse; Stereo Exchange; Manhattan; Hart Elect.; Vestal; Innovative Audio; Brooklyn; Listening Room; Scarsdale; Rowe Camera; Rochester; Speaker Shop; Amherst.
- OH- Audio Craft; Akron, Cleveland, Mayfield Hts., Westlake; Audio Etc.; Dayton; Classic Stereo; Lima; Ohio Valley Audio; Cincinnati; Paragon Sound; Toledo; Stereo Visions; Columbus; Threshold Audio; Health; Unique Home System; Cincinnati.
- OK- Audio Dimensions; Oklahoma City; Photo World; Stillwater, Shawnee; Ultimate Electronics; Tulsa.
- OR- Bradford's HiFi; Eugene; Chelsea AV; Portland; Beaverton; Kelly's Home Ctr.; Salem; Magnolia HiFi; (Portland); Beaverton; Clackamas; Stereo Plant; Bend.
- PA- Audio Junction; Pittsburgh; Gary's Elect.; State College; GNT Stereo; Lancaster; Hart Elect.; Blakely; Hi Fi House; Abington, Broomall, Camp Hill, Harrisburg; Listening Post; Pittsburgh; Palmer Audio; Allentown; Stereo Shoppe; Selinsgrove, Williamsport; Stereoland; Natrona Heights; The Stereoshop; Greensburg.
- RI- Stereo Discount Ctr.; Providence.
- SC- AV Design; Charleston; Custom Theater & Audio; Myrtle Beach; Upstairs Audio; Columbia.
- SD- Audio King; Sioux Falls; Sound Pro; Rapid City.
- TN- College HiFi; Chattanooga; Hi Fi Buys; Nashville; Now Audio Video; Knoxville; Modern Music; Memphis; Sound Room; Johnson City.
- TX- Home Entertainment; Dallas; Houston; Plano; Audio Tech; Temple; Audio Video; College Station; Bunkley's Sound Systems; Abilene; Bjorn's; San Antonio; High Fidelity; Austin; Krystal Clear; Dallas; Marvin Electronics; Ft. Worth; Sound Quest; El Paso; Sound Systems; Amarillo; Sound Towne; Texarkana.
- UT- AudioWorks; Salt Lake City; Crazy Bob's; St. George; Stokes Bros.; Logan; Ultimate Elect.; Layton, Murray, Orem, Salt Lake City.
- VA- Myer-Emco; Falls Church; Tyson's Home, Fairfax; Audio Connection; Virginia Beach; AudioNatics; Roanoke; Home Media Store; Richmond.
- WA- Magnolia HiFi; Seattle & Suburbs; Tacoma, Silverdale, Spokane; Pacific Sight & Sound; Wenatchee; Tin Ear; Kennewick.
- WI- Audio Emporium; Milwaukee; Absolute Sound & Vision; Sheboygan; Flanner's AV; Milwaukee; Hi-Fi Heaven; Appleton, Green Bay; Sound World; Wausau.
- Puerto Rico- Precision Audio; Rio Piedras.
- Canada- A & B Sound; Calgary, Edmonton, Kelowna, Vancouver & Suburbs, Victoria; Advance Electronics; Winnipeg; Bay Floor Radio; Toronto; Canadian Sound; Brampton, Ont.; Digital Dynamics; Clearbrook; Harrington Audio; Peterborough, Ont.; Kebeeson; Montreal; Lipton's; New Market, Ont.; Sound Decisions; Duncan, B.C.; Sound Room; Vancouver; Stereoland; Windsor; Treble Clef; Ottawa.
- Mexico- Contact Grupo Volumen; Mexico City.

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—Jeff Cherun, *Home Theater Magazine*

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SPEAKERS

sens 88 dB; imp 6 ohms. High-gloss black laminate finish. 7 $\frac{3}{4}$ x 48 x 18 in; 75 lb.....\$1,800/pr

Model 2.5i 3-Way Speaker

Vented design with side-firing 8-in subwoofer, 6 $\frac{1}{2}$ -in midrange, and 1-in aluminum-dome tweeter. Power handling 200 W max; FR 29 Hz-25 kHz \pm 3 dB; sens 86 dB; imp 6 ohms. High-gloss mahogany or sycamore laminate. 7 x 38 x 15 $\frac{1}{2}$ in; 53 lb.....\$1,450/pr
As above, high-gloss black laminate...\$1,300/pr

VT-1.2 3-Way Speaker

Vented design with side-firing 8-in subwoofer, two 4 $\frac{1}{2}$ -in midranges, and 1-in soft-dome tweeter. Magnetic shielding on top section. Power handling 200 W max; FR 33 Hz-21 kHz \pm 3 dB; sens 86 dB; imp 8 ohms. High-gloss black laminate finish. 5 $\frac{1}{2}$ x 38 x 15 $\frac{1}{4}$ in; 42 lb.....\$1,100/pr

HDP-2.3 3-Way Surround Speaker

Acoustic-suspension hybrid-dipolar design with 6 $\frac{1}{2}$ -in woofer, two 4 $\frac{1}{2}$ -in midranges, and two 1-in soft-dome tweeters. Includes wall-mounting brackets. Power handling 125 W max; FR 57 Hz-20 kHz \pm 3 dB; sens 87 dB; imp 6 ohms. High-gloss black or white laminate. 18 x 9 x 7 $\frac{1}{2}$ in; 19 lb.....\$800/pr

Model 1.5 2-Way Speaker

Acoustic-suspension design with 6 $\frac{1}{2}$ -in woofer and 1-in aluminum-dome tweeter. Power handling 150 W max; FR 53 Hz-25 kHz \pm 3 dB; sens 85 dB; imp 8 ohms. High-gloss mahogany or sycamore laminate. 7 x 16 $\frac{1}{2}$ x 10 $\frac{1}{4}$ in; 16 lb.....\$675/pr
As above, high-gloss black laminate.....\$600/pr

SuperOne 2-Way Speaker

Acoustic-suspension design with 6 $\frac{1}{2}$ -in woofer and 1-in soft-dome tweeter. Magnetic shielding. Power handling 150 W max; FR 57 Hz-25 kHz \pm 3 dB; sens 86 dB; imp 8 ohms. High-gloss black laminate finish. 7 $\frac{1}{4}$ x 11 $\frac{1}{2}$ x 8 $\frac{1}{2}$ in; 10 lb.....\$175

NILES

OS-20 2-Way Outdoor Speaker

Acoustic-suspension design with 6 $\frac{1}{2}$ -in woofer and 1-in tweeter. Weather resistant; glass and mineral polypropylene cabinet. Gold plated 5-way binding posts. Includes aluminum mounting brackets. Power handling 100 W; FR 65 Hz-21 kHz \pm 3 dB; sens 91 dB; imp 8 ohms. White. 8 $\frac{3}{8}$ x 11 x 7 $\frac{3}{4}$ in.....\$499/pr

HD-CTR 2-Way In-Wall Speaker

Two 5 $\frac{1}{4}$ -in woofers and 1-in dome tweeter. Magnetic shielding. High-frequency switch. Power handling 150 W; FR 45 Hz-21 kHz \pm 3 dB; sens 89 dB; imp 8 ohms. White. Rectangular frame. Mounting area 8 x 14-in.....\$299

HD-LRS 2-Way In-Wall Speaker

Two 5 $\frac{1}{4}$ -in woofers and 1-in dome tweeter. High-frequency switch. Power handling 150 W; FR 45 Hz-21 kHz \pm 3 dB; sens 89 dB; imp 8 ohms. White. Rectangular frame. Mounting area 8 x 14-in.....\$279

CM-800SW Ceiling Subwoofer

8-in dual-voice-coil woofer. Weather-resistant; aluminum grille; high- and low-pass filter. Includes flip-tab mounting system. Power handling 150 W; FR 35-140 Hz \pm 3 dB; sens 89 dB; imp 8 ohms. White. Round frame. Mounting diameter 9 $\frac{1}{2}$ in. Mounting depth 4 in.....\$229

NSM LOUDSPEAKERS

Model 200 3-Way Speaker

Acoustic-suspension design with slot-loaded, down-firing 15-in treated-paper woofer; two

6 $\frac{1}{2}$ -in midranges and 1-in soft-dome tweeter in D'Appolito configuration. 6-dB/oct crossovers for midrange and tweeter, 18-dB/oct for woofer. FR 30 Hz-20 kHz \pm 3 dB; sens 90 dB. Satin black and walnut. 52 x 15 x 20 in.....\$5,995/pr

Model 50 3-Way Speaker

Two 6 $\frac{1}{2}$ -in woofers 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 40 Hz-20 kHz \pm 3 dB; sens 85 dB; imp 8 ohms. Piano-black or walnut veneer finish. 9 x 36 x 10 in; 55 lb.....\$1,495/pr

Model 10S 2-Way Bookshelf Speaker

4 $\frac{1}{2}$ -in woofer and 1-in soft-dome tweeter. 6-dB/oct crossover; open-cell foam and polyester damping. Biwiring/biamping terminals. Power handling 250 W max; FR 55 Hz-20 kHz \pm 3 dB; sens 84 dB; imp 8 ohms. Satin black finish. 5 $\frac{1}{2}$ x 10 x 6 in; 18 lb.....\$795/pr

Model 10. As above except terminals not biwirable/biampable. Power handling 200 W max; sens 86 dB.....\$695/pr

Model 15EXP Powered Subwoofer

Front-ported bandpass design with 10-in treated-paper cone woofer; amp rate at 150 W. Cross-braced MDF cabinet; 24-dB/oct crossover. Line- and speaker-level RCA inputs and outputs; input and output binding posts. Auto on/off; Phase switch; volume control; Dolby Digital direct switch; crossover continuously variable from 40 Hz-200 Hz; FR 28-175 Hz \pm 3 dB; S/N 100 dBA. Satin black or walnut finish. 18 x 12 x 14 in; 45 lb.....\$695

OHM ACOUSTICS

Walsh 300 MK2 Speaker

Controlled dispersion from 360° for bass to 180° for treble. Power handling 300 W; FR 20 Hz-20 kHz; imp 6 ohms. Oak, walnut, or black wood-veneer finish. 5-yr warranty. 18 x 48 x 14 in; 95 lb.....\$3,995/pr

Walsh 200 MK2 Speaker

Controlled dispersion from 360° for bass to 180° for treble. Power handling 220 W; FR 25 Hz-20 kHz; imp 6 ohms. Oak, walnut, or black wood-veneer finish. 16 x 43 x 12 in.....\$2,995/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

P-3 2-Way Speaker

Acoustic suspension design with 6 $\frac{1}{2}$ -in woofer and 1-in tweeter. FR 80 Hz-20 kHz; 6 ohms. 8 x 8 x 12 in.....\$500/pr

ONKYO

HTS System 2 THX Home Theater System

6-speaker system featuring three matched front speakers; two wall-mountable dipolar surround speakers; powered/passive subwoofer; THX-certified. Black ash vinyl finish.....\$3,500

OPTIMUS BY RADIO SHACK

PRO-SW-10P Powered Subwoofer

Ported design with 10-in driver; amp rated at 120 W rms into 4 ohms. Motion sensing to correct deviations from signal. Line- and speaker-level inputs. Auto turn-on. Crossover point variable from 50-150 Hz; FR 28-180 Hz. 13 $\frac{1}{4}$ x 13 $\frac{1}{4}$ x 15 $\frac{3}{4}$ in.....\$400

AMX 25 Powered Wireless Speaker System

Two 2-way bass-reflex speakers, each with 4-in

woofer and 2-in tweeter, 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; fine-tuning, volume, and bass controls. Includes connecting cable and AC adaptors. FR 50 Hz-15 kHz.....\$250

PRO LX10 2-Way Dipolar Speaker

Ported design with two poly 7-in woofers and one top-mounted dipole tweeter. Narrow cabinet design. Gold-plated terminals. Removable grilles on top and front. Power handling 80 W rms. 160 W max; FR 50 Hz-25 kHz. 33 $\frac{5}{8}$ x 9 $\frac{1}{4}$ x 11 $\frac{1}{8}$ in.....\$250

STS 1500 3-Way Speaker

Bass-reflex design with 15-in woofer, 6 $\frac{1}{2}$ -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



Paradigm Monitor 90P and 70P

PARADIGM

Monitor 90P 3-Way Powered Speaker

Bass-reflex design with two 8-in mineral-filled poly woofers, 6 $\frac{1}{2}$ -in midbass driver, and 1-in pure-titanium dome tweeter; amp rated at 140 W rms. Magnetic shielding. Speaker-level input; subwoofer/low-level-effect-channel input. Auto on/off; subwoofer level control. Crossover points 180 Hz and 2.0 kHz; FR 16 Hz-20 kHz \pm 2 dB; sens 92 dB; imp 8 ohms. Black ash or light or dark cherry laminate. 3-yr warranty. 9 $\frac{1}{4}$ x 43 $\frac{1}{2}$ x 14 $\frac{1}{4}$ in; 140 lb.....\$1,649/pr

Monitor 70P. As above with two 6 $\frac{1}{2}$ -in midbass drivers. Power 200 W; FR 23 Hz-20 kHz \pm 2 dB; crossovers 200 Hz and 2 kHz; sens 91 dB. 8 $\frac{1}{4}$ x 39 x 14 $\frac{1}{4}$ in; 110 lb.....\$1,399/pr

Monitor 9 2-Way Speaker

Bass-reflex design with two 8-in woofers and 1-in titanium-dome tweeter. Biwiring/biamping terminals. Power handling 200 W; crossover point 2.0 kHz; FR 32 Hz-20 kHz \pm 2 dB; sens 93 dB; imp 8 ohms. Black ash, light cherry, or dark cherry laminate. 5-yr warranty. 9 $\frac{1}{4}$ x 37 x 14 $\frac{1}{4}$ in; 96 lb.....\$749/pr

PS-2200 Powered Subwoofer

12-in dual-voice-coil driver; amp rated at 250 W rms. Speaker- and line-level inputs; line-level output. 80-Hz high-pass filter. Auto-on/off; subwoofer level control; phase control; subwoofer cut-off frequency. Subwoofer remote

control optional. Crossover point variable from 50-150 Hz; FR 23 Hz-150 Hz ± 2 dB. Black ash, light cherry, or dark cherry. 3-yr warranty. 17 x 16 $\frac{3}{4}$ x 19 in; 68 lb.....\$799

ADP-350 2-Way Surround Speaker

Two 6 $\frac{1}{2}$ -in woofers and two 1-in titanium-dome tweeters. 2-way optimized multiple radiation pattern to create reverberant sound field. Includes mounting kit. Power handling 175 W; crossover point 1.8 kHz; FR 55 Hz-20 kHz ± 2 dB; sens 90 dB; imp 8 ohms. Black graphite or white laminate. 5-yr warranty. 11 $\frac{3}{8}$ x 13 x 8 in; 51 lb.....\$699/pr

Mini Monitor 2-Way Bookshelf Speaker

Bass-reflex design with 6 $\frac{1}{2}$ -in woofer and 1-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 10 $\frac{7}{8}$ in; 31 lb.....\$339/pr

CC-350 2-Way Center-Channel Speaker

Bass-reflex design with two 6 $\frac{1}{2}$ -in woofers and 1-in titanium-dome tweeter. Magnetic shielding. Power handling 175 W; crossover point 1.8 kHz; FR 50 Hz-20 kHz ± 2 dB; sens 90 dB; imp 8 ohms. Black-graphite finish. 5-yr warranty. 22 $\frac{3}{4}$ x 7 $\frac{1}{8}$ x 9 $\frac{3}{4}$ in; 25 lb.....\$329

LCR-350 2-Way Speaker

Bass-reflex design with two 6 $\frac{1}{2}$ -in injection-molded copolymer woofers and one 1-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 laminate. 5-yr warranty. 8 x 21 x 11 $\frac{3}{8}$ in; 25 lb.....\$299

PARADIGM REFERENCE

Active/20 2-Way Powered Bookshelf Speaker
Bass-reflex design with 6 $\frac{1}{2}$ -in mica-loaded polymer woofer and 1-in aluminum-dome tweeter; biamped system with 110 W rms for midbass driver and 50 W rms for tweeter. Electronic crossover; auto on/off; thermal protection. Line-level RCA or balanced input. ± 2 dB contour and ± 4 dB low-frequency contour controls; 18 dB/oct crossover. Includes 23-ft cable. Crossover point 1.5 kHz; FR 35 Hz-22 kHz ± 1 dB. Black ash or gloss cherry finish. 3-yr warranty. 8 $\frac{1}{4}$ x 14 x 11 in; 70 lb.....\$1,600/pr

Servo-15 Powered Subwoofer

Vented design with 15-in Kevlar-reinforced cone woofer; amp rated at 400 W rms. Massive-magnet structure; die-cast chassis; instrumentation grade accelerometer. Line-level input. Auto on/off and level control. Includes remote control. FR 14 Hz-80 Hz ± 2 dB. Black ash laminate, light cherry, or rosenut veneer. 3-yr warranty. 18 x 20 x 21 $\frac{3}{4}$ in; 78 lb.....\$1,500

Esprit/BP 2-Way Bipolar Speaker

Bipolar design with 6 $\frac{1}{2}$ -in mica-loaded polymer woofer, two 1-in aluminum-dome tweeters. Biwiring/biamping terminals. Power handling 250 W; crossover point 1.5 kHz; FR 23 Hz-22 kHz ± 2 dB; sens 91 dB; imp 8 ohms. Oak veneer or black gloss finish. 8 $\frac{1}{2}$ x 4 $\frac{1}{8}$ x 13 $\frac{1}{4}$ in; 128 lb.....\$1,400/pr

Studio/80 3-Way Speaker

Bass-reflex design with 8-in mineral-filled poly woofer, 8-in mica-loaded polymer midbass, and 1-in aluminum-dome tweeter. Biwiring/biamping terminals. Power handling 250 W; crossover points 400 Hz and 1.8 kHz; FR 27 Hz-22 kHz ± 2 dB; sens 92 dB; imp 6 ohms. Black ash or dark-cherry laminate; black ash, light cherry, or rosenut veneer. 10 x 41 x 15 $\frac{1}{2}$ in; 144 lb.....\$1,400/pr

CC-450 2-Way Center-Channel Speaker

Bass-reflex design with two 6 $\frac{1}{2}$ -in mica-loaded polymer midbass drivers and 1-in aluminum-dome tweeter. Magnetic shielding. Biwiring/biamping terminals; gold-plated binding posts. Power handling 175 W; crossover point 1.5 kHz; FR 45 Hz-22 Hz ± 2 dB; sens 90 dB; imp 8 ohms. Black graphite. 5-yr warranty. 21 $\frac{3}{4}$ x 8 $\frac{1}{8}$ x 11 $\frac{1}{2}$ in; 28 lb.....\$500

LCR-450 2-Way Speaker

Acoustic-suspension design with two 6 $\frac{1}{2}$ -in mica-loaded polymer midbass drivers and 1-in aluminum-dome tweeter. Magnetic shielding. Gold-plated binding posts; biwiring/biampable. Power handling 175 W; crossover point 1.5 kHz; FR 45 Hz-22 kHz ± 2 dB; sens 90 dB; imp 8 ohms. Dark cherry, black ash, or black gloss finishes. 5-yr warranty. 8 x 21 x 11 $\frac{1}{2}$ in; 28 lb.....\$450

PARASOUND

Nomad Ten 2-Way Outdoor Speaker

6 $\frac{1}{2}$ -in polycarbonate woofer and 1-in Supranyl 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

5 $\frac{1}{4}$ -in woofer and 1-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 or white finish.....\$360/pr

In-Wall/Ceiling Speakers

CS/T-80R 2-Way Ceiling Speaker

8-in woofer, 1-in titanium tweeter; 12-dB/oct crossover. FR 55 Hz-20 kHz ± 3 dB.....\$429/pr

CS/T-65R. As above with 6 $\frac{1}{2}$ -in woofer. FR 58 Hz-20 kHz ± 3 dB.....\$249/pr

CS/W-1002 In-Wall Subwoofer

10-in dual-voice-coil driver. 12-dB/oct low-pass filter at 140 Hz; high-pass filter for satellites. Power handling 120 W; FR 26-180 Hz ± 3 dB; sens 89 dB; imp 8 ohms. Mounting diameter: 10 $\frac{1}{4}$ in. Mounting depth: 2 in.....\$279

CS/T-255A 2-Way In-Wall Speaker

5 $\frac{1}{4}$ -in woofer and 1-in titanium-dome tweeter. 12-dB/oct crossover. Tweeter-level control; baffle mounting for infrared eye. Power handling 75 W rms; crossover point 2.6 kHz; FR 54 Hz-22 kHz ± 3 dB; sens 87 dB; imp 8 ohms.....\$265/pr

PHASE TECHNOLOGY

The following carry a 5-year warranty.

PC-10.5 3-Way Speaker

10-in solid-piston woofer, 5 $\frac{1}{4}$ -in Kevlar-laminated solid-piston midrange, and 1-in soft-dome tweeter. Unicell acoustic treatment. Power handling 50 W min; FR 25 Hz-20 kHz; sens 89 dB; imp 4 ohms. Black oak or dark oak wood-veneer finish. 13 x 44 x 13 $\frac{1}{2}$ in.....\$2,200/pr

CI-100 3-Way In-Wall Speaker

6 $\frac{1}{2}$ -in solid-piston woofer with rubber surround, 6 $\frac{1}{2}$ -in Kevlar-laminated solid-piston woofer/midrange with rubber surround, and 1-in variable-axis soft-dome tweeter. Unicell acoustic treatment. Power handling 125 W; FR 32 Hz-22 kHz; imp 8 ohms.....\$850/pr

Octave Power 12 Powered Subwoofer

12-in felted-stock cone driver; amp rated at 125 W. Servo amp; 18-dB/oct variable low-pass crossover; fixed 6-dB/oct high-pass filter. Line- and speaker-level inputs; speaker-level outputs. Phase switch; auto turn-on. Black laminate finish with solid cherry or dark oak top. 19 x 16 $\frac{1}{2}$ x 17 $\frac{1}{4}$ in.....\$600

As above, solid black oak top.....\$550

Model 7T 2-Way Speaker

Low-diffraction design with 8-in woofer and 1-in soft-dome tweeter. Power handling 120 W; FR 40 Hz-20 kHz; sens 90 dB; imp 8 ohms. Black cloth covering with solid dark oak or cherry top and base. 10 x 36 $\frac{1}{2}$ x 12 in.....\$600/pr

As above, solid black oak top and base.....\$550/pr

PC-3 2-Way Speaker

Two 6 $\frac{1}{2}$ -in solid-piston woofers with rubber surrounds, 1 $\frac{1}{2}$ -in soft-dome midrange, and 1-in variable-axis soft-dome tweeter. Unicell acoustic treatment. Magnetic shielding. Power handling 20 W min; FR 38 Hz-22 kHz; sens 93 dB; imp 6 ohms. Dark oak or black oak wood-veneer finish. 22 x 8 $\frac{1}{4}$ x 11 $\frac{3}{4}$ in.....\$500

CI-60 V 2-Way In-Wall Speaker

6 $\frac{1}{2}$ -in solid-piston woofer with rubber surround and 1-in variable-axis soft-dome tweeter. Over-load protection mechanism. 5-way binding posts. Power handling 80 W; FR 40 Hz-20 kHz; imp 8 ohms.....\$500/pr

Octave Power 10 Powered Subwoofer

10-in felted-stock cone driver; amp rated at 100 W. 18-dB/oct variable low-pass crossover; fixed 6-dB/oct high-pass filter. Line- and speaker-level inputs; speaker-level outputs. Phase switch; auto turn-on. Black oak laminate finish. 15 $\frac{1}{4}$ x 14 $\frac{1}{2}$ x 15 in.....\$400

PINNACLE

Digital Sub 350 Powered 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 50-150 Hz; FR 22-150 Hz -3 dB. 14 x 15 x 15 in.....\$1,095

Classic Gold Tower 3-Way Speaker

8-in fiber-cone subwoofer, 8-in fiber-cone woofer, and 1-in liquid-cooled gold-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. 9 $\frac{3}{8}$ x 37 $\frac{7}{8}$ x 15 $\frac{1}{4}$ in.....\$1,050/pr

Classic Gold 2-Way Center-Channel Speaker

Four 5 $\frac{1}{4}$ -in fiber-cone drivers; 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. 31 x 7 x 8 $\frac{3}{4}$ in.....\$525

Classic Gold Mini-Monitor 2-Way Speaker

5 $\frac{1}{4}$ -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. 8 $\frac{3}{8}$ x 13 x 7 $\frac{1}{8}$ in.....\$375/pr

AC-650 2-Way Bookshelf Speaker

6 $\frac{1}{2}$ -in fiber-cone woofer and 3 $\frac{1}{4}$ -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. 9 $\frac{5}{8}$ x 16 $\frac{1}{2}$ x 8 $\frac{3}{4}$ in.....\$349/pr

INW600 2-Way In-Wall Speaker

6 $\frac{1}{2}$ -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: 8 $\frac{3}{8}$ x 12 in.....\$300/pr

PIONEER

Linear Power Response (LPR) refers to a proprietary sealed/no-surround driver technology

SPEAKERS

designed to increase bass response and sound levels from small speakers with less distortion.

S-V505 Home Theater Speaker System

6-speaker system featuring five 2-way bass-reflex satellites, each with one 5/8-in LPR woofer and 1-in tweeter; passive subwoofer with two 5/8-in LPR woofers. Magnetic shielding. Includes satellite mounting brackets. Power handling 160 W max sat 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: 5 1/2 x 9 1/8 x 6 1/2 in; 6 lb. Subwoofer: 8 1/4 x 21 1/8 x 16 3/4 in; 23 lb.....\$950

S-W200 LPR Powered Subwoofer

Bass-reflex design with two 5/8-in 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 21 1/8 x 16 3/4 in; 32 lb.....\$800

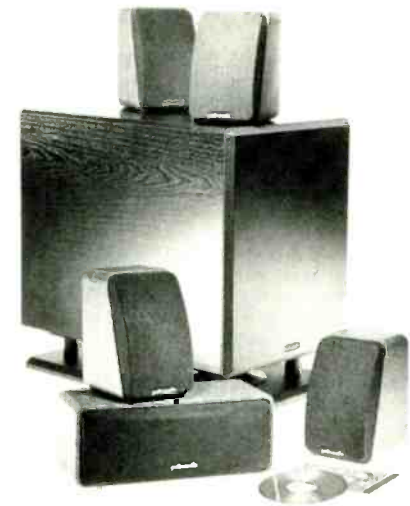
PMC

XB1 Subwoofer

Acoustic-suspension design with die-cast 10-in dual-voice-coil driver. 3/4-in-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 31 1/8 x 10 1/2 in; 62 lb.....\$1,250

TB1 2-Way Speaker

Acoustic-suspension design with 7-in magnesium-alloy woofer and 1-in aluminum-alloy 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. 7 1/4 x 21 1/8 x 10 1/4 in; 19 lb.....\$1,025/pr



Polk Audio RM 7300 home-theater system

POLK AUDIO

Signature Reference Theater Home Theater Speaker System

Complete home-theater system featuring two ported powered subwoofers, each with two 10-in composite-polymer drivers; two sealed satellite speakers, each with four 5/4-in composite-polymer drivers and 1-in trilaminate-dome tweeter; sealed center-channel speaker with four 5/4-in composite-polymer drivers and 1-in trilaminate-dome tweeter; two LSf/x 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 31 1/2 x 22 1/4 in. Satellite 12 x 28 x 18 in. Center channel: 26 1/2 x 17 1/2 x 6 in. Control center: 16 1/2 x 2 1/2 x 9 1/4 in.....\$8,999

RM 7300 Home Theater Speaker System

6-speaker system featuring powered subwoofer with 10-in driver and 125-W amp; 4 satellites, each with 3/2-in midrange and 1/2-in dome tweeter; center-channel speaker with two 3/2-in midranges and 1/2-in dome tweeter. FR 19 Hz-22 kHz; sens 89 dB; imp 8 ohms. Black or white finish. Subwoofer: 18 x 12 1/4 x 20 in. Satellite: 7 x 4 1/8 x 5 1/2 in. Center: 4 1/4 x 11 1/8 x 5 1/4 in. 61 lb total.....\$1,599

RT 2000p 3-Way

Speaker/Powered Subwoofer

Vented, powered bass section with two 8-in woofers and 100-W amp, sealed midrange/tweeter section with 6 1/2-in woofer and 1-in trilaminate-dome tweeter. Magnetic shielding; MDF construction. Line-level inputs; speaker-level inputs and outputs; biwired. 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-yr warranty on speaker, 3 yrs on amp. Cabinet: 9 1/2 x 45 1/2 x 16 in. Base: 11 x 18 1/2 in. 85 lb.....\$1,100
As above with black woodgrain finish.....\$950

RM 3300 Subwoofer/Satellite System

3-speaker system featuring powered subwoofer with 8-in driver and 100-W amp; two satellites, each with 3/2-in midrange and 1/2-in dome tweeter. Power handling 125 W; FR 30 Hz-22 kHz; sens 89 dB; imp 8 ohms. Black or white finish. Satellite: 7 x 4 1/8 x 5 1/2. Subwoofer: 14 1/8 x 10 7/8 x 19 1/8. 40 lb total.....\$799

RT 1000p 3-Way Speaker/Powered Subwoofer

Vented, powered bass section with 6 1/2-in woofer and 80-W amp, sealed 6 1/2-in midbass driver, and sealed 1-in trilaminate-dome tweeter. Magnetic shielding; MDF construction. Line-level inputs; speaker-level inputs and outputs; biwired. 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-yr warranty on speaker, 3 yrs on amp. Cabinet: 8 1/2 x 42 1/2 x 13 in. Base: 9 1/4 x 14 in. 63 lb total.....\$660
As above with black woodgrain finish.....\$560

PSW 150 Powered Subwoofer

10-in driver; 200-W amp. Line- and speaker-level inputs; speaker-level outputs. Phase control; auto on/off. Crossover variable from 50-150 Hz; FR 20-150 Hz. Black finish. 18 x 12 1/4 x 20 in; 48 lb.....\$649

LS f/x 2-Way Surround Speaker

Two 4 1/2-in composite-polymer woofers and two 1-in trilaminate-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 6 1/2 x 9 in; 18 lb.....\$599/pr

RT f/x 2-Way Surround Speaker

5 1/4-in woofer and two 1-in trilaminate-dome tweeters. Switchable dipolar/bipolar configuration. Power handling 100 W; FR 40 Hz-25 kHz; sens 89 dB; imp 8 ohms. Black or white. 10 x 8 1/2 x 6 3/4 in; 17 lb.....\$449/pr

PSW 120 Powered Subwoofer

Vented design with 8-in woofer; 90-W amp. Line-level inputs; speaker-level inputs and outputs. Volume control; variable frequency control; switchable phase; auto-on switch. FR 35-

150 Hz. Video gray. 5-yr warranty on speaker, 3 yrs on amp. 9 1/2 x 13 1/4 x 19 in.....\$339

CS 275 2-Way Center-Channel Speaker

Vented with two 4 1/2-in drivers and 1-in trilaminate-dome tweeter. Magnetic shielding. Power handling 150 W max; FR 60 Hz-26 kHz; sens 90 dB; imp 8 ohms. Black finish. 5-yr warranty. 18 x 6 x 8 in; 10 lb.....\$300

CS 225 2-Way Center-Channel Speaker

Acoustic-suspension design with two 4 1/2-in midbass drivers and 1-in soft-dome tweeter. Power handling 100 W max; FR 70 Hz-25 kHz; sens 89 dB; imp 8 ohms. Black. 5-yr warranty. 18 x 6 x 6 in; 7 lb.....\$219

M5 2-Way Speaker

6 1/2-in composite-polymer woofer and 1-in dome tweeter. Includes mounting bracket. Power handling 125 W; FR 32 Hz-25 kHz; sens 91 dB; imp 8 ohms. Black or white finish. 13 1/4 x 8 1/4 x 9 in; 10 lb.....\$199

AWM5 All-Weather. All-weather version of M5. White finish.....\$249

PROAC

The following are available finished in cherry, mahogany, or black ash.

Studio 150 2-Way Speaker

Two 5-in magnesium-frame drivers and one 3/4-in soft-dome tweeter. FR 35 Hz-30 kHz; sens 89 dB; imp 8 ohms. 7 1/2 x 38 1/2 x 10 in; 50 lb.....\$2,300/pr

Studio 100 2-Way Bookshelf Speaker

6 1/2-in woofer and 1-in fabric soft-dome tweeter. FR 40 Hz-30 kHz; sens 88 dB; imp 8 ohms. 8 x 16 x 10 in; 27 lb.....\$1,400/pr

Tablette 50 2-Way Bookshelf Speaker

5-in woofer and 3/4-in soft-dome tweeter. FR 40 Hz-20 kHz; sens 90 dB; imp 8 ohms. 6 1/2 x 11 x 9 in; 13 lb.....\$975/pr

PSB

Stratus Goldi 3-Way Speaker

Bass-reflex design; 10-in woofer, 6 1/2-in midrange, and 1-in aluminum-dome tweeter. Power handling 250 W; crossover points 250 Hz and 2.2 kHz; FR 31 Hz-21 kHz \pm 3 dB; sens 90 dB; imp 4 ohms. High-gloss black finish. 12 1/4 x 43 1/2 x 16 1/4 in; 90 lb.....\$2,699/pr
Black ash or dark-cherry veneer.....\$2,399/pr

Stratus Silver 3-Way Speaker

Bass-reflex design with two 6 1/2-in woofers and 1-in aluminum-dome tweeter. Power handling 200 W; crossover points 500 Hz and 2.1 kHz; FR 35 Hz-21 kHz \pm 3 dB; sens 91 dB; imp 4 ohms. High-gloss black finish. 9 1/2 x 38 x 13 1/2 in; 47 lb.....\$1,799/pr
Black ash or dark-cherry veneer.....\$1,599/pr

Stratus SubSonic 4 Powered Subwoofer

Acoustic-suspension design with 15-in poly-coated fiber-cone woofer; 300-W amp. Speaker- and line-level inputs and outputs. DSP control. Includes remote control, spikes, and levelers. FR 20-120 Hz \pm 3 dB; sens 95 dB. High-gloss black finish. 19 1/4 x 19 1/2 x 22 in; 70 lb.....\$1,499
As above, black ash finish.....\$1,299

Stratus Mini 2-Way Speaker

Bass-reflex design with 6 1/2-in woofers and 3/4-in aluminum-dome tweeter. Power handling 150 W; crossover point 2.2 kHz; FR 50 Hz-21 kHz \pm 3 dB; sens 88 dB; imp 4 ohms. High-gloss black finish. 9 x 16 1/2 x 12 1/2 in; 27 lb.....\$1,099/pr
Black ash or dark cherry veneer.....\$999/pr

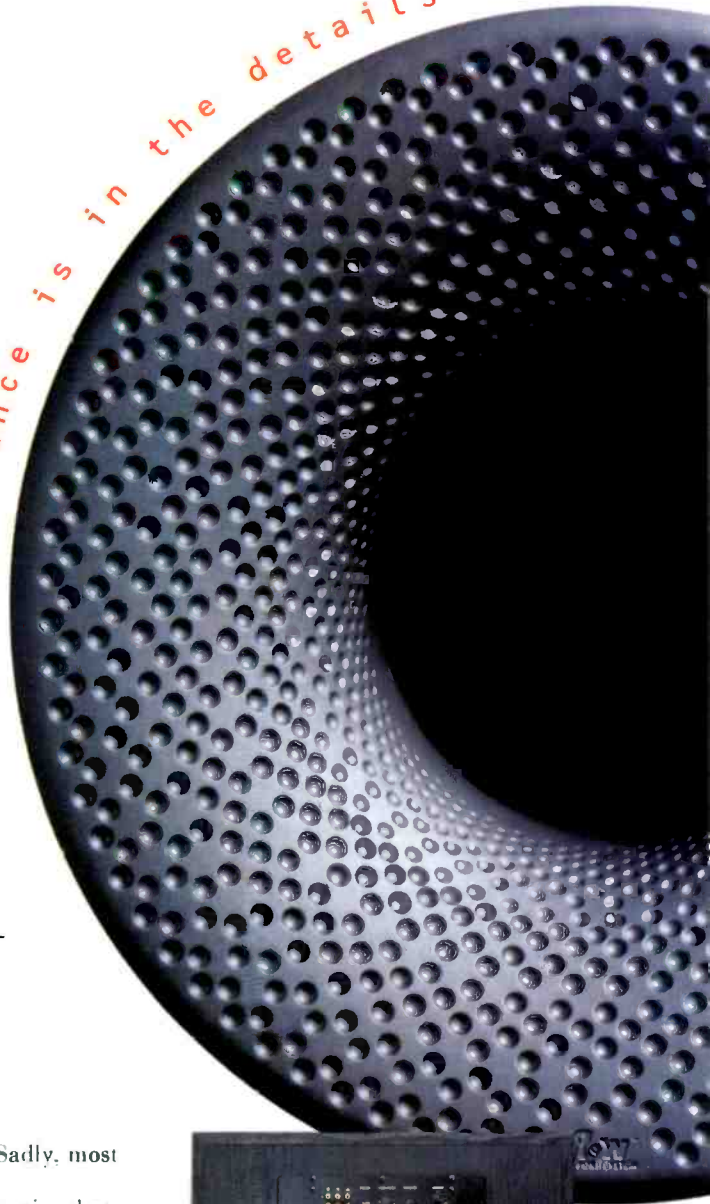


performance is in the details

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.



ASW2000 rear view featuring high current toroidal power supply and discrete 175 watt amplifier



SPEAKERS

Stratus SubSonic 3i Powered Subwoofer

Acoustic-suspension design with 15-in poly-coated fiber-cone woofer; 300-W amp. Speaker- and line-level inputs and outputs. Volume control; phase switch; LED power indicator. Includes feet. FR 24-150 Hz ± 3 dB; sens 95 dB. High-gloss black finish. 19 $\frac{1}{4}$ x 17 $\frac{1}{2}$ x 17 $\frac{1}{2}$ in; 64 lb.....\$899

Century SubSonic 2i Powered Subwoofer

Bass-reflex design with 12-in poly-coated fiber-cone woofer; 130-W amp. Speaker- and line-level inputs and outputs. Volume control; phase switch; LED power indicator. Includes feet. Ebony ash laminate finish. 14 $\frac{1}{2}$ x 19 $\frac{1}{4}$ x 14 $\frac{1}{4}$ in; 40 lb.....\$649

Stratus C5 2-Way Center-Channel Speaker

Bass-reflex design with two 5 $\frac{1}{4}$ -in woofers and two 3 $\frac{1}{4}$ -in dome tweeters. Magnetic shielding. Power handling 150 W; crossover point 2 kHz; FR 66 Hz-21 kHz ± 3 dB; sens 92 dB; imp 8 ohms. High-gloss black finish. 19 $\frac{1}{2}$ x 6 $\frac{3}{4}$ x 9 $\frac{3}{4}$ in; 22 lb.....\$549
Dark ash veneer.....\$499

Century 400i 2-Way Bookshelf Speaker

Bass-reflex design with 6 $\frac{1}{2}$ -in woofer and 3 $\frac{1}{4}$ -in dome tweeter. Power handling 80 W; crossover point 2.5 kHz; FR 55 Hz-21 kHz ± 3 dB; sens 89 dB; imp 6 ohms. Black ash or dark cherry finish. 8 $\frac{1}{2}$ x 16 x 11 $\frac{1}{2}$ in; 17 lb.....\$399/pr

QUAD

Model ESL-63 Electrostatic Speaker

Full-range dipolar electrostatic panel mounted in open frame. AC powered. FR 32 Hz-22 kHz ± 3 dB; sens 86 dB. Oak with black grille cloth. 36 x 26 x 10 in.....\$5,999/pr

Model 10L 2-Way Speaker

Infinite-baffle design with 8-in stiffened-fabric woofer and 1 $\frac{1}{4}$ -in soft-dome tweeter. Left/right pair matched to within 1 dB. FR 65 Hz-18 kHz ± 3 dB; sens 84 dB. Yew wood finish. 13 x 8 x 10 in.....\$1,050/pr

RECOTON

WP445 2-Way Powered Wireless Speaker

Tuned-port design with 4-in woofer and 2-in tweeter with moisture-resistant diaphragms; 130-W amp. Powered by rechargeable lead-acid battery, 8 D-cell batteries, or AC adaptor. Auto mute; auto shutoff; volume controls. FR 50 Hz-15 kHz.....\$330/pr

W440 2-Way Powered Wireless Speaker

Bass-reflex design with 4-in woofer and 2-in tweeter; amp rated at 10 W rms. ABS enclosure; 150-ft range. Bass boost; mono/stereo switches; volume and power switches. Includes 3 AC adaptors.....\$300/pr
W441. Add-on speaker for above. Includes AC adaptors.....\$239/pr

WC430 Wireless Computer Speaker. Operates on 6 C batteries or AC adaptor; 5-W amp.

White or black.....\$250/pr

ROCK SOLID SOUNDS

Solid Solutions Home Theater System

6-piece system comprising Solid PB 100 powered subwoofer, C 100 center-channel speaker, and four S 100 satellites. Black or white finish.....\$999

Solid PB 100 Powered Subwoofer

Bass-reflex design with 10-in woofer; 70-W amp. High- and low-pass filter; down-firing flow-port system; magnetic shielding. Two line-level inputs and outputs; 2 speaker-level inputs

and outputs. Level adjust; phase switch. FR 32-80 kHz ± 3 dB; imp 8 ohms. Black vinyl. 5-yr warranty. 13 $\frac{1}{8}$ x 16 $\frac{3}{8}$ x 15 $\frac{3}{4}$ in; 27 lb.....\$450

Solid Monitor 2-Way Bookshelf Speaker

Vented design with 5-in fiber-cone woofer and 1-in tweeter. Overload protection; magnetic shielding. Includes integral stand. Power handling 150 W max; crossover point 3.5 kHz; FR 75 Hz-20 kHz ± 3 dB; sens 91 dB; imp 8 ohms. Black or white. 6 $\frac{1}{2}$ x 9 $\frac{3}{8}$ x 6 in; 5 lb.....\$300/pr

Solid HCM-1 2-Way Bookshelf Speaker

Vented design with 5-in copolymer woofer and 1-in tweeter. Overload protection; magnetic shielding. Power handling 150 W max; FR 70 Hz-20 kHz ± 3 dB; sens 89 dB; imp 8 ohms. Black or white. 6 $\frac{1}{2}$ x 9 $\frac{3}{8}$ x 6 in; 5 lb.....\$200/pr

Solid S 100 2-Way Bookshelf Speaker

Bass-reflex design with 4-in woofer and 1-in tweeter. Electronic protection; magnetic shielding. Spring binding posts. Includes wall bracket and shelf mount. Power handling 100 W; crossover 3.5 kHz; FR 95 Hz-20 kHz ± 3 dB; sens 89 dB; imp 8 ohms. Black or white. 5-yr warranty. 8 $\frac{1}{2}$ x 10 $\frac{1}{8}$ x 3 $\frac{1}{2}$ in.....\$200/pr

Solid C 100. Center-channel version of above. Crossover point 3 kHz; sens 90 dB. 16 $\frac{1}{2}$ x 5 $\frac{1}{2}$ x 5 $\frac{1}{4}$ in; 7 lb.....\$150

RUARK

Talisman II 2-Way Speaker

Bass-reflex design with 6 $\frac{1}{2}$ -in woofer and 1-in dome tweeter. FR 48 Hz-20 kHz ± 3 dB; imp 8 ohms. Rosewood, burl walnut, oak, or black finish; black knit grille. 9 x 33 x 12 $\frac{1}{2}$ in; 88 lb.....\$1,700/pr

Templar II 2-Way Speaker

Infinite-baffle design with 6 $\frac{1}{2}$ -in woofer and 1-in dome tweeter. FR 50 Hz-20 kHz ± 3 dB; imp 8 ohms. Ebony, rosewood or natural cherry finish; black knit grille. 7 $\frac{1}{2}$ x 27 $\frac{1}{2}$ x 10 in; 57 lb.....\$1,200/pr



Rock Solid Sounds Solid Solutions

SHAHINIAN

Rosewood, birch's-eye maple, mahogany, and other exotic wood finishes are available.

Hawk Module 2-Way Speaker

Four 4 $\frac{1}{2}$ -in curved poly-cone midbasses and four 1-in titanium tweeters. Designed for use with Hawk or Double Eagle subwoofer. Cabinet shaped as an asymmetrical prism with unequal rakes fore and aft, equal rakes left and right; midbasses with 10-oz ceramic magnets; 1-in tweeters feature high-efficiency neodymium magnets; mixture of 1st- and 3rd-order filters (6 and 18 dB) for minimum phase shift; 250-Hz input filter can be bypassed for use with other subwoofers. Power handling 600 W max; FR 250 Hz-22 kHz ± 3 dB. 40 lb.....\$2,800/pr

Compass 2-Way Speaker

6 $\frac{1}{2}$ -in composite cone woofer and 1-in titanium tweeter. Floor-standing vertical enclosure with multichambered pressure loading; drivers mounted on diamond-shaped angled baffle. Power handling 200 W max; FR 40 Hz-18 kHz; imp 6 ohms. 10 x 10 x 34 in; 66 lb.....\$1,450/pr

Super Elf 2-Way Speaker

Vented design with 5 $\frac{1}{2}$ -in curved poly-cone woofer and 1-in titanium dome tweeter. 13-ply Finland birch with cross-braced enclosure; Polyfil and long-haired lamb's-wool damping; woofer has 1-in voice coil, cast housing, and 20-oz motor; 6-dB/oct woofer rolloff, 18-dB/oct tweeter rolloff. Solid-brass gold-plated binding posts. Power handling 150 W max; FR 48 Hz-19.5 kHz; imp 6 ohms. Oak or walnut finish. 8 $\frac{1}{4}$ x 14 $\frac{3}{4}$ x 9 $\frac{1}{2}$ in; 33 lb.....\$850/pr

SNELL

Type B Minor 3-Way Speaker

12-in side-firing woofer, two 5 $\frac{1}{4}$ -in mineral-filled poly midranges, 1-in titanium-dome tweeter, and 3 $\frac{1}{4}$ -in rear-firing metal-dome tweeter. Power handling 400 W cont; crossover points 275 and 2.7 kHz; FR 28 Hz-23 kHz ± 3 dB; sens 90 dB; imp 9 ohms. Gloss-black finish or oak, dark oak, or walnut wood veneer.....\$3,699/pr

Type C/V 3-Way Speaker

Two 8-in injection-molded woofers, two 5-in midranges, 1-in titanium-dome tweeter, and 1-in rear-firing 5-layer laminated-dome tweeter. Power handling 250 W cont; crossover points 300 Hz and 2.8 kHz; FR 30 Hz-22 kHz ± 3 dB; sens 90 dB; imp 8 ohms. Gloss-black finish or oak, dark oak, or walnut wood veneer.....\$2,599/pr

Type D 3-Way Speaker

8-in injection-molded woofer, 5-in midrange, 1-in titanium-dome tweeter, and 1-in rear-firing fabric-dome tweeter. Power handling 200 W cont; crossover points 275 Hz and 2.8 kHz; FR 36 Hz-20 kHz ± 1.75 dB; sens 89 dB; imp 8 ohms. Gloss-black finish or oak, dark oak, or walnut wood veneer.....\$1,799/pr

PS.10 Powered Subwoofer

Bass-reflex design with proprietary 10-in double-spider driver; 300 W rms. Internal variable electronic crossover; magnetic shielding; 100-Hz high-pass filter. 5-way gold-plated binding posts speaker inputs and outputs; line- and speaker-level input and output. Auto on/off; phase switch. Black finish. 15 x 15 $\frac{1}{2}$ x 15 $\frac{3}{4}$ in.....\$1,200

SR.5 2-Way Surround Speaker

Bipolar acoustic-suspension design with 5 $\frac{1}{4}$ -in woofer and two subenclosed 3 $\frac{1}{2}$ -in extended-range tweeters. Hand-tuned crossovers; angled cabinets; tuned to match E.5 Tower and K.5 Monitor. Two sets of biampable/biwireable 5-way gold-plated binding posts. Includes locking mounting bracket and mounting hardware. Power handling 150 W max; crossover point 400 Hz; FR 70 Hz-20 kHz; sens 90 dB; imp 8 ohms. Black or white finish. 5-yr warranty. 6 $\frac{3}{4}$ x 13 $\frac{3}{4}$ x 7 $\frac{1}{2}$ in; 12 lb.....\$700/pr

E.5 Tower 2 $\frac{1}{2}$ -Way Speaker

Bass-reflex design with two 6 $\frac{1}{2}$ -in woofers, 1-in aluminum-dome tweeter, and 1-in rear-firing soft-dome tweeter. 1 $\frac{1}{2}$ -in thick platform baffle; heat sink/terminal plate to draw heat away from cabinet; magnetic shielding. Two sets biampable/biwireable 5-way gold-plated binding posts. Placement switch to contour crossover for freestanding or boundary placement; treble control; rear tweeter on/off switch. Includes 2 gold-plated jumper straps and 4 floor spikes. Power handling 250 W max; crossover points

SPEAKERS

250 Hz and 2.4 kHz; FR 37 Hz-20 kHz ± 3 dB; sens 89 dB; imp 4 ohms. Black finish or European beech veneer. 5-yr warranty. 8 1/2 x 4 1/2 x 1 1/2 in; 48 lb.....\$600

K.5 Monitor 2-Way Bookshelf Speaker

Bass-reflex design with 6 1/2-in woofer and 1-in aluminum-dome tweeter. 1 1/2-in thick platform baffle; magnetic shielding. Two sets of biampable/biwireable 5-way gold-plated binding posts. Placement switch to contour crossover for cabinet or stand placement. Includes 2 gold-plated jumper straps. Power handling 200 W max; crossover point 2.8 kHz; FR 48 Hz-20 kHz ± 3 dB; sens 86 dB; imp 8 ohms. Black finish or European beech veneer. 5-yr warranty. 8 1/2 x 18 x 1 1/2 in; 25 lb.....\$400

Music and Cinema THX Series

Music and Cinema Reference

3-Way THX Speaker

Four 6 1/2-in woofers, two 5/4-in mineral-filled poly midranges, and three 1-in textile-dome tweeters. THX-certified. Crossover points 350 Hz, 2.8 kHz and 8.5 kHz; FR 80 Hz-20 kHz ± 2 dB; sens 90 dB; imp 8 ohms. 15 x 63 x 12 in; 145 lb.....\$6,999

LCR2800 3-Way THX Speaker

Two 8-in mineral-filled poly woofers, two 4 1/4-in mineral-filled poly midranges, and three 1-in textile-dome tweeters. THX-certified. Crossover points 350 Hz, 2.8 kHz and 8.5 kHz; FR 80 Hz-20 kHz ± 2 dB; sens 90 dB; imp 8 ohms.....\$4,799

SUR2800 3-Way THX Surround Speaker

One 8-in injection-molded woofer, two 6 1/2-in mineral-filled poly midranges, and two 1-in aluminum-dome tweeters. THX-certified and Dolby Digital-ready. Crossover points 120 Hz, 300 Hz, and 2.7 kHz; FR 36 Hz-20 kHz ± 3 dB; sens 86 dB; imp 8 ohms.....\$3,099

SUB1800 THX Subwoofer

4th-order vented design with 18-in driver. THX-certified. FR 17-80 Hz; sens 88 dB; imp 8 ohms. High-gloss black finish. 21 1/2 x 45 x 17 in; 180 lb.....\$2,499

SONANCE

D8001 3-Way In-Wall Speaker

8-in aluminum woofer, 2 1/2-in aluminum midrange, and 1-in pivoting aluminum-dome tweeter. 4 DIP switches provide various EQ settings. Power handling 150 W max; FR 33 Hz-21 kHz; sens 92 dB; imp 6 ohms. Rectangular frame. Mounting area: 10 x 16 in. Mounting depth: 3 1/2 in.....\$1,799/pr

DL1200V Powered Subwoofer

12-in front-firing woofer and 15-in downward-facing passive radiator; amp rated at 200 W. Clipping-eliminating compression circuitry. Dual-level switching between A/V signals. FR 25-140 Hz, 20 x 21 x 20 in.....\$999

DL1000V. As above. 10-in woofer, 12-in passive radiator; amp rated at 125 W. FR 30 Hz-140 Hz ± 3 dB. 17 3/8 x 18 3/8 x 17 3/8 in.....\$799

DL800V. As above. 8-in woofer, 10-in passive radiator; amp rated at 90 W. FR 35-140 Hz ± 3 dB. 14 x 17 x 12 3/8 in.....\$649

D6001 3-Way In-Wall Speaker

8-in woofer, 2 1/2-in midrange, and 3/4-in pivoting cloth-dome tweeter. 4 DIP switches provide various EQ settings. Power handling 100 W max; FR 35 Hz-20 kHz; sens 90 dB; imp 8 ohms. Rectangular frame. Mounting area: 10 x 16 in. Mounting depth: 3 1/2 in.....\$899/pr

TR4000 2-Way In-Wall Speaker

6 1/2-in reinforced-glass-composite dual-voice-

coil woofer and 1-in pivoting aluminum-dome tweeter. Weather-resistant components and hardware. Power handling 80 W max; FR 38 Hz-20 kHz; sens 89 dB; imp 6 ohms. Round frame. Mounting diameter: 9 7/8 in. Mounting depth: 3 1/2 in.....\$599/pr

EC300 2-Way Outdoor Speaker

5-in carbon-fiber-cone woofer and 3/4-in aluminum-dome tweeter. Magnetic shielding; weather-resistant cabinet and hardware. Power handling 80 W max; FR 55 Hz-20 kHz; sens 90 dB; imp 8 ohms. 7 1/2 x 11 x 7 1/4 in.....\$499/pr

SONY

SA-VA57 Powered Home Theater System

Complete home-theater system featuring two combination subwoofer/front/center speakers, each with built-in 5-in subwoofer, 4-in driver, and 2-in tweeter; two separate wireless (infrared) surround speakers, each with one 4-in driver; 7-channel amp and Dolby Pro Logic decoder built into front left speaker. Magnetic shielding. 2 line-level inputs; 2 line-level outputs; line-level center-channel output. Theater, Hall, Stadium, and Simulated Surround modes; test-tone generator; variable delay time; center-, surround-, and subwoofer-level controls; bass and treble controls; bass boost; mute switch; auto turn-on/off with TV; display with dimmer; remote control; TV-synchro volume. Power 200 W.....\$1,799

SS-M7 3-Way Speaker

Acoustic-suspension design with 8-in mineral-filled poly woofer, 4 1/2-in midrange, and 1-in fabric-dome tweeter. Slanted and faceted baffle; 1-in thick MDF cabinet walls; separate midrange enclosure with lamb's-wool damping; flux-demodulation ring in woofer; computer-optimized 24-dB/oct crossover; separate high- and low-frequency crossover boards; non-parallel cabinet surfaces. Power handling 200 W; crossover points 400 Hz and 4 kHz; FR 47 Hz-20 kHz ± 3 dB; sens 86 dB; imp 8 ohms. Cherrywood finish; black available. 5-yr limited warranty. 15 3/4 x 29 3/8 x 15 3/4 in; 54 lb.....\$1,400/pr

SA-VA100 Powered Home Theater System

Complete home-theater system featuring two combination subwoofer/front/center speakers, each with 4-in driver (front), 2-in tweeter (center), and built-in 5 1/2-in subwoofer; two surround speakers, each with 3-in driver; 5-channel amp rated at 190 W built into front left speaker; AM/FM tuner with 30 station presets; 7-disc stacking CD changer; auto-reverse cassette deck with Dolby B and C noise reduction; Dolby Pro Logic decoder; spectrum analyzer. Magnetic shielding. Input selector; electronic EQ; on-screen display, low boost switch; Theater, Hall and Simulated Surround modes; auto power on/off with TV; display with dimmer; remote control.....\$1,200

SS-M3 2-Way Speaker

Acoustic-suspension design with 6 1/2-in mineral-filled poly woofer and 1-in fabric-dome tweeter. Faceted and slanted baffle board; 1-in thick MDF cabinet walls and bracing; computer-optimized 24-dB crossover; separate high- and low-frequency crossover boards; non-parallel cabinet surfaces. Power handling 120 W; crossover point 2 kHz; FR 70 Hz-20 kHz ± 3 dB; sens 85 dB; imp 8 ohms. Cherrywood veneer or black finish. 5-yr limited warranty. 11 1/8 x 18 3/8 x 13 3/8 in; 29 lb.....\$900/pr

SOUND DYNAMICS

R-818 2-Way Speaker

Bass-reflex design with two 8 1/2-in injection-molded woofers and 1-in trilaminated metal-

dome tweeter. Biwiring/biamping terminals. Adjustable spiked stand. Power handling 200 W cont; crossover point 2 kHz; FR 34 Hz-20 kHz ± 3 dB; sens 90 dB; imp 8 ohms. Black ash finish. 10 x 43 x 14 in.....\$800/pr

R-616. As above. 6 1/2-in woofers. FR 39 Hz-20 kHz ± 3 dB; sens 89 dB. 9 x 39 x 11 in.....\$650/pr

R-515. As R-616, 5 1/4-in woofers. Power handling 125 W cont; FR 45 Hz-20 kHz. 7 x 32 x 9 in.....\$550/pr

THS-3000 Powered Subwoofer

12-in 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

THS-2000. As above. 10-in front-firing driver. Amp rated at 100 W. FR 28-150 Hz.....\$400

THS-1000. 8-in driver. FR 37-150 Hz.....\$300

R-85 2-Way Bookshelf Speaker

Bass-reflex design with 8-in injection-molded woofer and 3/4-in titanium-dome tweeter. Power handling 80 W cont; crossover point 2.2 kHz; FR 45 Hz-20 kHz ± 3 dB; sens 89 dB; imp 6 ohms. Black ash finish. 19 x 10 x 10 in.....\$370/pr

THR-BPI 2-Way Surround Speaker

Acoustic-suspension design with two 5 1/4-in injection molded poly woofers and two 1/2-in flared-dome tweeters. Bipolar radiation pattern; magnetic shielding. 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 5 1/4-in injection-molded poly woofers and 3/4-in titanium-dome tweeter. Magnetic shielding. Power handling 175 W; FR 52 Hz-20 kHz; sens 88 dB; imp 8 ohms. Black. 8 x 21 x 12 in; 23 lb.....\$300

SOUND LAB

Dynastat Hybrid Electrostatic Speaker

Hybrid design with 10-in woofer and electrostatic tweeter. 90° horizontal dispersion. Continuously adjustable woofer level; brilliance adjustment. Crossover point 250 Hz; FR 27 Hz-22 kHz ± 3 dB; sens 88 dB; imp 8 ohms. 17 x 72 x 3 in; 78 lb.....\$3,390/pr

Quantum Hybrid Electrostatic Speaker

Hybrid design with 8-in cone woofer and electrostatic tweeter. 90° horizontal dispersion. Continuously adjustable woofer level; brilliance adjustment. Crossover point 250 Hz; FR 38 Hz-22 kHz ± 3 dB; sens 88 dB; imp 8 ohms. 14 x 53 x 3 in; 53 lb.....\$2,250/pr

SPEAKERLAB

SL-7 4-Way Speaker

Bass-reflex design with 12-in subwoofer, 10-in woofer, 6 1/2-in midrange, and 1-in poly-dome tweeter. 3/4-in MDF cabinet. 1 input. Power handling 275 W; crossover points 350 Hz and 5 kHz; FR 25 Hz-21 kHz; sens 94 dB; imp 4 ohms. Oiled oak veneer. 5-yr warranty. 38 1/2 x 14 x 16 in; 82 lb.....\$999/pr

As above, kit version.....\$799/pr

SL-C 2-Way Center-Channel Speaker

Acoustic-suspension design with two 6 1/2-in woofers and 3/4-in tweeter. Magnetic shielding. 1 input. Power handling 100 W; crossover 2.5 kHz; FR 42 Hz-21 kHz; sens 90 dB; imp 4 ohms. Oiled oak finish. 5-yr warranty. 25 lb.....\$299

As above, kit version.....\$249

SL-2 2-Way Bookshelf Speaker

Bass-reflex design with 5 1/4-in woofer and 3/4-

SPEAKERS

in poly-dome tweeter. 3/4-in MDF. 1 input. Power handling 75 W; crossover 2.5 kHz; FR 50 Hz-21 kHz ± 3 dB; sens 88 dB; imp 8 ohms. Oiled oak veneer. 5-yr warranty. 13 x 7 x 8 in; 12 lb. \$239/pr
As above, kit version \$195/pr

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 ± 0 . -3 dB. 11 x 11 x 11 in; 45 lb. \$1,299

TANNOY

All models carry a 5-year warranty.

D750 3-Way Center-Channel Speaker

Bass-reflex design with two 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. Rosewood or cherry side panels. 32 x 10 x 16 in. \$2,400

M5 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 400 Hz-2.5 kHz; FR 32 Hz-20 kHz ± 3 dB; sens 92 dB; imp 6 ohms. Black ash vinyl. 10 x 38 x 11 in; 30 lb. \$900/pr

M4. As above except 6-in woofer and midrange. Power handling 100 W; sens 91 dB. 8 x 34 x 11 in; 25 lb. \$700/pr

M3 2-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 2.5 kHz; FR 35 Hz-20 kHz ± 3 dB; sens 89 dB; imp 8 ohms. Bird's-eye or cherry front baffle. 8 x 33 x 11 in; 22 lb. \$550/pr

M2 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. 8 x 15 x 11 in; 14 lb. \$350/pr

M1 2-Way Bookshelf Speaker

Bass-reflex design with 5 1/4-in woofer and 1-in silk-dome tweeter. Power handling 70 W; crossover point 2.5 kHz; FR 55 Hz-20 kHz ± 3 dB; sens 87 dB; imp 8 ohms. Bird's-eye or cherry front baffle. 7 x 12 x 8 in; 10 lb. \$250/pr

MC 2-Way Center-Channel Speaker

Bass-reflex design with two 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 90 dB; imp 8 ohms. Black ash vinyl. 17 x 6 x 7 in; 13 lb. \$250

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. 4th-order 2-way crossover. Power handling 120 W; crossover point 2 kHz; FR 28 Hz-20 kHz; sens 86 dB; imp 8 ohms. Black or walnut finish. 9 x 30 x 13 in. \$2,500/pr

T-Line 3 2-Way Speaker

Transmission-line design with two 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 or rosewood finish. \$2,000/pr
T-Line 2. As above with 1 woofer. Power handling 100 W. \$1,500/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 3 1/4-in midrange drivers, and 1-in tweeter; 2 powered subwoofers, each with 8-in woofers and 10-in passive radiators; 2 surround speakers, each with 5 1/2-in woofer and two dipole-configured 3 1/4-in full-range drivers; each subwoofer amp rated at 100 W into 8 ohms. Power handling 250 W front and center, 120 W surround; FR 40 Hz-25 kHz front, center, and surround, 15-400 Hz subwoofer; imp 6 ohms. Front: 11 7/8 x 23 1/2 x 16 3/8 in; 26 lb. Center: 17 1/4 x 13 7/8 x 11 7/8 in; 22 lb. Subwoofer: 11 7/8 x 20 3/8 x 18 3/8; 46 lb. Surround 10 1/2 x 12 1/2 x 5 5/8; 13 lb. \$2,800

SB-AS60 Powered Subwoofer

6 3/4-in driver; amp rated at 100 W into 8 ohms from 20-200 Hz with 1% THD. Kelton-type design; outer-cavity-housing passive radiator; inner cavity for driver. Speaker- and line-level inputs. Phase-reverse switch; overload indicator; volume control. Power handling 200 W; crossover point selectable at 50 and 200 Hz; FR 32-200 Hz; imp 8 ohms. 17 3/8 x 11 7/8 x 13 in; 28 lb. \$300

SB-CSS90 Center/Surround System

3-speaker system featuring center-channel speaker with four 3 1/4-in full-range drivers; two surround speakers, each with 3 1/4-in cone driver and 3 1/4-in cone driver in oval horn baffle; magnetic shielding; detachable grilles. Power handling 160 W. Center: 16 3/8 x 5 3/8 x 6 in. Surround: 6 x 7 3/4 x 9 7/8 in. \$200

THIEL

The following speakers are all covered by a 10-year warranty. Standard finishes are walnut and black wood; other finishes available by special order.

CS6 3-Way Speaker

10-in woofer and 4-in midrange with coaxially mounted 1-in dome tweeter. Aluminum-diaphragm drivers; concrete front baffle. FR 35 Hz-18 kHz ± 1.5 dB; sens 86 dB; imp 4 ohms. 50 x 13 x 18 1/2 in; 185 lb. \$7,900/pr

CS3.6 3-Way Speaker

10-in woofer, 4 1/2-in midrange, and 1-in metal-dome tweeter. FR 29 Hz-20 kHz ± 1.5 dB; sens 86 dB; imp 4 ohms. 48 1/2 x 12 1/2 x 17 in; 107 lb. \$4,300/pr

CS2.3 3-Way Speaker

8-in aluminum-diaphragm woofer, 4-in aluminum-diaphragm midrange with 1-in coaxially mounted metal-dome tweeter. Includes stabilizer pins. Power handling 250 W; Crossover points 800 Hz and 3 kHz; FR 35 Hz-20 kHz ± 2 dB; sens 86 dB; imp 4 ohms. 11 x 4 1/2 x 15 in; 80 lb. \$3,300/pr

CS1.5 2-Way Speaker

6 1/2-in woofer and 1-in metal-dome tweeter. Magnetic shielding. FR 42 Hz-22 kHz ± 3 dB; sens 86 dB; imp 4 ohms. 33 x 8 1/2 x 11 in; 42 lb. \$2,190/pr

SCS2 2-Way Bookshelf Speaker

Coaxial design with 6 1/2-in woofer and 1-in metal-dome tweeter. Magnetic shielding. FR 47

Hz-17 kHz ± 2 dB; sens 86 dB; imp 4 ohms. 19 x 7 1/2 x 10 1/2 in; 31 lb. \$1,990/pr

CS.5 2-Way Speaker

6 1/2-in woofer and 1-in metal-dome tweeter. FR 55 Hz-20 kHz ± 3 dB; 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; servo control. Independent left, right and sub-in inputs. Input-level control: 0 to 180° phase control. FR 18-180 Hz -3 dB. 19 1/2 x 19 1/2 x 18 1/2 in. \$2,000

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; servo control. Independent left, center, and right inputs. Center-channel recovery circuit; input-level control: 0 to 180° phase control; auto turn-on. FR 19-180 Hz -3 dB. 19 1/2 x 17 1/4 x 17 1/2 in. \$1,500

InRoom Silver. As above with 8-in drivers. 17 1/4 x 15 3/8 x 16 in. \$1,250

OnWall Gold THX Dipolar 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 18 x 5 1/2 in. \$1,100

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 lens; magnetic shielding. 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

InRoom Gold LCR Horizontal. As above, dispersion-control lens with lighted aiming device. 22 x 8 1/2 x 8 in. \$1,100

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 woofer, 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 Hz-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 aluminum-cone acoustic 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 acoustic coupler, 8-in woofer, 4 1/2-in midrange, and 1-in metal-dome tweeter. Power handling 160 W; crossover points 600 Hz and 5 kHz; FR 28 Hz-29 kHz; sens 88 dB; imp 7 ohms. 16 x 39 3/4 x 10 1/4 in; 63 lb. \$1,295/pr

Model 2Wq Powered Subwoofer

Slot-loaded design with three 8-in long-fiber drivers; 300-W amp. Feed-forward error correction; 6-dB/oct crossover. Adjustable sens to match

SPEAKERS

main speakers with efficiency ratings of 82-94 dB; user adjustable Q. Crossover point 80 Hz; FR 24-80 Hz. 18½ 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 2.8 kHz; FR 38 Hz-20 kHz; sens 90 dB; imp 6.8 ohms. 12 x 36 x 10 in; 50 lb.....\$715/pr

VELODYNE

FSR-18 Powered Subwoofer

Servo design with 18-in driver; 1250-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. Direct-in and phase control; auto on/off; remote control. FR 15-120 Hz ±3 dB.....\$2,399

HGS-12 Powered Subwoofer

Servo design with 12-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.....\$1,999

HGS-110. As above. 10-in driver and 1,000-W amp.....\$1,599

FSR-15 Powered Subwoofer

Servo design with 15-in driver; 250-W amp. Low-pass filter adjustable 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 16-120 Hz ±3 dB.....\$1,699

FSR-12 Powered Subwoofer

Servo design with 12-in driver; 120-W amp. Line- and speaker-level inputs and outputs. Adjustable low-pass filter from 40-120 Hz; 80/100-Hz high-pass filter. Phase control; remote control. FR 20-120 Hz ±3 dB.....\$1,299

FSR-10 Powered Subwoofer

Servo design with 10-in driver; 100-W amp. Adjustable low-pass filter from 40-120 Hz; high-pass filter at 80/100 Hz. Line- and speaker-level inputs and outputs. Phase control; auto on/off. FR 20-120 Hz ±3 dB.....\$1,199

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; auto turn-on/off. 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

VMPS

Super Tower/R Special Edition 4-Way Speaker

Two 15-in and 10-in woven-carbon woofers, two 5-in Dynaribbon-planar midranges, two Focal 1-in dome tweeters, and 2-in ribbon supertweeter. Biwiring/biamping terminals. 100 lb.....\$3,400/pr
Kit version.....\$2,800/pr

Tower II Special Edition 4-Way Speaker

Three 12-in woven carbon-fiber woofers, 5-in cone midrange. 1-in Focal dome tweeter, and 2-in ribbon supertweeter. 15 x 45 x 16 in; 105 lb.....\$1,876/pr
Kit version.....\$1,476/pr

Larger Subwoofer

Dual 12- and 15-in drivers. Crossovers optional. FR 17-250 Hz ±3 dB. Oak or walnut veneer finish. 39 x 21 x 17 in; 150 lb.....\$649
Kit version.....\$529

Tower II 4-Way Speaker

Three 12-in woofers, 5-in midrange, 1-in dome tweeter, and 1-in piezo or ribbon supertweeter. Biwiring/biamping terminals. Light oak, dark oak, or satin black finish. 15 x 43 x 16 in; 105 lb.....\$649
Kit version.....\$499

WHARFEDALE

Heritage Signature 4-Way Speaker

Rear-ported design with two 8-in woofers, 8-in midbass with 2-in voice coil, 3-in silk-fabric

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"Affordable excellence."

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* cut-away view

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SPEAKERS

dome midrange, and 1-in doped-silk dome tweeter. Fire-retardant acrylic wadding. Biwirable 3-way binding posts. Power handling 600 W; FR 32 Hz-20 kHz; sens 91 dB; imp 8 ohms. Light oak, cherry wood, or rosewood veneer. 9 x 40 x 16 in\$5,000/pr

Modus Monitor MFM5 3-Way Speaker

Bass-reflex design with 7-in woofer and 7-in mid-range and 1-in doped-silk dome tweeter. Mineral-loaded poly 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. 8 3/4 x 33 3/4 x 11 1/2 in; 25 lb\$1,300/pr

Modus Monitor MFM1 2-Way Bookshelf Speaker

Rear-ported 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. 8 3/4 x 19 1/2 x 11 1/2 in; 21 lb\$700/pr

Diamond 7.3 2-Way Speaker

Rear-ported bass-reflex design with 5 1/4-in woofer and 1-in doped-silk dome tweeter. 1st-order crossover network; mineral-loaded poly baffle and back plate interconnected for cabinet rigidity. Biwirable 3-way binding posts. Includes plinth. Power handling 100 W; FR 38 Hz-20 kHz; sens 87 dB; imp 8 ohms. Black ash. 28 x 11 1/2 x 9 in; 11 lb\$600/pr

Diamond Anniversary 2-Way Speaker

Rear-ported design; 5 1/4-in long-throw woofer

with high-temperature 1-in voice coil and 1-in doped-silk dome tweeter. Fire-retardant acrylic wadding. Biwirable 3-way binding posts. Power handling 100 W; FR 44 Hz-20 kHz; sens 89 dB; imp 8 ohms. Light oak, cherry or rosewood veneer. 7 1/2 x 12 x 9 in; 7 lb\$599/pr

Diamond 7.2 2-Way Bookshelf Speaker

Rear-ported bass-reflex design with 5 1/4-in woofer and 1-in 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 44 Hz-20 kHz; sens 89 dB; imp 8 ohms. Black ash. 7 1/2 x 11 1/2 x 9 in; 7 lb\$350/pr

Diamond 7.1 2-Way Speaker

Rear-ported bass-reflex design; 5 1/4-in woofer and 1-in polycarbonate flared-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. 7 1/2 x 11 1/2 x 7 in; 7 lb\$250/pr

YAMAHA

YST refers to Yamaha's proprietary Active Servo Technology bass-enhancing circuit.

CL-S100 Subwoofer/Satellite System

6-piece system featuring powered subwoofer with 10-in driver; 5 satellite speakers, each with 4-in woofer and 1/2-in dome tweeter; 100-W YST amp. Acoustic-suspension design for satellites. Magnetically shielded satellites. Subwoofer line- and speaker-level inputs; speaker-level output; 1 input for satellites. Subwoofer auto

on/off; volume control; high-cut control. Includes 100-ft speaker wire. Power handling 120 W; crossover point 4 kHz satellite; FR 25-200 Hz sub; 60 Hz-22 kHz ± 3 dB sat; sens 88 dB satellite; imp 6 ohms satellite. Black matte. Satellite: 6 x 9 x 4 1/4 in; 4 lb. Subwoofer: 13 1/4 x 17 3/4 x 14 1/2 in; 44 1/2 lb\$699

YST-SW300 Powered Subwoofer

Bass-reflex design with 12-in driver; 185-W into 5 ohms. Discrete-circuitry power amp; magnetic shielding. Line- and speaker-level inputs; speaker-level output. Auto on/off; volume control; high-cut control; phase control switch; bass action selector system. FR 18-160 Hz; imp 5 ohms. Black matte. 15 3/4 x 19 3/4 x 17 1/2 in; 58 lb\$599

NS-10MT 2-Way Speaker

Bass-reflex design with 7-in woofer and 1 1/4-in precision soft-dome tweeter with accordion-pleated tangential edges. Gold-plated speaker terminals. Power handling 180 W max; FR 43 Hz-20 kHz. 8 1/2 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 22-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. 14 3/4 x 39 3/4 x 13 1/4 in; 44 lb\$199

NS-AP150 Center/Surround System

3-speaker system featuring center speaker and two surround speakers, each with 5-in woofer and 3/4-in dome tweeter. Magnetic shielding. Power handling 100 W max. 27 lb\$179

ABBREVIATIONS

AC — alternating current
 A/D — analog-to-digital
 AFC — automatic frequency control
 alt-ch — alternate-channel
 CAV — constant angular velocity
 ch — channel
 CIRC — cross interleave Reed-Solomon code
 CLV — constant linear velocity
 cont — continuous
 D/A — digital-to-analog
 DAB — digital audio broadcasting
 DAC — digital-to-analog converter
 DAT — digital audio tape
 dB — decibel
 dBA — decibel, A-weighted
 dBf — decibel re 1 femtowatt
 DBS — digital broadcasting by satellite
 DC — direct current or direct-coupled
 DSP — digital signal processing
 EIA — Electronic Industries Association
 EIAJ — Electronic Industries Association of Japan
 EQ — equalizer, equalization
 f — femto (one quadrillionth, as in femtowatt)
 F — farad, Fahrenheit
 FET — field-effect transistor
 FL — fluorescent
 FR — frequency response

g — gram
 GUI — graphical user interface
 HDCD — High Definition Compatible Digital
 HX — headroom extension
 Hz — hertz, or cycles per second
 IC — integrated circuit
 IEC — International Electrotechnical Commission
 IEEE — Institute of Electrical & Electronic Engineers
 IF — intermediate frequency
 IHF — Institute of High Fidelity
 IM — intermodulation distortion
 imp — impedance
 k — kilo (one thousand)
 kHz — kilohertz
 LCD — liquid-crystal display
 LED — light-emitting diode
 LFE — low-frequency effects
 L/R — left/right
 LSB — least-significant bit
 LSI — large-scale integrated circuit
 m — meter (as in SPL/W/m) or milli (one thousandth, as in millisecond)
 M — mega (one million)
 MB — megabyte
 Mb/sec — megabits per second
 MC — moving coil
 MD — MiniDisc
 MDF — medium-density fiberboard
 mH — millihenry
 MHz — megahertz

mic — microphone
 mm — millimeter
 MM — moving magnet
 mN — millinewtons
 MNOS — metallic nitrogen-oxide semiconductor
 MOL — maximum output level
 MOSFET — metal-oxide-semiconductor FET
 MPX — multiplex
 ms — millisecond
 MSB — most-significant bit
 mV — millivolt
 mW — milliwatt
 μ — micro (one millionth)
 μ s — microsecond
 μ V — microvolt
 n — nano (one billionth, as in nanoweber)
 NAB — National Association of Broadcasters
 Ni-Cd — nickel-cadmium
 Ni-MH — nickel metal-hydride
 NR — noise reduction
 nWb — nanoweber
 OFC — oxygen-free copper
 OFHC — oxygen-free high-conductivity copper
 p — pico (one trillionth, as in picofarad)
 PCM — pulse-code modulation
 PC-OCC — pure copper, continuous casting
 pF — picofarad
 PLL — phase-locked loop
 poly — polypropylene
 RDS — Radio Data System

RF — radio frequency
 RIAA — Recording Industry Association of America
 rms — root mean square
 ROM — read-only memory
 rpm — revolutions per minute
 SCMS — Serial Copy Management System
 s or sec — second
 sel — selectivity
 sens — sensitivity
 sep — separation
 SMPTE — Society of Motion Picture and Television Engineers
 6N — 6 nines, or 99.9999% pure
 S/N — signal-to-noise ratio
 SPDIF — Sony/Philips Digital Interface
 SPL — sound-pressure level
 SPL/W/m — sound-pressure level with a 1-watt input measured at 1 meter
 THD — total harmonic distortion
 TIM — transient intermodulation (distortion)
 V — volt
 VA — volt-ampere
 VU — volume unit
 W — watt
 W&F — wow-and-flutter
 Wb — weber
 wrms — weighted root mean square
 wtd — weighted

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MELISSA KAY COHEN/ARABESQUE JAZZ

Trumpeter Dave Douglas In Wayne Shorter's World

Told 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-hop 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



Giuseppe Sinopoli

MAMI CAPPA BAVARDIG

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 maniacal 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!

But it is not only the performance of

the title role that has changed. Sinopoli normalizes the music and makes us hear its almost old-fashioned operatic qualities. The big solos for the leading characters actually emerge as arias, and if something is lost in the process, a lot is gained. In this performance, *Elektra* no longer seems like the throw-it-all-away kind of music drama that it has long been assumed to be. It rides on a solidly classical structural foundation that Sinopoli is careful to let us hear, and even the biggest and most extravagant of orchestral timbres — laid out by the Vienna Philharmonic in full turn-of-the-century color — are means to an end, not the end itself. Here is an *Elektra* to remember in an interpretation that goes right to the top of the class.

Eric Salzman

R. STRAUSS Elektra

Alessandra Marc (Elektra), Deborah Voigt (Chrysothemis), Hanna Schwarz (Klytaemnestra), Siegfried Jerusalem (Aegisth), Samuel Ramey (Orest), others: Vienna Opera Concert Choir; Vienna Philharmonic, Giuseppe Sinopoli cond. (Deutsche Grammophon 453 429, two CDs, 103 min)

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 fount 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 Putterbaugh

RICHARD X. HEYMAN
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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 91423)



Richard X. Heyman

NANCY LEIGH

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 *Così 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 un-



DAVID SEIDNER/M. L. FALCONE

Renée Fleming

derstanding 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 colorations 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.

George Jellinek

RENÉE FLEMING Signatures

Renée Fleming, soprano; London Symphony, Georg Solti cond. (London 455 760, 72 min)



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The original London-cast recording (from 1988) of Kander and Ebb's 1984 musical; the first complete recording (from 1996) of 1954's Best Musical, in Dolby Surround.

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Chicago Symphony, Rafael Kubelik cond. (Mercury 434 387) A Living Presence mono recording made with a single microphone in 1953.

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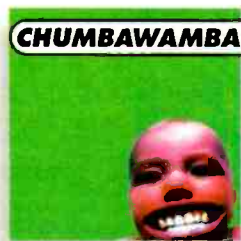
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CHUMBAWAMBA *Tubthumper*
(Republic/Universal, 55 min)

★★★
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 early albums, but dance-pop with smarts and substance is always welcome. *B.M.*

STEVE EARLE *El Corazón*
(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 Corazón* (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 Corazón* 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 *corazón* 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. *A.N.*

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 obligato 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 rec-

ord 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. *P.P.*

HELIUM *The Magic City*
(Matador, 52 min)

★★★★
When most critics think back on progressive rock, they tend to focus on its worst traits — the twiddle 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 Mellotrons.

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 grabbing, 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. *B.M.*

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 undiluted 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. *P.P.*

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. *A.N.*

Snickering 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

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 you 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. — *Steve Simels*

CARL REINER AND MEL BROOKS

The 2000 Year Old Man in the Year 2000: The Album

(Rhino, 44 min)

★★★★

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.

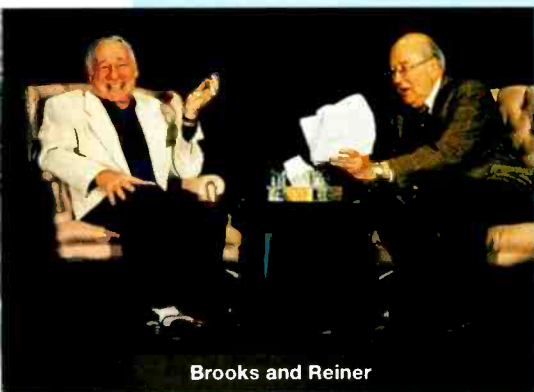
Hearing the album for the first time is like being served a spiked martini. The songs play tricks with your perception, as the retro-pop backdrop keeps slipping out of focus: where did that avant-jazz keyboard lick come from, and how did that frothy pop melody turn into something more haunting? The vocal 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. *B.M.*

SHANIA TWAIN *Come On Over*

(Mercury, 60 min)

★★

The third album by country's most over-rated female sounds like a workout record — perhaps the very one Shania (née Eilleen) Twain uses to keep her lithe figure



Brooks and Reiner

CAROL BAER/RHINO

then, however, Reiner and Brooks have devoted 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.

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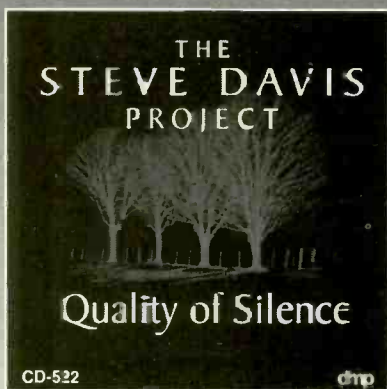
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looking great in a leotard. If you listen close, you can almost hear her say, "Kick! Kick! Kick!" *Come On Over* alternates between catchy, hook-laden songs like "Love Gets Me Every Time" and jaw-droppingly awful ditties with lyrics too lame to believe ("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 even 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 "Mut" 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. A.N.

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 Tesser, an informative session-by-session narrative by Phil Bailey, blurbs 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. C.A.



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 Jimmy 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 for a moment their bop and Trane inclinations and go retro, all history broke loose.

Much of the music (recorded on location during actual filming) ended up on the cut-

ting-room floor, but it was soon picked up for a TV documentary that augmented the movie but failed to prolong its short life. There was also a well-received soundtrack album, to which *KC After Dark* is a worthy follow-up. The young lions roar with historical accuracy, sounding remarkably fresh in their make-believe roles. Expect to hear spirited echoes of the past from Nicholas Payton, Don Byron, Jesse Davis, Mark Whitfield, and Geri Allen. If you saw the movie and groaned when a scene-shift cut the music short, this CD is for you. C.A.

MIDNIGHT IN THE GARDEN OF GOOD AND EVIL (music from and inspired by the motion picture)

(Malpasol/Warner Bros., 58 min)

★ ★ ★

EASTWOOD AFTER HOURS: LIVE AT CARNEGIE HALL

(Malpasol/Warner Bros., two CDs, 101 min)

★ ★

MONTEREY JAZZ FESTIVAL: 40 LEGENDARY YEARS

(Malpasol/Warner Bros., three CDs, 203 min)

★ ★ ★

Clint 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 Lennie Niehaus, of themes composed for or featured in Eastwood's films. It's irredeemable schlock except for the climax: a snorting tenor battle between James Carter and Joshua Redman in Thelonious Monk's "Straight No Chaser" and Charlie Parker's "Now's the Time." Among the other performers caught coming and going are James Moody, Jay McShann, Kenny Barron, Barry Harris, and Jimmy Scott, none of them heard to particularly good advantage.

Eastwood also executive-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 et al. F.D.

QUICK FIXES

RAY BROWN WITH JOHN CLAYTON AND CHRISTIAN McBRIDE

SuperBass

(Telarc Jazz, 54 min) ★ ★ ★ ★

SuperBass evokes 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. C.A.

THE EX-HUSBANDS

(Tar Hut, 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. A.N.

THE FUZZTONES Flashbacks

(Sundazed, 72 min) ★ ★ ★ ★

Psychedelic/garage-rock revivalists before it was fashionable, the Fuzztones actually transcended their influences. This generous best-of CD is world-class rock-and-roll — kinetic, ingeniously crafted, and with attitude to burn. Pick hit: a suitably snarling version of the Sonics' "Cinderella," one of the great lost singles of the early 1980s. S.S.

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 — trombonist Ray Anderson, clarinetist Don Byron, trumpeter Hugh Ragin, violinist Billy Bang, and saxophonists Hamiet Bluiett, David Murray, and James Carter, among others — suggest both his avant leanings and his growing stature. Combining a lyrical streak 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 sweeping power of gospel tunes without emulating the form. F.D.

MOUNT PILOT

Help Wanted, Love Needed, Caretaker

(Doolittle, 51 min) ★ ★ ★

Named for Andy Griffith's other favorite town, Mount Pilot is an impressive Chicago outfit that's fairly unclassifiable,

playing a mix of roots rock, country, bluegrass, jazz/swing, and punk. But while these four guys are breathlessly ambitious, they're sometimes so scatter-shot 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 bullet in to keep the hordes at bay. A.N.

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, unhurried 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. A.N.

WYNONNA The Other Side

(Curb/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 deliciously tantalizing piece of get-down gospel-funk, 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. A.N.

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. K.R.

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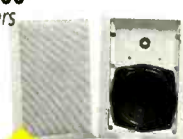


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NEW RECORDINGS REVIEWED BY RICHARD FREED, DAVID HALL, JAMIE JAMES, GEORGE JELLINEK, AND ERIC SALZMAN

ADÉS *Catch*; *Darknesse Visible*; *Still Sorrowing*; *Under Hamelin Hill*; *Five Eliot Landscapes*; *Traced Overhead*; *Life Story*
Thomas Adés, piano; Valdine Anderson, Mary Carewe, soprano; other musicians (EMI 69699, 77 min)

★★★★

Thomas Adés 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 perfor-

mance 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)

★★★★

EMI CLASSICS



Leif Ove Andsnes

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 quintet. *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 magnificent finale is based on an entirely different tune in any case.

The Variations on a Theme of Niccolò Paganini by the German composer Boris Blacher (1903-1975) are also free in their approach to the form, but Blacher was kind enough to quote him, Paganini's Twenty-Fourth Caprice for solo violin, in its entirety, verbatim, at the beginning. He went on to show considerable ingenuity by setting the tune as a lovely duet for flute and harp over singing strings, or as a conversation between pizzicato strings and woodwinds, and by even introducing some stealthy tango rhythms. The Vienna Philharmonic plays this set of variations on the theme of variations with its usual virtuosity; the brass sound is especially spectacular in London's vivid, colorful recording. *J.J.*

HASSE Salve Reginas in A Major and E-flat Major; Sinfonias in D Major and F Major; other works

Barbara Bonney, soprano; Bernarda Fink,

mezzo-soprano; Musica Antiqua Köln. Reinhard Goebel cond. (*Deutsche Grammophon Archiv* 453 435, 72 min)

★★★

Johann Adolf Hasse's life spanned most of the eighteenth century. Ironically, this German musician was the most successful Italian opera composer of his time. But conductor Reinhard Goebel's view is that we can best approach Hasse today through his sacred music, which substitutes a more directly expressive melodic style for the vocal fireworks of the operas. The operas are indirectly represented here by two lively sinfonias, or overtures. The strange *Fuga and Grave*, probably not by Hasse at all, is a vigorous two-movement instrumental work in quite a different style.

The *Salve Regina* in E-flat Major, for soprano and mezzo-soprano, is the most appealing and, to my ears, original music on this CD; it especially shines in this performance by soprano Barbara Bonney and mezzo-soprano Bernarda Fink. The *Salve Regina* in A Major and a set of three motets, all beautifully sung by Fink, are not far behind, and the two sinfonias are lively, pleasing pieces. The dramatic, fiery style espoused by Goebel and his Cologne musicians upsets the usual pious idea of "musica antiqua" and goes a long way toward rehabilitating Hasse's reputation. *E.S.*

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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 ("Nachhelle" 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 annotation, with texts in three languages, is a model of its kind. *G.I.*

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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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 (Auvivis/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 Vi-
enna 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 ambi-
guities of pitch and tuning. *E.S.*

SALAS Sacred Music

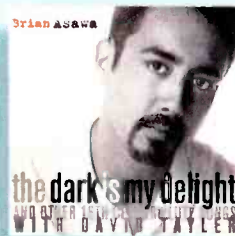
Exaudi Choir of Cuba, Maria Felicia Perez
dir.; Benedictine Monks of Santo Domingo
de Silos (Jade/BMG 35808, 64 min)
★★★ ★

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 famous 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 risqué double entendres in some of the lyrics. *J.J.*

ANTONY COOKE
The Power of the Cello

(Harmonia/MS 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

Françoise 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 Françoise Atlan's voice conveys well the earthiness of Spanish folk music and hauntingly suggests its ancient Indian and Moorish influences. This CD ranks with the best previous recordings of these songs. *W.L.*

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. *R.F.*

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. *D.H.*

VERDI | 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)

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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 nucle-

ar submarine. He elicits such a fine performance from the Metropolitan Opera chorus and orchestra in this new recording of *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 bril-



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liant, colorful moments. The story is full of blood and thunder, involving two feuding brothers, Arvino and Pagano, who carry their quarrel to the Holy Land, where they join the First Crusade. Giselda, Arvino's daughter, has been kidnapped by the tyrant of Antioch, whose son, Oronte, is smitten by her charms. Pagano and Oronte end up dead, but not before the brothers are reconciled, Oronte is converted to Christianity, and the Crusaders prepare their final triumphant assault on Jerusalem.

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 as Arvino, and soprano June Anderson makes a pallid impression, perhaps appropriately, as the long-suffering Giselda. *J.J.*

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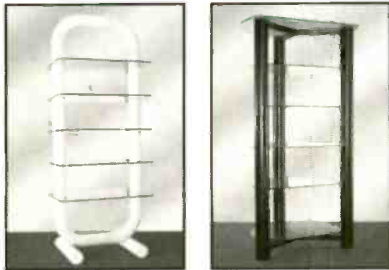
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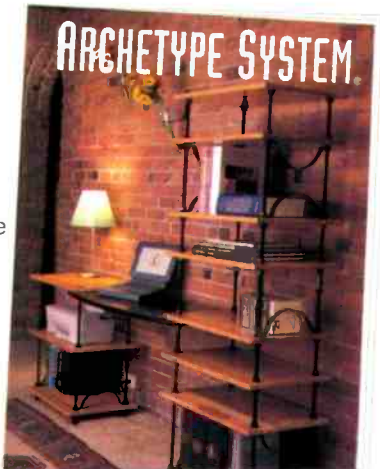
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Dipolar Disorder

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 "biggen-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 surround speakers, 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 ex-

While dipole surround speakers deliver a more expansive sense of ambience, without them I hear more detail.

pansive sense of ambience, without them I heard much more detail in the surround channel than I'd ever heard with the dipoles in place — there were layers of jungle sounds, insects, and far-away artillery fire that I'd never heard before. Even more important, using identical speakers for the front and surround channels gave the system a much greater sense of image coherence between the speakers, with a seamlessness to the circle of sound that was in stark contrast to the "clear imaging in the front of the room, phasey blob in the back" that my system had with the dipole surrounds hooked up. After going back and forth a few times, I decided to retire the dipoles permanently and upgrade to matched speakers. I've never felt the desire to go back to dipoles.

My decision was validated when I began to compare those surround processors. Using the SuperZeroes for surrounds let me easily (almost *too* easily) hear differences in surround-channel decoding quality among the various processors — differences that were for the

most part inaudible when I made the same comparisons with the dipoles back in the system. As a reviewer, I need to hear *exactly* what's going on in the sound of my reference system. If there's information to be heard, no matter how deeply buried in a soundtrack or musical mix, I want to hear it. To my ears, dipoles enlarge the sound at the expense of surround-channel clarity. If you use dipoles and happen to have an extra pair of conventional speakers on hand, and don't mind recalibrating the speaker levels, you might find it both enlightening and rewarding to listen to a favorite movie soundtrack in your home theater first with your current dipoles, and then with conventional speakers used for the surrounds. Be prepared to give up some of that puffy cloud in the back of the room. Be prepared to hear things in the surround channels you've never heard before, even from favorite discs and tapes.

Is the matched-quintet-of-speakers sound for everyone? No — there will always be

listeners whose main objective for home theater is for it to sound like a big movie theater, and the plain truth of the matter is that dipoles do this better than conventional speakers. If you love the kind of sound where the rear speakers "disappear" into a hazy, phasey mirage of ambience, then dipoles are your best bet.

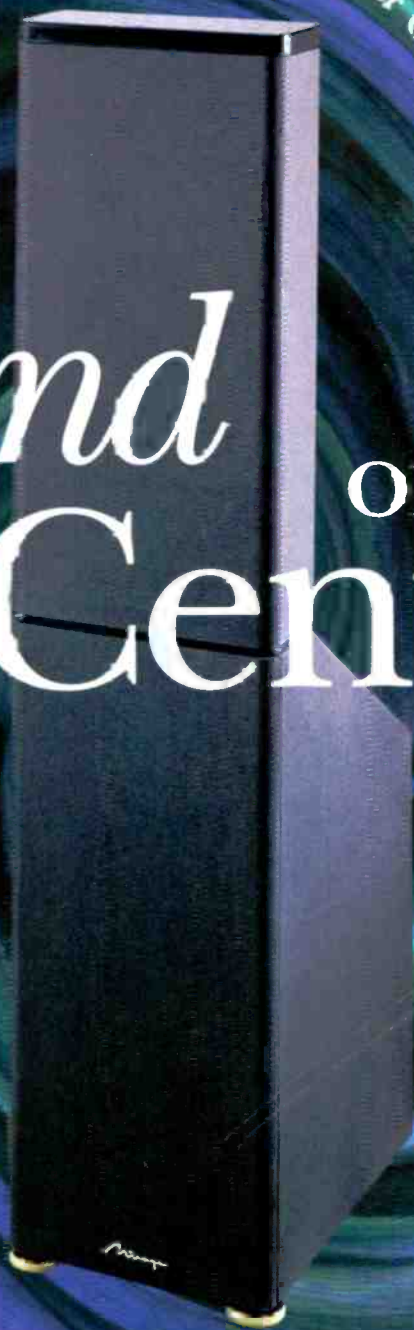
But if you want sound that wraps around the room with greater focus and coherence, sound that's just as clear and transparent in the back of the room as it is from the main speakers — sound that's so three-dimensional it amounts to audio virtual reality rather than merely synthesizing a movie theater — then you'll achieve the highest performance by using the same speakers on the sides or rear of the room as you do up front. And with DVD-Audio and 5.1-channel music poised on the edge of the audio horizon, a system using matched speakers all around the room will clearly be the best way to achieve the most accurate, thrilling, and lifelike reproduction from the next generation of music recordings. □

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