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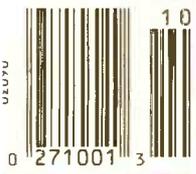
Audio

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34th

ANNUAL EQUIPMENT DIRECTORY

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THE INDUSTRY'S BIBLE

The Nakamichi The End of the Single-vs.



Choosing a CD player isn't as easy as it used to be. The best single-disc players are often very expensive and unnecessarily complicated. Changers offer multi-disc convenience. But because they're generally not designed for the serious listener, they cut corners off performance. They make it difficult to play just one CD. And their mechanisms are slow and clunky.

You could partially solve this dilemma by buying both a single-disc player *and* a changer. But now, thanks to Nakamichi, there's a much better solution.

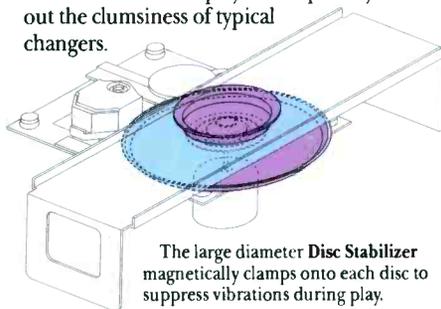


The **MusicBank System** lets you load up to six discs for multi-play yet always accommodates a seventh single-play disc. You can easily load or eject discs via a familiar single-disc tray.

Take a close look at Nakamichi's new CDPlayer2, for example. On the surface, it looks like a conventional single-disc player (only less cluttered and generally more pleasing to the eye of most beholders). Look inside, however, and you'll find something totally

unique: the Nakamichi **MusicBank™ System**.

The MusicBank System employs an ingenious "1+6" stocker mechanism that provides advanced multi-disc playback capability without the clumsiness of typical changers.

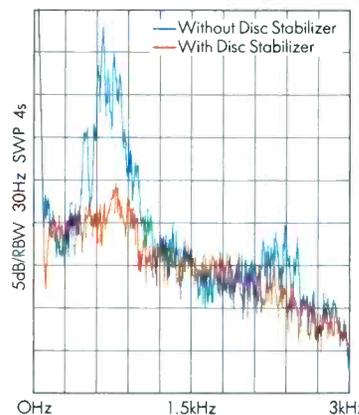


The large diameter **Disc Stabilizer** magnetically clamps onto each disc to suppress vibrations during play.

You can store up to six CDs in the MusicBank System, loading and unloading discs just as you would with a single-disc player. You can play a single CD at any time without juggling discs. And you don't even have to remove the single disc to play any of the stored discs.

You also get a full complement of easy-to-use single- and multi-disc programming capabilities, including delete play, 3-way random play, 3-way repeat play, and a 50-program memory. There's even Nakamichi's convenient **Synchro Recording** feature that automates CD dubbing with virtually any Nakamichi remote-controlled cassette or DAT deck. And whatever you ask of the MusicBank System, you'll find it responds quickly, smoothly, and quietly.

But forget about CDPlayer2's multi-disc capability for a moment. When it comes to sonic performance, CDPlayer2 must be com-



Measurements of focus servo error with and without the **Disc Stabilizer** reveal a dramatic improvement.

pared to the most ambitious, high-end single-disc players—the ones that typically cost hundreds, and even thousands, of dollars more.



CDPlayer2 uses Nakamichi's newly developed **Enhanced Linearity 20-bit D/A Converters**. Unlike other so-called high-resolution systems, it is an innovative and real solution to the problem of converter precision. With this new technology—plus an 8-times oversampling digital filter, improved linear-phase 3rd-order

CDPlayer2 comes with a full-function wireless remote control.

MusicBankTM System: Multi-Disc Player Dilemma.

Bessel-type active analog filtering, and numerous other Nakamichi refinements—CDPlayer2 sets a new standard for musical accuracy. You'll hear musical detail, soundstage precision, and ambience you never knew existed on your CDs.

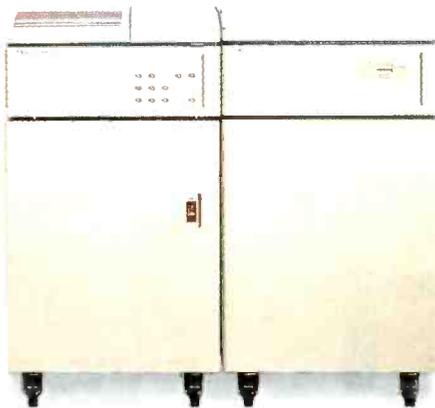
To further assure even the finest musical subtleties are preserved, CDPlayer2 has a large-diameter, magnetically chucked **Disc Stabilizer**. It suppresses the effects of external vibrations and dampens disc resonances that can lead to excessive focus servo activity and sonic smearing.



The OMS-2000's optical transport mechanism provides absolute positioning with unrivaled precision.

As impressive as CDPlayer2's internal features may be, the full story goes considerably beyond what lies behind its front panel. After all, advanced CD player technology of this kind is not developed overnight. CDPlayer2 and, for that matter, all other Nakamichi CD players and digital audio products, benefit from years of fundamental research that has put Nakamichi at the forefront of optical disk and digital signal processing technologies.

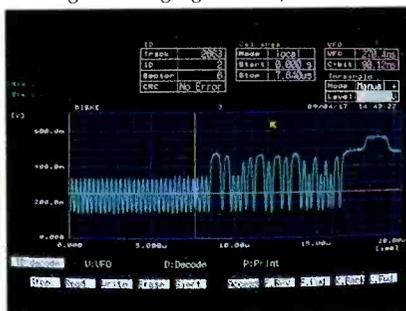
Just to put things into perspective, for a few hundred thousand dollars more than CDPlayer2 you can own a Nakamichi OMS-2000 optical disk analysis system. This remarkable read/write instrument can handle virtually every type of optical disk medium that has been or will be developed. The optical transport and disk drive mechanism are designed and manufactured by Nakamichi to unheard-of levels of precision—many orders of magnitude greater than that required for CD players. And through a sophisticated computer interface, the system permits a vast array of revealing measurements to be made. The list of companies using the OMS-2000 reads like a *Who's Who* of data industry giants.



The Nakamichi OMS-2000 optical disk analysis system has become the *de facto* standard in the data storage industry.

In fact, Nakamichi can rightfully claim a 95 per cent market share in optical disk analysis equipment of this type.

It was Nakamichi's experience in developing the OMS-2000 that revealed, for example, the importance of keeping the signal path between the laser and the signal processing circuitry as short as possible. Accordingly, the RF amplifier in CDPlayer2 is mounted right at the optical transport rather than remotely on the main circuit board as it is with conventional players. This, together with a new high-stability servo circuit developed with the aid of the OMS-2000, delivers much improved CD tracking and imaging accuracy.



The OMS-2000's computer interface enables measurements that have yielded invaluable data and insights on optical disk technology.

But Nakamichi also knows that fine audio components cannot be developed in the laboratory alone. That's why the Nakamichi headquarters research and development facility includes a lavish concert hall and special listening room. They provide a "live vs. reproduced" reference standard against which Nakamichi engineers can continually judge the success of their designs.

You can be the judge when you visit your Nakamichi dealer. Audition CDPlayer2 or CDPlayer3, both featuring the MusicBank System. If you don't need multi-disc capability, ask about CDPlayer4. Compare them to other players for musical accuracy, ease of use,

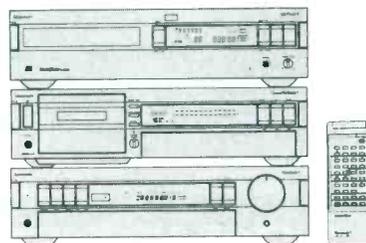
smoothness of operation, construction quality, versatility, and value. After that, the choice will be easy.



The ultimate reference standard: the Nakamichi Concert Hall and Listening Room are extravagant, yet essential, "test equipment" in the Nakamichi product development cycle.



Write or call for complete information on Nakamichi's new line of CD players, cassette decks, and receivers.



MusicBankTM System is a trademark of Nakamichi.

Nakamichi

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Audio®

OCTOBER 1991

VOL. 75, NO. 10

34th ANNUAL EQUIPMENT DIRECTORY



ANNUAL EQUIPMENT DIRECTORY

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The Cover Equipment (clockwise from top right): Harman Kardon HD7600II CD player, Conrad-Johnson Premier Seven preamp, Counterpoint SA-5000 preamp, Luxman F-114 surround sound processor/amplifier, Martin Logan Sequel II speaker, and Esoteric P-2 CD transport and D-2 D/A converter

The Cover Photographer: Michael Groen

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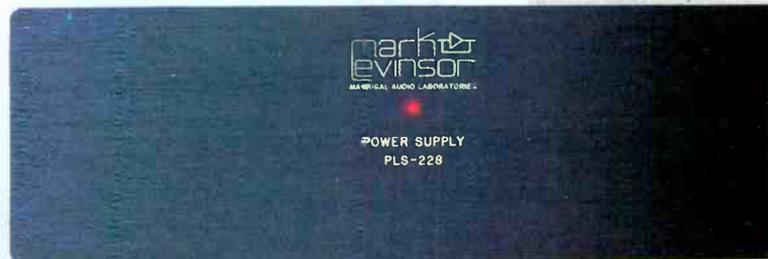


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Your local Mark Levinson Dealer can provide complete details on these and many other refinements in the design of the N°28.

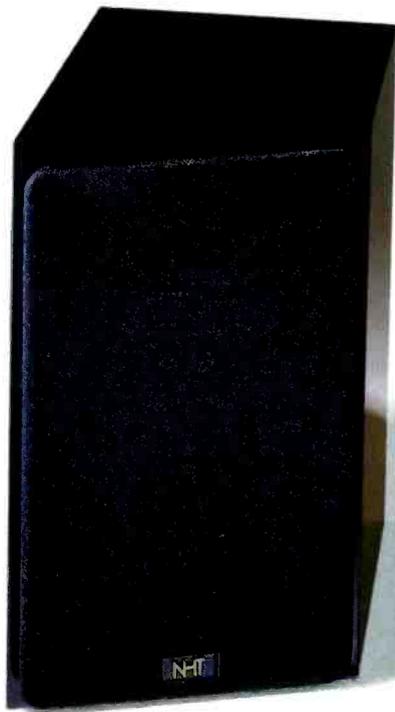
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PRODUCT LITERATURE GUIDE

To make this year's Annual Equipment Directory as authoritative as possible, the following manufacturers have provided comprehensive information on their products.



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Audio
THE EQUIPMENT AUTHORITY

DAT: Wearing Out Its Welcome?

Dear Editor:

DAT is here, and everyone is raving over this digital format. But the DAT can never equal the CD when it comes to simplicity and fluidity of operations, and it cannot possibly match the CD's longevity. CD playback is an *optical* process; DAT recording and playback is *magnetic*. Everyone caught up in the wonderfulness of DAT seems to have overlooked this obvious shortcoming: DAT will wear out! Just like the mysterious "CD rot" phenomenon, but this time it is true: DAT will wear out! We might be better off waiting for the CD recorder.

Like videotape, DAT cannot avoid susceptibility to dropouts and other forms of distortion brought on by regular use. The moving tape is in continuous physical contact with fast rotating heads. There is some friction, some stretching, some particle build-up. No magnetic tape lasts forever, and DAT is no exception. Even the ubiquitous

computer hard disk goes bad after some time.

So tell me: How long will a Digital Audio Tape last?

Danny Blatt
Montreal, Que.

With Respect to Stancil

Dear Editor:

In Bert Whyte's column of the June issue, the statement was made that the Stancil-Hoffman corporation "has been gone for years." Wrong. It is alive and well and flourishing in Orange County, Cal.

There have been a few changes over the last half century, however. In 1952, Hoffman left the organization but his name was not dropped until 1981 when the name "Stancil Corporation" was adopted. Also, the plant was moved from Highland Avenue in Hollywood to Santa Ana in 1986. Logging recorders for air traffic control and emergency services are the main product of the company.

Alas, William (Bill) V. Stancil died in early July. His daughter Sharon Custer, who has been with the company for years, is now taking up the reins as CEO. With Bill's demise, another of the magnetic recording pioneering giants of our time is gone and we really shall miss him.

F. Alton Everest
Santa Barbara, Cal.

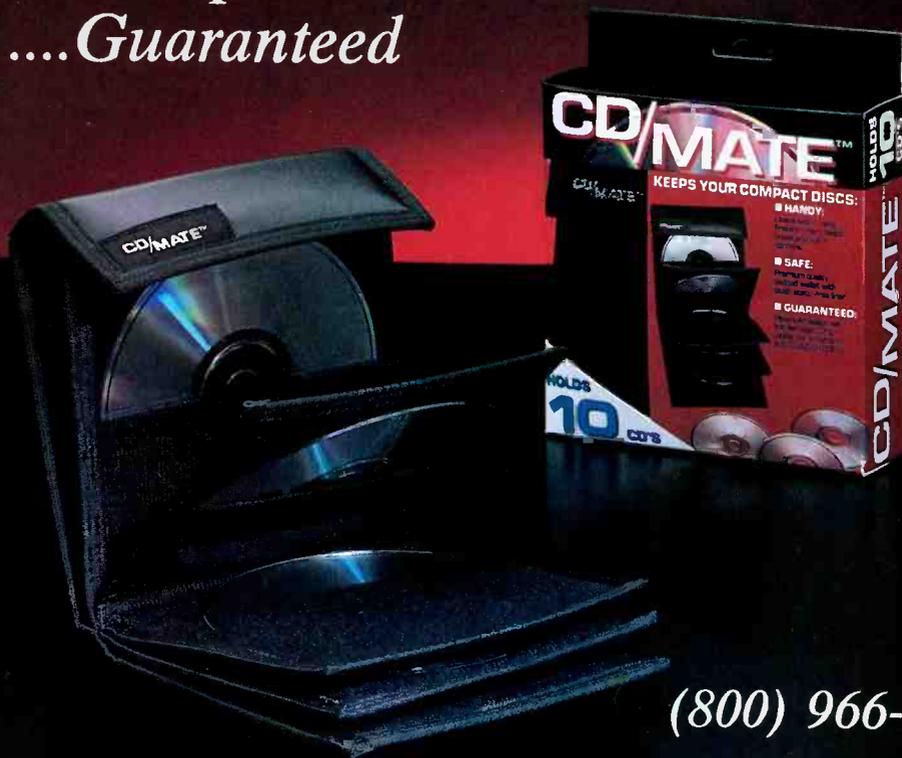
Knight of the Surround Table

Dear Editor:

Back in 1977, a letter of mine was published in *Audio* that has affected my life ever since. The topic of discussion was "quadraphonic sound," its virtues, and its soon to be certain demise. Unless... unless there were enough dedicated, dyed-in-the-wool quadraphiles out in the world of audio to stand up, form an organization, and let the companies involved know that a market does exist.

Soon after that letter was published, I received an overwhelming amount of

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mail in support of just such an effort. We formed a club, 4-Quad, and a somewhat timely newsletter took hold. As our membership increased, so did our information base. We later changed our club name to Evolution (the evolving state of audio). Our group grew to over 1,500 members worldwide, including many distinguished people within the music (software/hardware) industry.

Evolution was first to publicly offer the Audionics Space & Image Composer and Fosgate's Tate Directional Enhancement System. These were the first "audiophile" surround decoders to truly perform to what the CBS Records SQ (stereo/quad) system had promised: Discrete, four-channel sound.

Unfortunately, by the early '80s (even though the hardware was in place) the lack of software was the final death knell for quad recordings. One of the last things that we predicted before shutting down the newsletter was that quad would survive. Not as "quadraphonic," but some *new* pseudonym being spurred on by the new upcoming format of "video."

I myself am still in the "quad" business. However, it is now called "surround sound," and instead of just four channels, we now have five-, seven-, or eight-speaker arrangements. I am a partner in probably one of the largest laser videodisc-only sales and rental stores in the nation, The Laser's Edge.

Quad has metamorphosed into Dolby Surround Sound. The format is growing by leaps and bounds. Videodisc and Compact Disc formats are the hottest thing to have happened to surround in over a decade. The optical disc provides perfect decoding capabilities for any decent Dolby decoder.

Not one day goes by at our store without a customer asking which disc has a good surround track. Ten years ago, most people were totally ignorant of surround sound, period! Record companies are even now getting back into audio-only surround releases on CDs. The fact is that people, thanks to the advances of theater audio systems, are now more aware of surround sound than ever before.

So here I am again, asking for your support. I would like to start a newsletter dedicated to all the advancements in the surround field, and offer mem-

bers the newest videodisc and CD releases and the newest equipment available in this field. If you're still out there, let me hear from you.

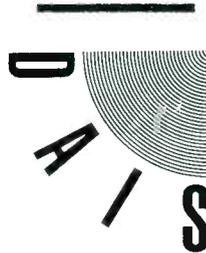
Jay Frank
Laser's Edge
20929 Ventura Blvd.
Woodland Hills, Cal. 91364

Making the Grade

Dear Editor:

I think you will find this true story interesting. Your magazine has actually saved my life. I can honestly say I never would have made it without *Audio*, which I've subscribed to since 1967.

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AND
HEAR**



The Dais Speaker Corporation has been designing and manufacturing speakers that stretch beyond the restrictions of technology for over 15 years. Our philosophy includes the notion that the enjoyment of true excellence in sound must extend beyond the audio and into the visual. So our speakers are designed

as well architecturally as they are acoustically. Quality components and experienced craftsmen insure audio superiority, while a variety of styles and textures blend to create a speaker that is meant to be displayed in any environment. The Dais Speaker Corporation - we manufacture quality.

For superior quality in audio & sound reproduction Carver is the name to trust.

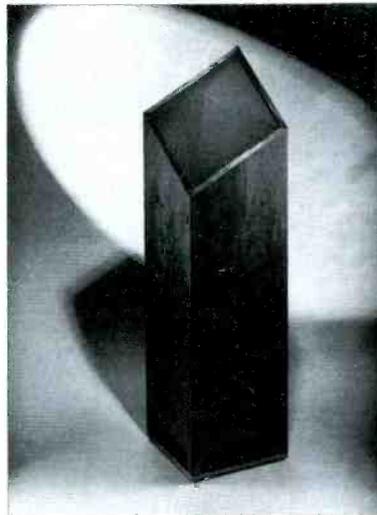
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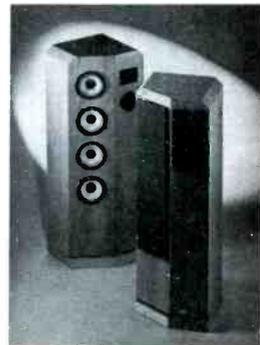
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Audiophiles tend to think there is only one brand name of equipment that is "the best" for everyone, but only you can decide.

A while ago, due to unfortunate circumstances, I lost control of my finances and ended up bankrupt. I've always enjoyed computers, and I decided that it would make a natural comeback career for me. After a course on a.c. and d.c., I studied Circuits, a course with an excellent teach-

er but an execrable textbook. I soon found myself completely lost in the course material. I thought: I'll lose my house, my car, and I'll never get a job. The future seemed hopeless. Where would I ever get help understanding how amplifier circuits actually worked? Well, from old copies of *Audio*, that's

where. By reading and rereading issues I'd stored in my basement, I finally made it through Circuits with an A, and I have since graduated.

Thanks *Audio*, and keep up the good work.

Sandy Untermeyer
Old Lyme, Conn.

You Be the Judge

Dear Editor:

In the March 1991 "Behind the Scenes," Bert Whyte compares the Joseph Grado Signature Products HP-1 headphones to his longtime reference headphones, the Stax Lambda Pro, and states, "The Grado HP-1 headphones are clearly the best I have ever heard." And in the very next issue, Edward M. Long states in an "Auricle" that the Stax Lambda Pro headphones are "the best available at the present time."

Which are the best?

Richard R. Kraska
Depew, N.Y.

Editor's Reply: Audiophiles tend to believe there is only one brand name or model of amp, cassette deck, or tone-arm that is "the best"—for everyone. But even the dogmatists usually concede that only you can choose the right speakers (or in this case, headphones). We published differing opinions from different editors. You must form your own.—J.W.

An Offer Not Refused

Dear Editor:

In a recent issue of *Audio*, there appeared an advertisement for Koss headphones. It showed a dog with a pair of headphones that were obviously beyond repair. It said that Koss would replace or repair any of their headphones for free, no questions asked. I had a pair of Koss headphones that were about 15 years old. One element was no longer working and I decided that I would try Koss' offer. Koss not only repaired the headphones but the company actually made them like new.

My hat goes off to Koss and their customer service person Midge Freeman. Anyone who doesn't buy Koss headphones needs their hearing checked!

Christina Garland
Rossville, Ga.



THERE ARE MANY OPINIONS ABOUT AUDIO CABLE

HERE ARE SOME FACTS ABOUT MIT[®]

- MIT has the most extensive research and development program in the audio cable industry.
- MIT holds more patents on audio cable technologies than any other cable company.
- MIT is the only cable company that can document cable performance through advanced instrumentation and testing techniques.
- MIT has the best selling premium performance audio cables.
- MIT is rated highest among cable manufacturers in customer satisfaction*.
- MIT applies premium performance audio cable technologies to cables that sell for as little as \$1.50 per foot.
- MIT cables can be auditioned at home at no risk.

*According to *Stereophile* survey, Vol. 12, No. 2 (Feb. 1989)

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P O L K A U D I O ' S

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in
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STUDIO MONITOR

M³

Compact Size and Exceptional Sound

Demand for small, high performance speaker systems has blossomed. Inspired by the often limited space available for loudspeakers and the increasing popularity of home theater systems Polk has developed the exciting new M³.

Unique in performance, shape, and size, the M³ is equally at home on a shelf or a wall, in a corner, on a ceiling, or free standing. Whether employed as the primary speaker in a quality high fidelity outfit, as a video surround speaker, or a remote speaker in a secondary location, the M³ will amaze you with its outstanding sonics.

**Polk Engineering. Sonic Performance
Which Belies the M³ Size and Price.**

Polk engineers have managed to squeeze exceptional performance into the compact M³ enclosure. Produced with state-of-the-art manufacturing techniques, the cast composite housing is durable and beautiful, as well as sonically inert. The M³ driver complement includes a Polk high efficiency 5.25 inch woofer/mid-range and a wide dispersion .5 inch fluid-cooled polycarbonate tweeter. Bass performance is enhanced with computer-designed, vented enclosure. High frequency dispersion is optimized by a Critical Dispersion Lens which surrounds the tweeter dome.

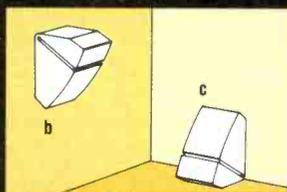
Precise integration of the drivers is achieved through a sophisticated, full LCR crossover network.

The Polk Integrated Bracket/Mount

The M³ cabinet includes an integral mounting system which allows total placement flexibility. No expensive optional accessories are required to mount your M³ in any of the aforementioned locations. This innovative system also provides an integrated adjustable bracket designed to optimize the speaker angle when the M³ is placed on a shelf. Finally, the smartly angled rear section of the enclosure allows easy corner or shelf placement with maximum space efficiency.

The Bottom Line

The Polk M³ is an exceptionally high value product. Its superior sound and imaging capabilities are unmatched in its class. The small size, incredible placement flexibility, and reasonable cost of the M³ mean you can easily enjoy high quality music reproduction throughout your home or office.



- a. The M³ mounted to the corner of the ceiling.
- b. The M³ mounted vertically on a wall.
- c. The M³ set on the floor beside a wall.



M³ with
bracket extended.

Specifications:

Driver Complement:
5.25" (133cm)
bass/midrange driver,
.5" (12mm) polymer
dome tweeter

Size:
11.25"H x 6.5"W x 8.25"D
(29cm x 16.5cm x 20.9cm)

Overall Frequency Response:
67Hz - 20kHz

Recommended Amplification:
20 - 100 watts/channel

Nominal Impedance:
Compatible with 8 ohm outputs

Efficiency:
89dB

Shipping Weight:
14 lbs, 1 oz / pair (6.4 kg)

For More Information



Call 1-800-992-2520

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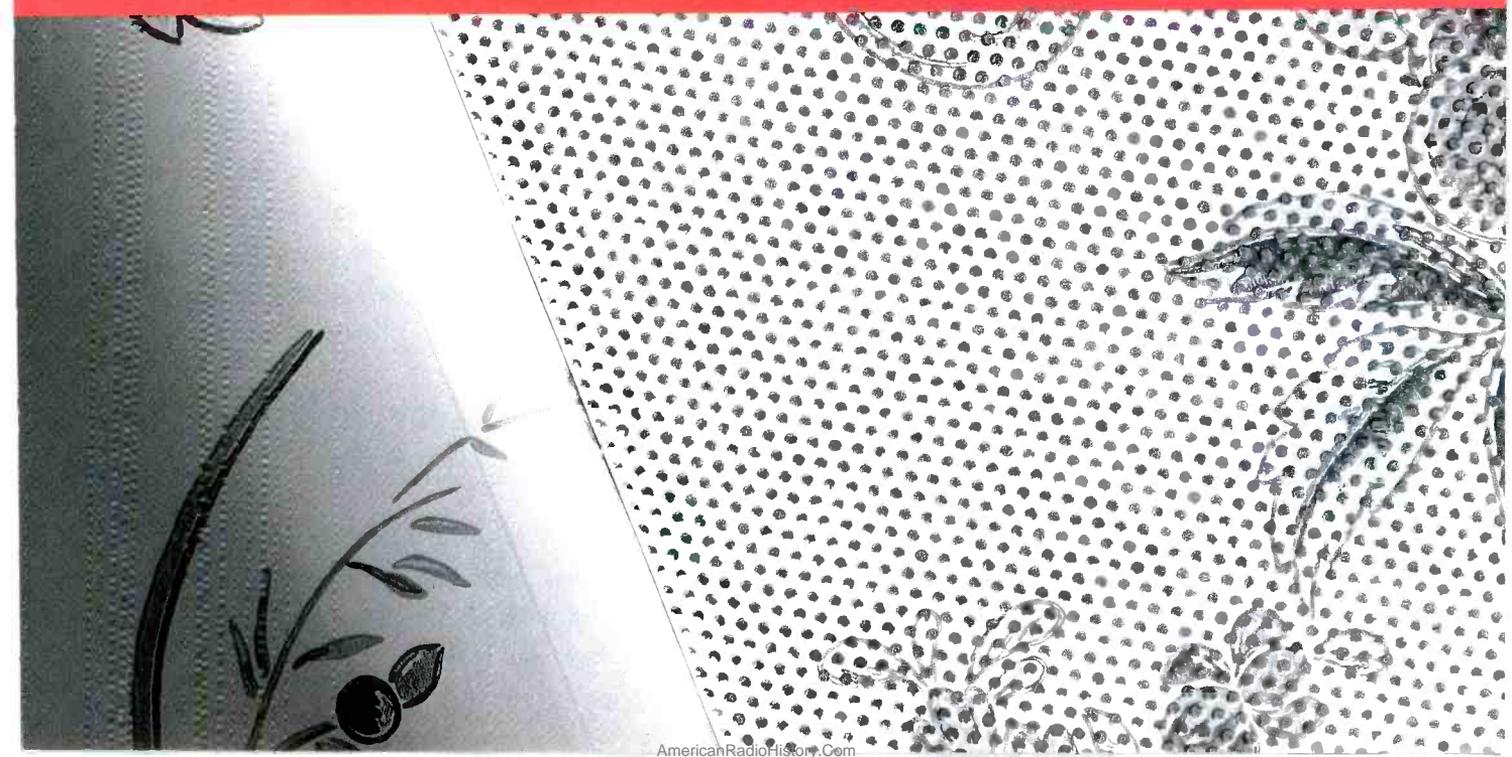
5601 Metro Drive, Baltimore, MD 21215 USA
(301) 358 - 3600

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Sound so big you can feel it...



Today's New World of Home Entertainment

In just the past couple of years, there has been a remarkable number of new products that have heightened the quality and widened the variety of home entertainment. The development of the compact disc has led to a significant improvement in overall sound quality and convenience to the music lover. Amplifiers have become more powerful and pure. And, of course, Polk Audio has been setting new standards for loudspeaker performance with a wide range of innovative products.

Recently, bringing video and audio together as a total entertainment concept has become an exciting reality. Surround sound systems and sophisticated home theater systems rival the experience of a live concert or a night out at the movies.

High quality music systems and now in many cases video systems are becoming an important part of one's home environment. More and more people are installing sound systems throughout several rooms in their homes, in some cases creating one centralized entertainment room from which other rooms are supplied with music.



...from speakers you can barely

To take full advantage of all these entertaining offerings, an entirely new kind of high performance loudspeaker system was developed by Polk Audio.

The Legendary Sound of Polk Can Now Be Heard, Not Seen.



Polk Audio has introduced a new generation of loudspeakers. Loudspeakers that, as always, live up to Polk's reputation for sounding remarkably like a live performance. But this new generation of loudspeakers is

The AB 900 subwoofer can be mounted almost invisibly in new or existing construction. Only the small (3 1/4"W x 4 1/4"H) decorative grille is seen.

designed to be heard, not seen.

Polk's new Architectural Reference Built-In Loudspeakers (AB Series), delivers superior sonic performance without intruding on your living space. Designed to be built-in to your walls and, if desired, painted to match or complement any color of your decor, the AB Series is the perfect solution to delivering high quality sound throughout your home.

The Speakers May Be Hidden, But You'll Recognize the Sound as Pure Polk.

Polk engineers set out to create a series of loudspeakers that, while hidden from view, would reproduce a dramatic sound stage with the energy and depth of concert hall realism.



Polk's AB 700 Speaker System, built into this listening area, delivers astonishing realism without physically intruding on the living space.

see.

For each AB system, ambitious performance goals were achieved. The open, 3-dimensional sound that has become a hallmark of Polk is recognized instantly, even in the smallest of systems. Nearly perfect high-frequency dispersion makes speaker placement less critical, and a flat frequency response provides endless listening without psychoacoustic fatigue.

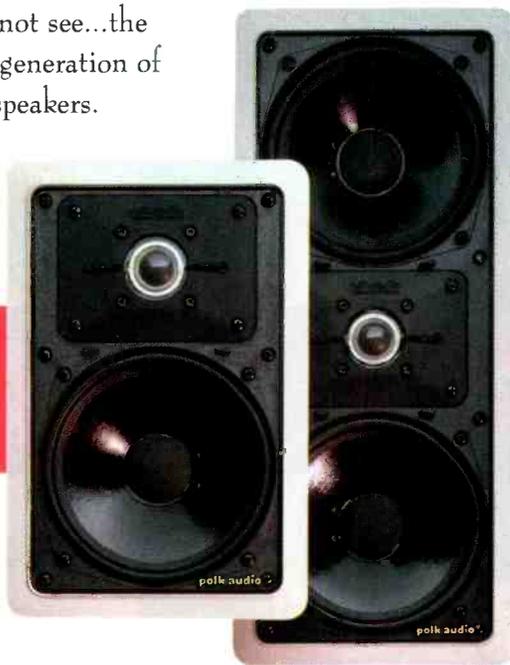
Polk's superior components, including midbass drivers featuring trilaminate polymer diaphragms and hemispherical soft dome tweeters, set the AB systems apart from any other built-in speakers currently available. In the tradition of Polk Audio, each driver benefits from extensive research and development using the most sophisticated computer testing programs. As always only the finest grade components and materials are used to insure long term, trouble free operation.

Even in the most basic of systems, the AB Series provides quality bass reproduction. By choosing models with additional midbass drivers or by adding one or more subwoofer systems, one can achieve a truly remarkable sound that dramatically recreates the excitement of a live performance.

Ask Your Polk Dealer/Installer for More Details

Polk's Architectural Reference Built-In Loudspeakers have been designed for easy installation into existing structures as well as new construction. Many Polk dealers have created home environment listening areas to demonstrate the superior sound of the AB Series. Ask to listen to these remarkable new loudspeakers.

You'll hear but
may not see...the
next generation of
loudspeakers.



The AB 700 requires a 9 3/4" H x 6 1/4" W x 3" D cutout. The AB 800, with two midbass drivers, requires a 15 1/2" H x 6 1/4" W x 3" D cutout.

For More Information



Call 1-800-992-2520

polk audio

The Speaker Specialist®

AB 900

Driver Complement
 One 2 1/2 inch (64mm) driver
 One 3/4 inch (19mm) tweeter
Subwoofer
 Two 6 1/2 inch (165mm) drivers

Overall Size (Inches) Satellites
 6 1/2H x 4W x 3 3/4D
 (17cmH x 10cmW x 9.5cmD)

Subwoofer
 21 3/4H x 14 1/2W x 3 7/8D
 (55cmH x 37cmW x 9.8cmD)

Cutout Size (Inches) Satellites
 6H x 3 1/2W (15cmH x 8.9cmW)

Subwoofer: Surface Mount

20 7/16H x 13 1/8W (56cmH x 33cmW)

Flush Mount (Rough in Frame)

21 7/8 H x 14 1/2W (53cmH x 37cmW)

Overall Frequency Response of System

25 Hz - 20 kHz

-3dB Limits

40 Hz - 20 kHz

Recommended Amplification

10 - 150 watts/channel

Impedance

Compatible with 8 ohm outputs

Sensitivity

88 dB @ 1 watt/1 meter

System Shipping Weight

45 lbs. (20.3 kg.)

AB Series

AB 800

Driver Complement

One 1 inch (25mm) Polk SL2000T silver coil dome tweeter

Two 6 1/2 inch (165mm) Polk MW 6512 trilaminate polymer bass-midrange driver

Size (Inches)

16 3/8H x 7 1/8W (42cmH x 18cmW)

Cutout Size (Inches)

15 1/2H x 6 1/4W (39cmH x 16cmW)

Overall Frequency Response

26 Hz - 26 kHz

-3dB Limits

43 Hz - 20 kHz

Recommended Amplification

10 - 150 watts/channel

Impedance

Compatible with 8 ohm outputs

Sensitivity

91 dB @ 1 watt/1 meter

System Shipping Weight

21 lbs./pair (9.5 kg.)

AB 700

Driver Complement

One 1 inch (25mm) Polk SL2000T silver coil dome tweeter

One 6 1/2 inch (165mm) Polk MW 6512 trilaminate polymer bass-midrange driver

Size (Inches)

10 5/8H x 7 1/8W (27cmH x 18cmW)

Cutout Size (Inches)

9 3/4H x 6 1/4W (25cmH x 16cmW)

Overall Frequency Response

30 Hz - 26 kHz

-3dB Limits

55 Hz - 20 kHz

Recommended Amplification

10 - 125 watts/channel

Impedance

Compatible with 8 ohm outputs

Sensitivity

90 dB @ 1 watt/1 meter

System Shipping Weight

13 lbs./pair (6 kg.)

AB 500

Driver Complement

One 3/4 inch (19mm) polymer dome tweeter

One 5 1/4 inch (133mm) polymer bass-midrange driver

Size (Inches)

9 3/4H x 6 1/2W (25cmH x 17cmW)

Cutout Size (Inches)

8 1/2H x 5 9/16W (22cmH x 14cmW)

Overall Frequency Response

56 Hz - 20 kHz

-3dB Limits

70 Hz - 18 kHz

Recommended Amplification

10 - 100 watts/channel

Impedance

Compatible with 8 ohm outputs

Sensitivity

89 dB @ 1 watt/1 meter

System Shipping Weight

6 lbs./pair (2.7 kg.)



AB 600

Driver Complement

One 6 1/2 inch (165mm) Polk bilaminate bass-midrange driver

One coaxial 3/4 inch (19mm) polymer dome tweeter

Size (Inches)

10 5/8H x 7 1/8W (25cmH x 18cmW)

Cutout Size (Inches)

9 3/4H x 6 1/4W (25cmH x 16cmW)

Overall Frequency Response of System

40 Hz - 20 kHz

-3dB Limits

58 Hz - 18 kHz

Recommended Amplification

10 - 100 watts/channel

Impedance

Compatible with 8 ohm outputs

Sensitivity

90 dB @ 1 watt/1 meter

System Shipping Weight

8.5 lbs./pair (3.9 kg.)

AB 820

Driver Complement

Two 6 1/2 inch (165mm) Polk trilaminate polymer bass drivers

Size (Inches)

16 3/8H x 7 1/8W (42cmH x 18cmW)

Cutout Size (Inches)

15 1/2H x 6 1/4W (39cmH x 16cmW)

Overall Frequency Response

26 Hz - 150 Hz

-3dB Limits

35 Hz - 150 Hz

Recommended Amplification

10 - 150 watts/channel

Impedance

Compatible with 8 ohm outputs

Sensitivity

91 dB @ 1 watt/1 meter

System Shipping Weight

15 lbs./pair (6.8 kg.)

AB 610

Driver Complement

One 3/4 inch (19mm) polymer dome tweeter

One 6 1/2 inch (165mm) polymer laminate midwoofer

Size (Inches)

8 1/16 diam. (20.5cm)

Cutout Size (Inches)

7 1/4 diam. (18.5cm)

Overall Frequency Response

40 Hz - 20 kHz

-3dB Limits

58 Hz - 18 kHz

Recommended Amplification

5 - 100 watts/channel

Impedance

Compatible with 8 ohm outputs

Sensitivity

90 dB @ 1 watt/1 meter

System Shipping Weight

7 lbs./pair (3.2 kg.)

AB 410

Driver Complement

One 5 1/4 inch (133mm) polymer laminate full range driver

Size (Inches)

8 1/16 diam. (20.5cm)

Cutout Size (Inches)

7 1/4 diam. (18.5cm)

Overall Frequency Response

60 Hz - 17.5 kHz

-3dB Limits

80 Hz - 15 kHz

Recommended Amplification

5 - 75 watts/channel

Impedance

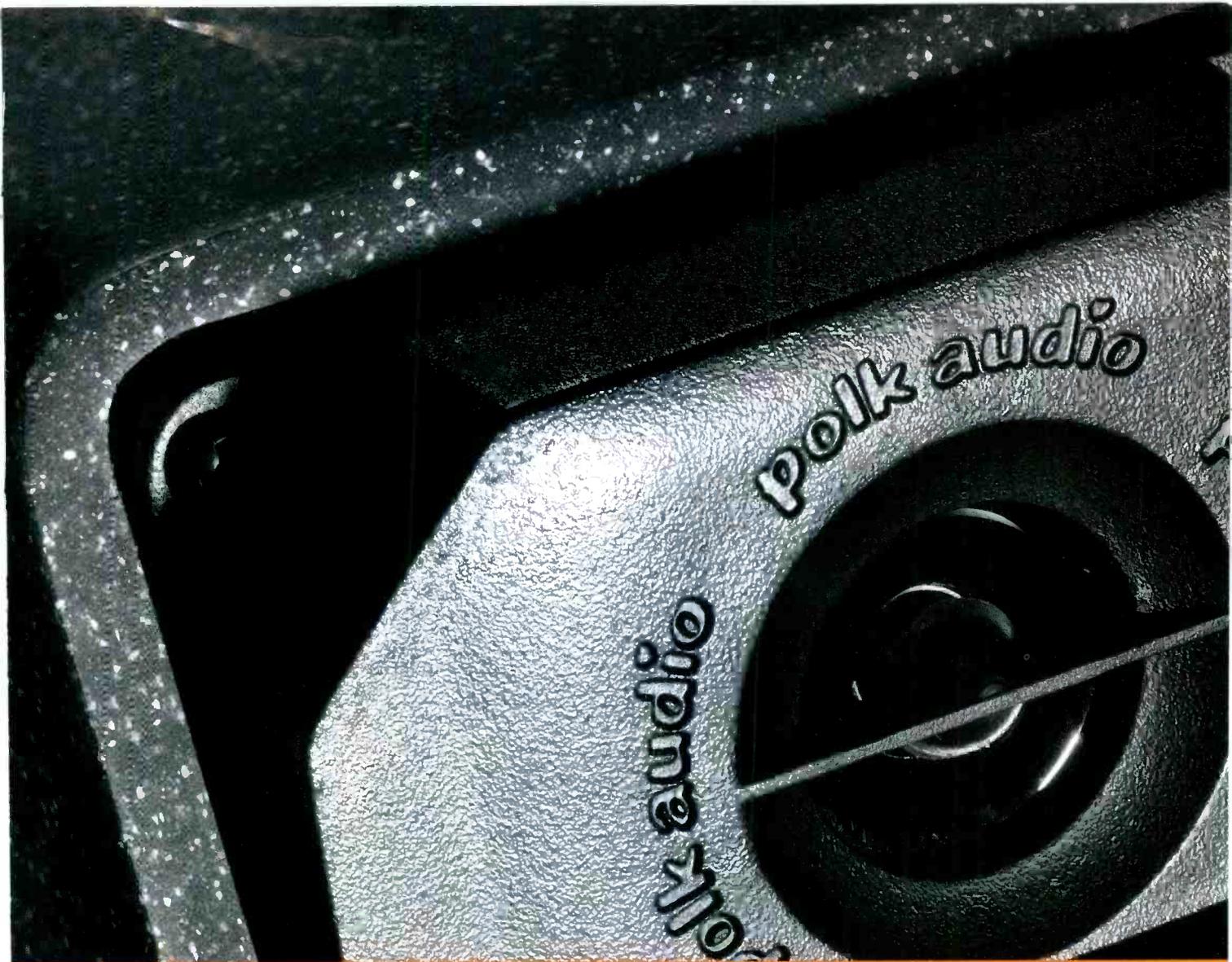
Compatible with 8 ohm outputs

Sensitivity

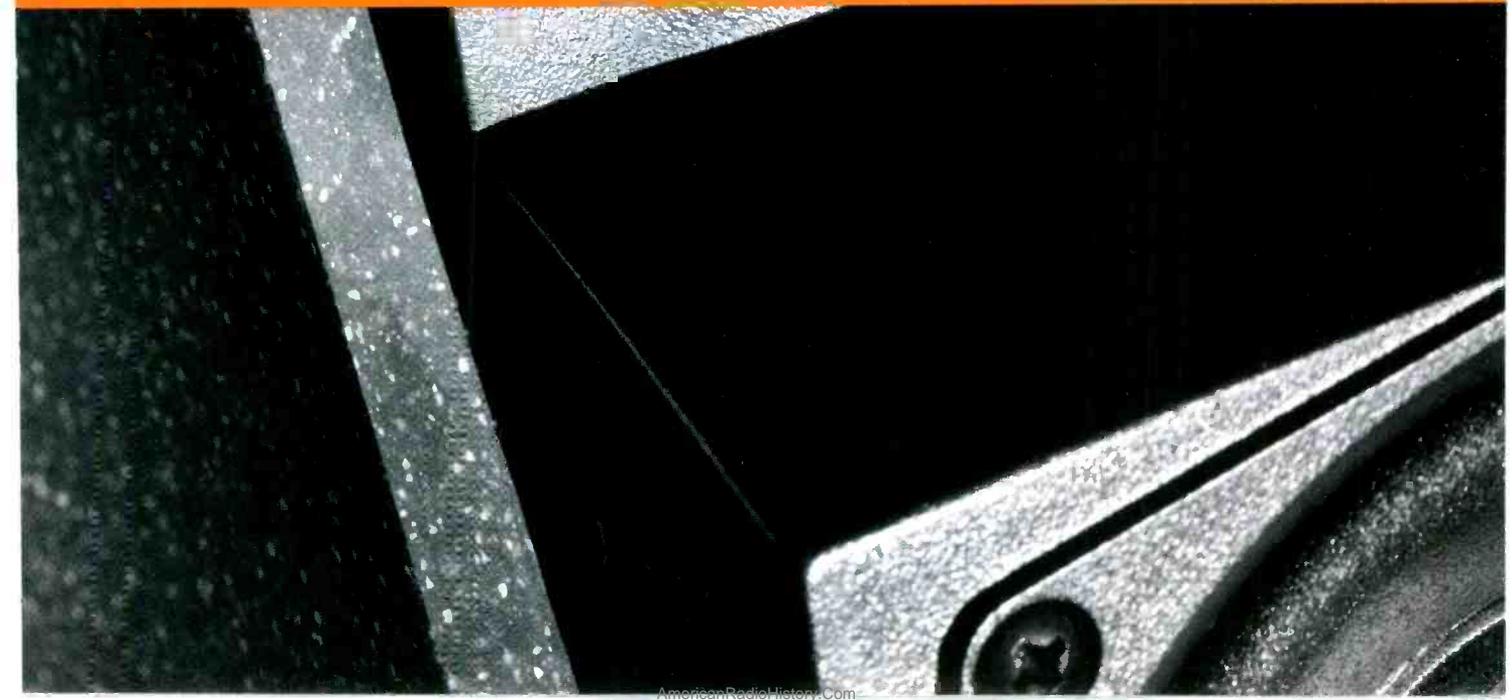
87 dB @ 1 watt/1 meter

System Shipping Weight

5.5 lbs./pair (2.5 kg.)



Sound as big as life...



Listening in the 90's

Today people have become more and more space conscious. Many apartment dwellers don't want to give up valuable floor space for large speaker systems. Others who are planning a surround sound or home theatre system simply don't have the room for more speakers in their listening rooms or hesitate to commit the floor or wall space to a good sounding pair of speakers.

Until now, serious music lovers have had little, if anything, to choose from that would produce a large, bigger-than-life sound in a small, compact size. Systems that fit one's space requirements have been woefully disappointing in sound quality.

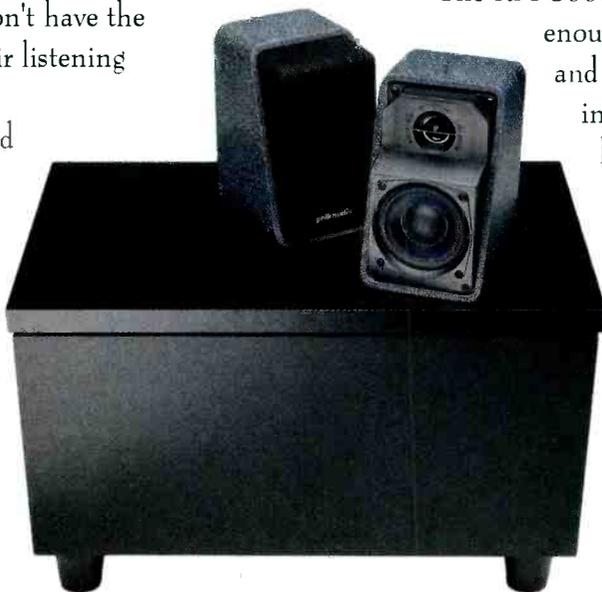
The RM 3000 Three Piece System

Polk's engineers had determined long ago that there were indeed certain technical advantages in

sonic performance.

The small satellites can be located on shelves, mounted on a wall or placed on their own floor stands. They are very attractive and yet small enough to be hidden from view if desired.

The RM 3000 subwoofer is also small enough to sit behind your furniture and can be used on its side to fit into tight spaces. And since it is beautifully finished, it can be used as a piece of furniture.



The RM 3000's satellites measure 7"H x 4 1/4"W x 5 3/8"D and are available in black matrix, gloss black piano or paintable white. The subwoofer is 12 1/2"H x 20"W x 12 1/2"D and is available with black wood grain sides and a black, mar-resistant top.

The Legendary Sound of Polk

In the tradition of Polk Audio, Matthew Polk and his team of engineers were determined to make the RM 3000 sound better than any other speaker of its type.

Initial reactions have been filled with superlatives including Julian Hirsch of

Stereo Review magazine who says, "...they sound excellent...spectral balance was excellent—smooth and seamless."

...from speakers small enough

small speaker systems. Both high and mid frequencies could be faithfully reproduced with superior transient response and dispersion characteristics, and the convenient, more flexible placement of small enclosures within the listening area could create an ideal sound stage.

Unfortunately, reproducing the life-like, full body of the lower frequencies could not be achieved in a truly compact enclosure.

Polk's RM 3000 replaces the traditional pair of speakers with three elements, two compact midrange/tweeter satellites and one low frequency subwoofer system. This configuration makes it easy to properly and inconspicuously place the system within your listening room while offering superior

Behind these accolades is an impressive technical story.

The Technical Side

The big sound of the RM 3000 is due, in part, to the unique arrangement of the tweeter and midrange elements. This "time aligned system" delivers the high and mid frequencies at precisely the same instant. The result is a clear, lifelike and expansive presentation.

The cabinet materials selected for the satellites are over four times as dense as typical enclosures. The black matrix finish is a non-resonant polymer aggregate (FOUNTAINHEAD®). The gloss black piano and paintable white finishes are rigid ABS

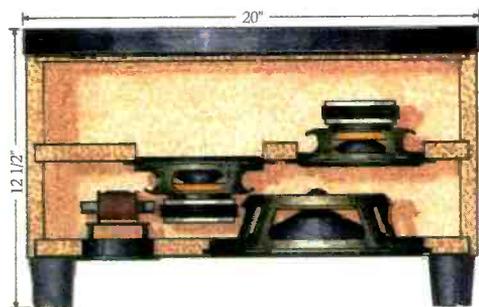


Polk's RM 3000 Twin Piece Slicer System easily fits into today's home decor.

to live with.

surrounding a mineral filled polypropylene inner cabinet. Polk engineers have all but eliminated any "singing" or resonating of the satellite enclosure. You hear the effortless, free sound of a much larger system.

Most subwoofer systems look alike on the outside, but the Polk is worlds apart on the inside. Utilizing twin 6 1/2" drivers coupled to a 10 inch sub-bass



For deep, well defined bass, Polk uses twin drivers coupled to a sub-bass radiator. Normally, one subwoofer system is used for both channels. For those desiring even greater low frequency performance, a second subwoofer can be added, one fed by the left channel, the other by the right channel.

radiator, the bass is tight and well defined. There is no tuned port to create "whistling" or "boominess" of the bass frequencies.

You Have To Hear It To Believe It

You really won't believe how good the RM 3000 sounds until you hear it. We invite you to your nearest authorized Polk dealer for a demonstration. You'll hear sound as big as life...from a speaker you can live with.

You'll hear the next generation of loudspeakers.

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RM Series

polk audio

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(301) 358-3600

RM 3000

Driver Complement

Satellite

One 3½ inch (89 mm) driver

One ¾ inch (19 mm) tweeter

Subwoofer

Two 6½ inch (166 mm) drivers

One 10 inch (255 mm) sub-bass radiator

Size (Inches)

Satellite

7 H × 4¾ W × 5½ D

(18 cm H × 11 cm W × 14 cm D)

Subwoofer

12½ H × 20¼ W × 13 D

(32 cm H × 52 cm W × 33 cm D)

Overall Frequency Response of System

25 Hz-20.5 kHz

-3dB Limits

42 Hz-18 kHz

Recommended Amplification

10-125 watts/channel

Impedance

Compatible with 8 ohm outputs

Efficiency

88 dB

Shipping Weight

46 lbs. total (21 kg.)



Available cabinet finishes: paintable white, gloss piano black, and black matrix.



PS 3000
floorstand



WB 3000
wall bracket

The PS 3000 floorstand is 40" high, the base measuring 11" wide by 12" deep. The PS 3000 is available in a satin black finish.

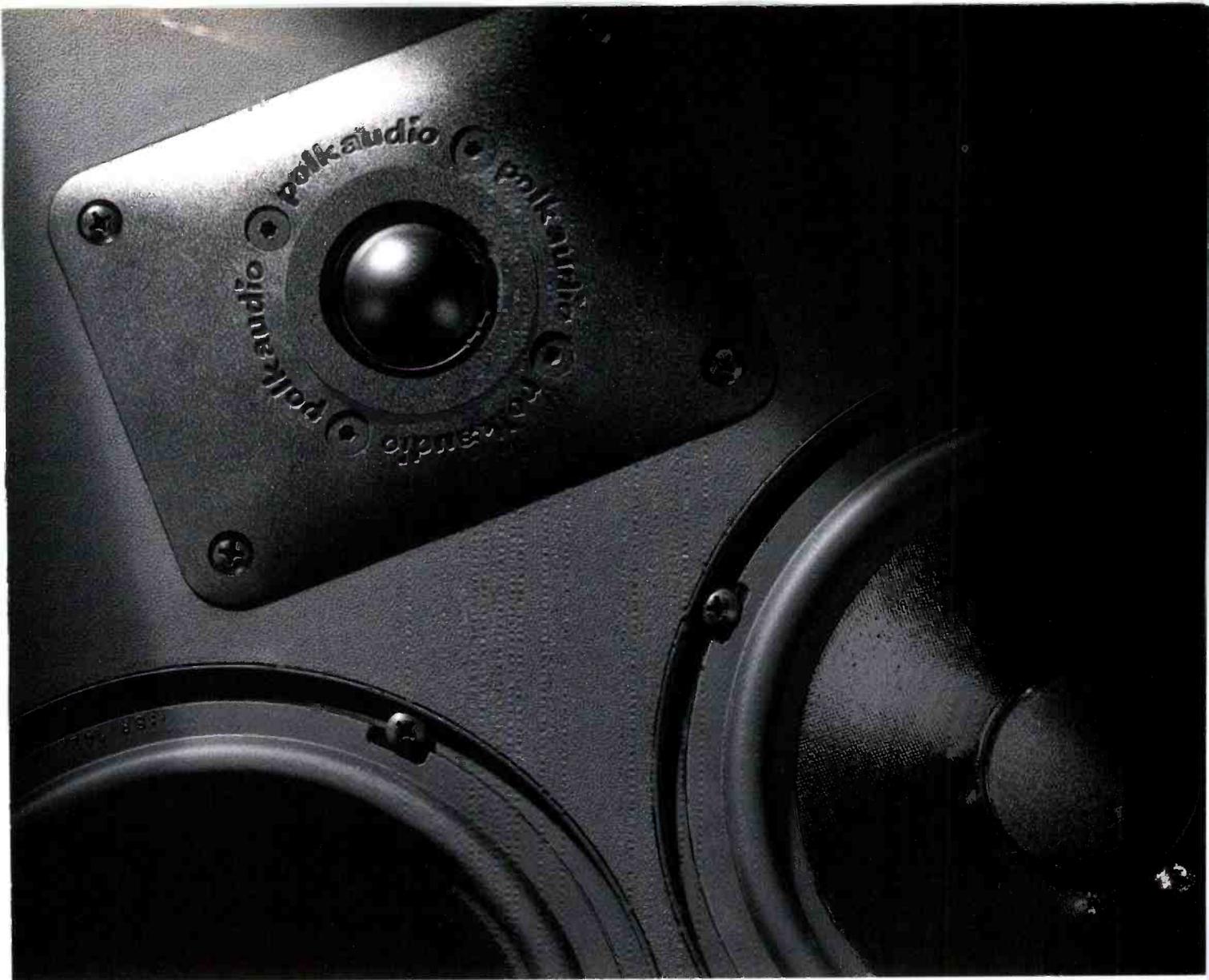
The WB 3000 wall bracket measures 4½" high and rotates to any angle to provide numerous placement options, including wall and ceiling mounts. The brackets are available in white and satin black finishes.

For More Information



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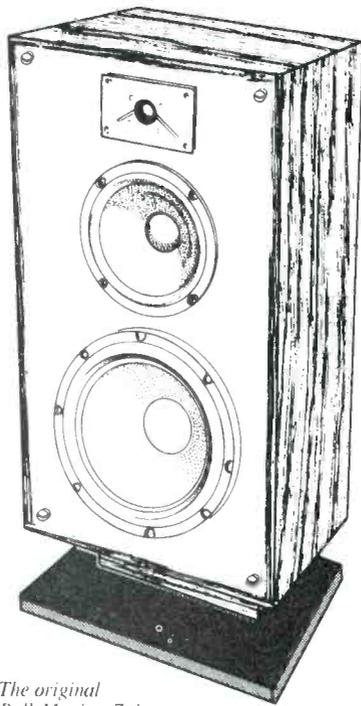


Our speakers sound expensive...



The Expensive Sound of the Affordable Monitor Series

In 1972, Polk Audio created a new standard for high performance and affordability with the introduction of its original Monitor 7 loudspeaker. Audiogram Magazine said, "we were so impressed we could not believe the prices...they're a steal." Also referring to the Monitors, Musician Magazine said, "If you're shopping for stereo, our advice is not to buy speakers until you've heard the Polks."



The original Polk Monitor 7 that started a sound revolution in 1972.

All of these affordable speakers have one thing in common—the unmistakable, exciting sound of Polk.

Polk's Eight Parameters of High Performance

Polk established eight clearly defined performance objectives for its new Monitor series. They would, in varying degrees,

- 1) achieve an open, boxless, three dimensional sound
- 2) produce a flat frequency response that would be pleasing even during extended listening
- 3) reproduce transients that translate into crisp, lifelike clarity

Today, Polk Audio furthers this tradition of

...until you hear their price.

offering state-of-the-art sound at affordable prices with its new Monitor Series 2 Loudspeakers. Seven models, from the compact Monitor 4 to the awesome sounding Monitor 12, provide the music lover with a variety of sizes, power outputs and performance levels that will match any sonic or physical requirement, each within a modest budget.

4) deliver exceptionally deep, tight bass that could be felt as well as heard

5) attain a wide dispersion of high and mid frequencies for non-critical placement within the listening room

6) maintain high efficiency



7) be able to handle significant amounts of power

8) utilize the highest quality components for a long life of reliability.

These fundamental design objectives guided the team of Polk engineers in its evolutionary search for sonic perfection of the famed Monitor series. Only through the sophisticated research resources at Polk, were these objectives so decisively attained.

Polk's High Performance at High Frequencies

Featured in the Monitor 4.6, 5jr+, 5, 7, 10 and 12, the SL 2500 tweeter

makes a major contribution to the improved performance of the Monitor Series 2. Sharing much of the technology of the incomparable SL 3000 tweeter used in the Polk flagship SRS series, the SL 2500 is a highly refined, technically advanced driver.

The voice coil, wound around an aluminum voice coil former, is cooled by an exotic ULV (ultra-low viscosity) magnetic fluid. This material, which has a viscosity close to that of water, enables the SL 2500 to exceed normal listening levels without loss of performance or reliability. The resulting dynamic range is

dramatic, indeed unique for speakers in this price range.



The compact Monitor 4 also features an all new tweeter, the SL 1500 hemispherical, 1" soft dome driver. It delivers superb definition and smooth extended response, all resulting



The new, wide dispersion Polk SL 2500 Tweeter used in all but the smallest Monitor has phenomenal power handling capability for dramatic dynamic range and long term reliability.

from Polk's exhaustive testing and computer-aided design analysis.

The performance of all the Monitor Series 2 loudspeakers at high frequencies results in a sound that is easy to listen to, hour after hour, without fatigue. And their extremely wide

provide deeper, more realistic bass. The 4, 4.6 and 5jr+ have greater internal cabinet volumes than the previous models, clearly making them the biggest sounding bookshelf speakers available.

Moving up to the Monitors 5, 7, 10 and 12, the bass gets deeper and fuller, each being more capable of filling larger rooms with bass energy that you can feel as well as hear.

There's a Polk Monitor That's Right For You

Polk offers seven Monitor Series 2 loudspeakers ranging in size, performance and price. All feature Polk's proprietary trilaminate polymer diaphragm midbass driver for excellent transient response and reduced midrange coloration. The Monitor 4 and 4.6 are ported

dispersion characteristics greatly reduce the need for critical placement within your listening room.

Better Bass Than Ever Before

The Polk Monitors have always been recognized for their exciting bass performance. The Series 2 loudspeakers sound even better. Each low frequency system was redesigned to

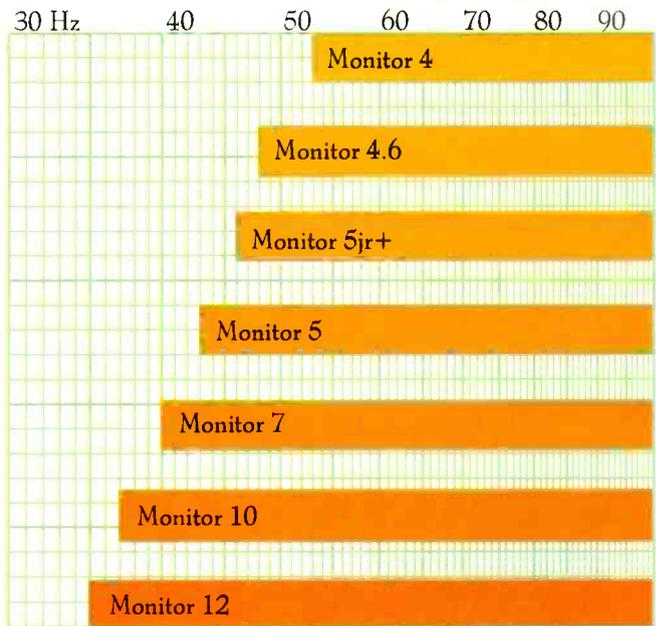


designs to make the best use of their cabinet size for low frequency performance, while the larger Monitors feature sub-bass radiators for fast, tight bass response.

Starting with the Model 4, each subsequent Monitor Series 2 speaker gets larger, more efficient, handles more power, has greater dynamic range and delivers better bass response. Designed so that a small Monitor played in a small room will sound similar to a large Monitor in a large room, they are an excellent choice for multiple speaker systems throughout your home.

Listen to the Next Generation of Monitors

Polk Audio started a sound revolution in the early 70s with its first Monitor 7 by



Low Frequency Limit at -3 dB for each Monitor shows increased bass performance as you move up in size.

You are invited to your nearest Polk Audio dealer for a demonstration of these remarkable new loudspeakers. You will hear the expensive sound of Polk...at very affordable prices.

You will hear the next generation of loudspeakers.

The Polk difference is R&D.

offering state-of-the-art sound at a reasonable price. Today, after nearly two decades of refinement, research and development, Polk has introduced an entirely new series...the Monitor Series 2.

Polk's high performance 6 1/2" midbass driver is used in each Monitor Series 2 Loudspeaker. Its proprietary trilaminate polymer diaphragm structure offers excellent transient response and near absence of midrange coloration.

For More Information



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Monitor 12
Series 2

Driver Complement

One 1 inch (25 mm) dome tweeter (Polk SL 2500)
Four 6½ inch (165 mm) drivers
One 12 inch (305 mm) sub bass radiator

Size (Inches)

37¾ H (95.5 cm) × 15¼ W (40 cm) × 12 D (30.5 cm)

Overall Frequency Response

25 Hz-25 kHz
- 3dB Limits

35 Hz-23 kHz

Recommended Amplification

20-400 watts/channel

Impedance

Compatible with 8 ohm outputs

Efficiency

91 dB

Shipping Weight

60 lbs. (27 kg.)



Monitor 10
Series 2

Driver Complement

One 1 inch (25 mm) dome tweeter (Polk SL 2500)
Two 6½ inch (165 mm) drivers
One 10 inch (254 mm) sub bass radiator

Size (Inches)

28 H (71.1 cm) × 15 W (38.1 cm) × 12 D (30.5 cm)

Overall Frequency Response

25 Hz-25 kHz
- 3dB Limits

37 Hz-23 kHz

Recommended Amplification

20-250 watts/channel

Impedance

Compatible with 8 ohm outputs

Efficiency

89 dB

Shipping Weight

46 lbs. (20.7 kg.)



Monitor 7
Series 2

Driver Complement

One 1 inch (25 mm) dome tweeter (Polk SL 2500)
One 6½ inch (165 mm) driver
One 10 inch (254 mm) sub bass radiator

Size (Inches)

24 H (61 cm) × 13 W (33 cm) × 10 D (25.4 cm)

Overall Frequency Response

25 Hz-25 kHz
- 3dB Limits

40 Hz-23 kHz

Recommended Amplification

20-150 watts/channel

Impedance

Compatible with 8 ohm outputs

Efficiency

89 dB

Shipping Weight

33 lbs. (14.9 kg.)



Monitor 5
Series 2



Monitor 5jr +
Series 2



Monitor 4.6
Series 2



Monitor 4
Series 2

Driver Complement

One 1 inch (25 mm) dome tweeter
(Polk SL 2500)
One 6½ inch (165 mm) driver
One 8 inch (203 mm) sub bass
radiator

Size (Inches)

22 H (55.9 cm) × 10 W (25.4 cm)
× 10 D (25.4 cm)

Overall Frequency Response

30 Hz-25 kHz
- 3dB Limits

Recommended Amplification

20-125 watts/channel

Impedance

Compatible with 8 ohm outputs

Efficiency

90 dB

Shipping Weight

48 lbs./pair (21.6 kg./pair)

Driver Complement

One 1 inch (25 mm) dome tweeter
(Polk SL 2500)
One 6½ inch (165 mm) driver
One 6½ inch (165 mm) sub bass
radiator

Size (Inches)

19½ H (49.5 cm) × 9 W (22.9 cm)
× 10 D (25.4 cm)

Overall Frequency Response

30 Hz-25 kHz
- 3dB Limits

Recommended Amplification

20-125 watts/channel

Impedance

Compatible with 8 ohm outputs

Efficiency

90 dB

Shipping Weight

40 lbs./pair (18 kg./pair)

Driver Complement

One 1 inch (25 mm) dome tweeter
(Polk SL 2500)
One 6½ inch (165 mm) driver

Size (Inches)

17 H (43.2 cm) × 8½ W (21.6 cm)
× 10 D (25.4 cm)

Overall Frequency Response

30 Hz-25 kHz
- 3dB Limits

Recommended Amplification

20-100 watts/channel

Impedance

Compatible with 8 ohm outputs

Efficiency

90 dB

Shipping Weight

34 lbs./pair (14.3 kg.)

Driver Complement

One 1 inch (25 mm) dome tweeter
(Polk SL 1500)
One 6½ inch (165 mm) driver

Size (Inches)

14¼ H (36.8 cm) × 8½ W
(21.6 cm) × 7½ D (19.2 cm)

Overall Frequency Response

35 Hz-25 kHz
- 3dB Limits

Recommended Amplification

20-100 watts/channel

Impedance

Compatible with 8 ohm outputs

Efficiency

91 dB

Shipping Weight

24 lbs./pair (10.8 kg./pair)

FROM THE EDITORS OF STEREO REVIEW

SOUND & IMAGE™

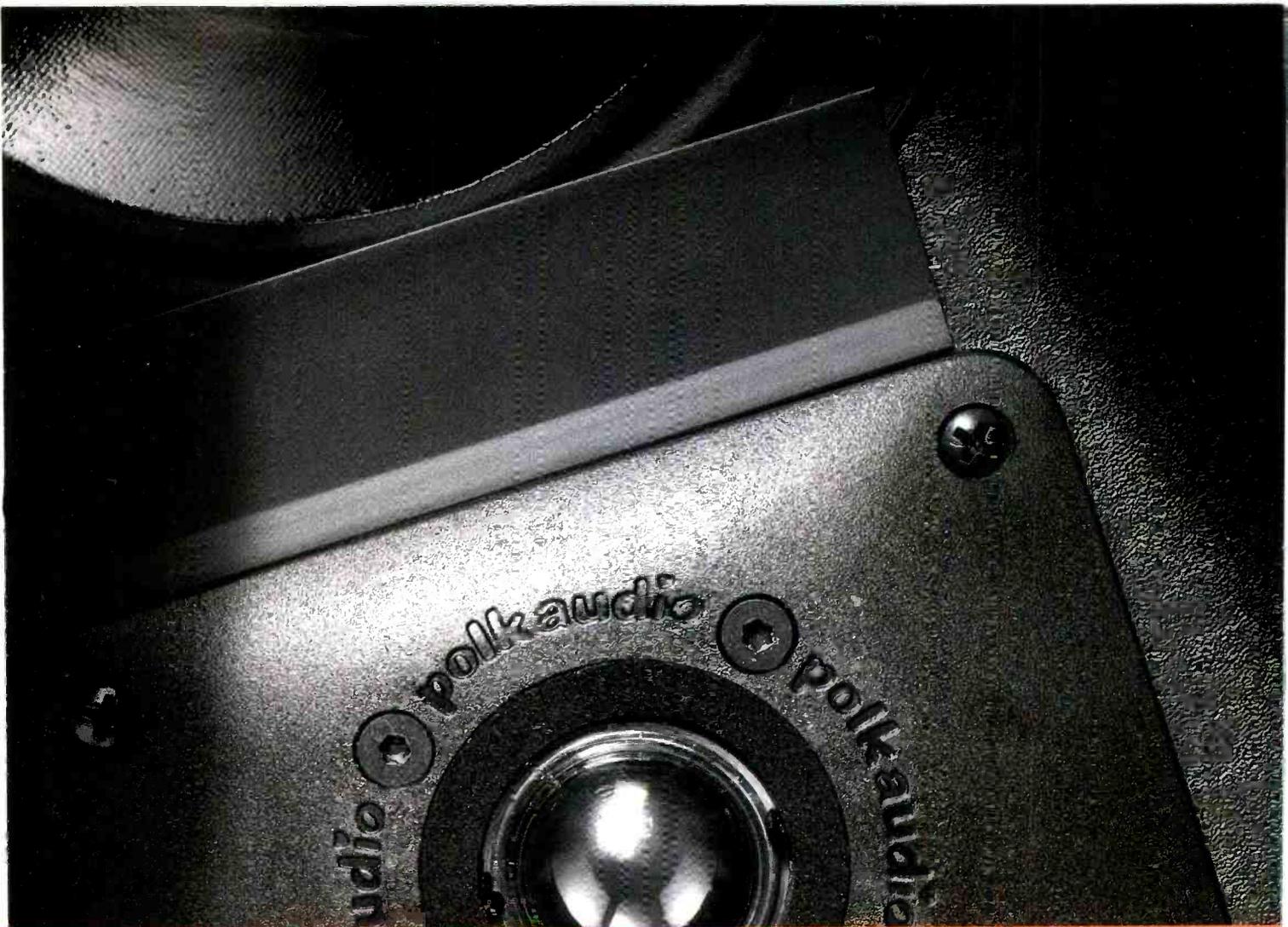
**HOME
THEATER
SURROUND
SOUND**

CD-I: THE NEW
LOOK OF THE
COMPACT DISC

BIG-SCREEN
TELEVISION



**NOW ON SALE
AT YOUR FAVORITE
NEWSSTAND**



Sound that astonishes the ear...



Today's Generation Of Music Lovers

Years ago, it didn't matter what speakers looked like as long as they sounded good. Admittedly, some of the best sounding speakers did not always blend perfectly into everyone's decor.

Today, those of us who consider music an important part of our life and who demand the highest performance possible from our stereo components prefer that our loudspeakers reflect our lifestyle by complementing our taste in home furnishings.

The new RTA 15TL, representing over 18 years of Polk's research and development, is already setting new standards of sonic excellence. And its elegant cabinet is a beautiful visual addition to any environment or listening room.



By using a rare ULV Magnetic Fluid to cool a tweeter's voice coil, both performance and reliability are vastly increased.

Low Viscosity Magnetic Fluid, nearly as thin as water, to cool the SL 3000's voice coil, power handling capacity and reliability would vastly increase. Indeed, the SL 3000 tweeter can significantly exceed normal listening levels without loss of performance or reliability.

The Clear Imaging of Polk's Line Source Array

By arranging its four 6 1/2" drivers in a vertical line source along with the SL 3000 tweeter, superior imaging and midrange purity is achieved. This line source technology is the same advanced principal used in Polk's flagship "Signature Reference Series."

By clearly focusing midrange frequencies and avoiding floor and ceiling reflections, Polk's Line Source delivers a wide open, natural sound without tonal coloration. Consequently, the RTA 15TL performs superbly in a wide variety of room sizes and placements.

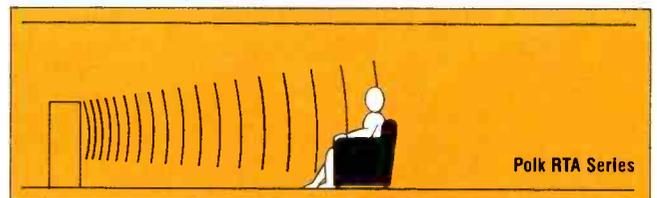
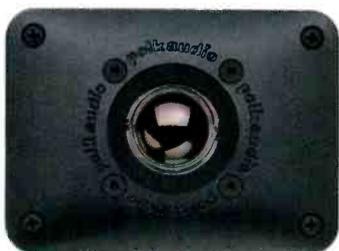
...from speakers that seduce the

It All Begins With The Remarkable SL 3000 Trilaminare Tweeter

Working with the Johns Hopkins University Center for Non-Destructive Testing, Polk engineers utilized Laser Interferometry to test tweeter designs and materials. They found that ultimately, by vapor-depositing stainless steel and aluminum to a polyamide dome surface, an

extended, very flat frequency response, out to 26 kHz, was achieved.

Polk also discovered that by using a rare Ultra



Polk's Line Source Technology reduces floor and ceiling reflections by focusing the vertical dispersion of midrange frequencies.

Controlling Diffraction To Create A Lifelike Stage

The grille of the RTA 15TL has been specially designed to eliminate mid and high frequency diffraction and to actually enhance dispersion. In fact, the RTA 15TL sounds better with the grille on than off.

And to eliminate any possibility of phase anomalies and other colorations, Polk developed a unique "diffraction spoiler" which dramatically improves audible frequency response and imaging.

By controlling diffraction, "smearing" of the sonic image and "peaky" characteristics are eliminated.

Polk Bass: Deep, Powerful & Tight

Two independently tuned, 10 inch bass radiators, one facing front, one facing rear, deliver the impressive bass for which Polk is known. These two radiators move a significant amount of air and at the same time produce a more accurate reproduction of an instrument's timbre and transience than a single conventional woofer. This configuration provides the tight, well defined bass normally associated with small systems combined with the deep, powerful performance found in large systems.

eye.

Listen To The Next Generation Of Loudspeakers

The new RTA 15TL is both a sonic and aesthetic breakthrough. It is also priced to create a new standard in value. Ask for a demonstration at your authorized Polk dealer. You'll hear the detail, depth and excitement of a live performance.

You'll hear...and see... the next generation of loudspeakers.

For More Information



Call 1-800-992-2520

polkaudio
The Speaker Specialist®



The RTA 15TL is available in natural oak, natural walnut and black oak wood veneer finishes.

Enter No. 68 on Reader Service Card

RTA Series

polk audio

The Speaker Specialist®

5601 Metro Drive
Baltimore, MD 21215 USA
(301) 358-3600



RTA 15TL



RTA 11TL



RTA 8TL

Driver Complement

One 1 inch (25 mm) Polk SL3000 dome tweeter
Four 6½ inch (165 mm) Polk trilaminate polymer
bass-midrange drivers (6503)
Two 10 inch (254 mm) sub-bass radiators,
one high-resonance, one low-resonance

Size (Inches)

43 H (109.2 cm) × 12½ W (31.7 cm) × 15½ D
(39.4 cm)

Overall Frequency Response

20 Hz-26 kHz
- 3dB limits

35 Hz-25 kHz

Recommended Amplification

30-250 watts/channel

Impedance

Compatible with 8 ohm outputs

Efficiency

90 dB

Shipping Weight

77 lbs. (34.9 kg.)

Driver Complement

One 1 inch (25 mm) Polk SL3000 dome tweeter
Two 6½ inch (165 mm) Polk trilaminate polymer
bass-midrange drivers (6510)
Two 8 inch (203 mm) sub-bass radiators,
one high-resonance, one low-resonance

Size (Inches)

38 H (96.5 cm) × 10½ W (26.7 cm) × 14½ D
(36.8 cm)

Overall Frequency Response

22 Hz-26 kHz
- 3dB limits

36 Hz-25 kHz

Recommended Amplification

30-250 watts/channel

Impedance

Compatible with 8 ohm outputs

Efficiency

90 dB

Shipping Weight

58 lbs. (26.3 kg.)

Driver Complement

One 1 inch (25 mm) Polk SL2500 dome tweeter
Two 6½ inch (165 mm) Polk trilaminate polymer
bass-midrange drivers (6516)

Size (Inches)

32½ H (82.5 cm) × 9 W (22.9 cm) × 11½ D
(29.2 cm)

Overall Frequency Response

30 Hz-25 kHz
- 3dB limits

42 Hz-23 kHz

Recommended Amplification

20-250 watts/channel

Impedance

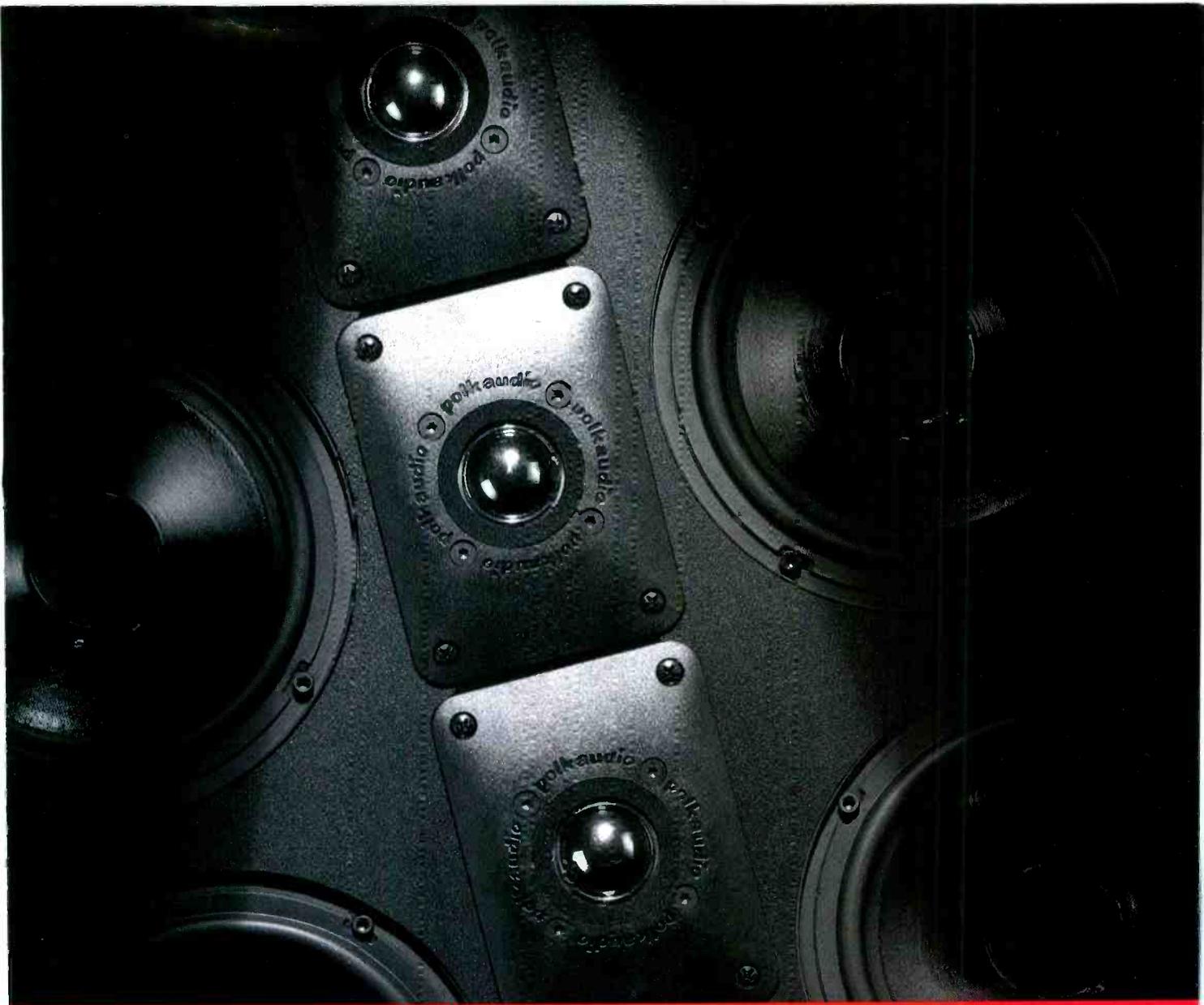
Compatible with 8 ohm outputs

Efficiency

89 dB

Shipping Weight

39 lbs. (17.7 kg.)



Listen carefully...



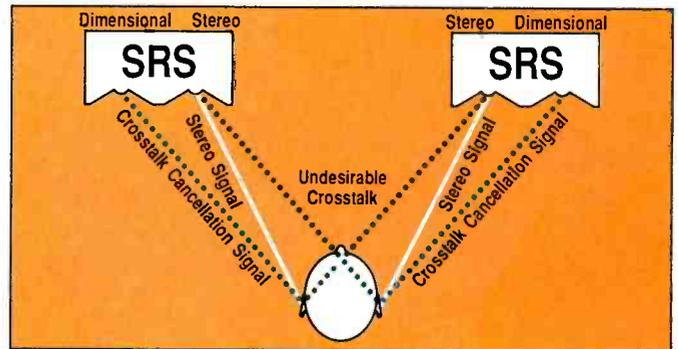
Signature Reference Series: The Very Best of the Best

The legendary sound of Polk loudspeakers has for years been exemplified by its flagship Signature Reference Series (SRS), the speakers that carry Matthew Polk's signature. Indeed, the SRS loudspeakers have been largely responsible for Polk's reputation among audiophiles as a true innovator in sound reproduction.

Polk now introduces its SRS 1.2TL, 2.3TL and 3.1TL, each featuring the latest breakthroughs in loudspeaker technology. Following is a technical brief of why the SRS speakers sound so remarkably like a live performance. After reading this information, it is hoped that you listen carefully to the SRS loudspeakers at your Polk Audio dealer. While you will probably hear things you have never heard from a stereo system, you can be assured that everything you hear is true.

stereo reproduction is that there are two separate channels of information, each intended for one ear only (i.e. "true stereo").

To more accurately reproduce sound as it was originally created, it is vital that the integrity of this separation of information be maintained. With conventional speaker systems, each ear hears both speakers, and the separation is minimized. The resulting soundstage is reduced to the small space between the speakers. A large symphony orchestra is reduced to only a few feet wide and a few inches deep.



*Each Polk SDA incorporates a special extra set of drivers which radiate a difference signal that cancels the undesirable signal going from the wrong speaker to the wrong ear (interaural crosstalk distortion).
The result is True Stereo reproduction.*

...everything you hear is true.

It All Begins With the Sonic Excitement of Polk's Stereo Dimension Array (SDA)

Years ago Polk Audio recognized the importance of more absolute separation of information reaching each ear. Of course, the fundamental concept of

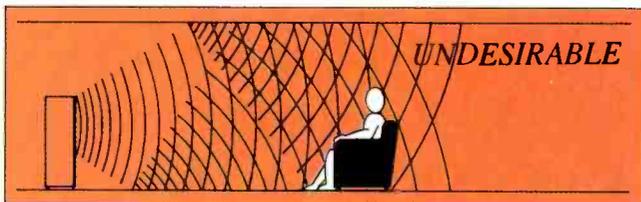
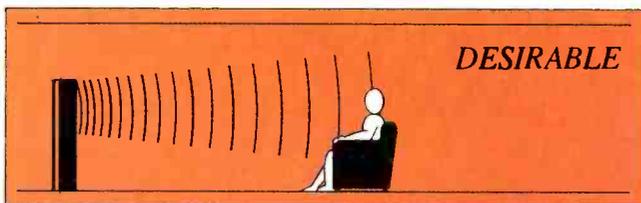
Polk's "True Stereo" SDA technology delivers left signal information to your left ear and right signal information to your right ear. Each ear only hears its proper signal, thereby maintaining full stereo separation. The resulting soundstage is dramatic. Closing your eyes, you can imagine the entire orchestra in front of you, pinpointing the location of instruments with incredible accuracy and depth.

Experts have called the Polk SRS Series featuring the revolutionary Stereo Dimensional Array (SDA) technology “mindboggling...astounding...flabbergasting...a new dimension in sound.” Others, after hearing the remarkable wide sound stage created by this technology, have discovered new life in their favorite musical selections. It is “True Stereo” by Polk.

The Crystal Clear Imaging of Polk's Line Source Array

Even the best of conventional loudspeakers suffer from blurred imaging and tonal coloration caused by unwanted floor and ceiling reflections of midrange frequencies. Reflections reaching the listener within





By precisely positioning high frequency and midbass drivers according to their dispersion characteristics and by controlling the radiating area of the system as a function of acoustic wavelength, Polk's Line Source Array produces stable, crystal clear imaging.

5 milliseconds of the original signal will “smear” the image. Polk, however, minimizes the damaging effects of undesired reflections with its Line Source Array technology.

By controlling the vertical dispersion of these frequencies, a much higher level of imaging purity is achieved. The sound becomes more “open” by reducing the effects of undesired room interactions. Consequently, the listener is given a wider range of optimum listening positions in the room.

Additionally, the SRS 1.2TL and 2.3 TL utilize Polk's Progressive Point Source technology to maintain a Constant Vertical Directivity of mid and high frequencies, which prevents undesirable beaming. As frequencies increase, the tweeter array adjusts its radiation area and eventually becomes an ideal point source at the very highest of frequencies, eliminating high

frequency interactions and reflections between multiple drivers.

The Full Impact of Polk's Mid and Low Frequency Performance

Even the smallest SRS, the 3.1TL, delivers the kind of bass that will give you goosebumps. Each SRS model features an array of Polk's exclusive Trilaminare Polymer 6 1/2" midbass drivers that exemplify today's state-of-the-art loudspeaker technology. By combining three complementary materials, each with a specific beneficial property, a performance level is attained that is beyond the reach of conventional drivers that use simple paper or vacuum-formed plastic cones.



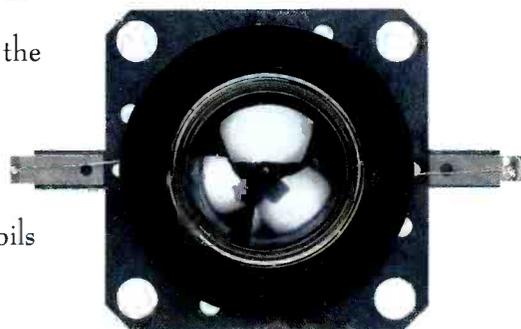
Fast, light Polk Trilaminare 6 1/2" Drivers, using the best of materials technology, provide superior transient response and detail.

One of the laminates is very light, yet structurally strong. Another is extremely stiff with an unusually high speed of sonic wave transmission, and the other has a uniquely effective damping property that removes sonic coloration.

Contributing to the deep, tight bass response of these drivers are the costly butyl rubber surrounds that offer more accurate cone movement.

Additionally, these surrounds will not deteriorate over time as do the foam surrounds found on many drivers. And, high temperature aluminum voice coils are used to assure long term reliability even with extended playing at maximum output.

These drivers are light and fast, providing superior transient response and detail. No other speaker system available today can boast the uncompromising



Ultimately, by vapor depositing stainless steel and aluminum to a polyamide surface, the benefits of both soft and hard domes were achieved.

technical superiority of these Polk designed and engineered drivers.

The 3.1TL features five active Trilaminare 6 1/2" drivers that are acoustically coupled to a 12" critically tuned bass radiator. In total, the low frequency driver system has a surface area of 178 square inches, more than enough to create an emotional, if not physical, reaction to the thunderous, yet clean, tight bass.

The SRS 2.3TL and 1.2TL, each with a bass radiating area exceeding that of a 40" woofer, have the ability to produce powerful, deep bass with virtually no distortion. Indeed their low frequency reproduction may be unsurpassed in the history of loudspeaker design. While bass distortion is typically a function of the loudspeaker in any music system, the SRS 2.3TL and 1.2TL actually yield less distortion at 25 Hz than many audiophile quality tube amplifiers.

To enhance the full impact and dimension of Polk's low frequency performance, both the 2.3 TL and 1.2TL may be physically coupled to the listening room wall or floor with the appropriate hardware included.

Indeed, listening to either of these loudspeakers with Polk's "Bass Brace" or "Spiked Feet" in place, will prove to be a new, exhilarating experience.

An Engineering Breakthrough: The Remarkable SL 3000 Tweeter

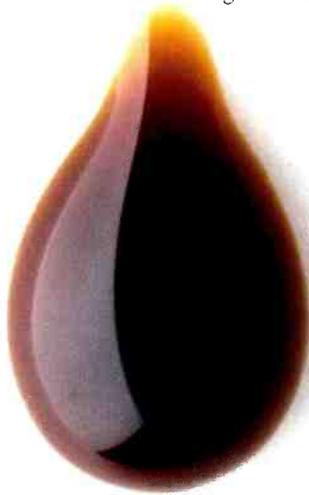
Matthew Polk and his team of engineers set out to develop the world's finest 1-inch dome tweeter to be used in his flagship SRS speaker systems. The objectives of this design project were to:

- 1) Set a new standard for flat frequency response
- 2) Extend frequency response, free of peaks, to beyond 26 kHz
- 3) Increase power handling capacity
- 4) Maintain high efficiency.

Polk engineers, in conjunction with the Johns Hopkins University Center for Non-Destructive Testing, utilized Laser Interferometry to test a vast number of tweeter designs and materials in their search for high frequency perfection.

This advanced application of laser technology allowed Polk to study digital holograms of tweeters in operation.

Exhaustive tests were conducted in developing a revolutionary dome which would produce perfect motion without the sonic degradation caused by standing waves. Ultimately, it was found that by



By using a rare ULV Magnetic Fluid to cool a tweeter's voice coil, both performance and reliability are vastly increased.

coil meets the dome. The situation is analogous to your wrist cracking a whip. Your wrist, acting as a hinge, causes a standing wave to travel down the length of the whip.

Polk's solution to this problem was to develop a voice coil former pre-formed to follow the exact contour of the dome. This Polk high efficiency drive system provides a surface contact area 10 times that of a typical voice coil assembly. This rigid connection between the dome and voice coil former eliminates the "whip" action and resulting standing waves.

Polk also discovered that by using a rare Ultra Low Viscosity (ULV) Magnetic Fluid, nearly as thin as water, to cool the SL 3000's voice coil, the tweeter's power handling capacity would be vastly improved without compromising efficiency or detail.

After developing this innovative new driver, further

vapor depositing stainless steel and aluminum on a polyamide surface, the new SL 3000 dome was stiff enough to push standing wave resonance to beyond audible range (20 kHz), yet light enough for high efficiency and superior transient response.

It was also discovered that standing waves created in conventional tweeters were the result of a "hinging" effect at the tiny surface where the voice

research and careful listening tests concluded that Polk's original goals were achieved. In addition, it was discovered that there was an audible improvement at frequencies below those produced by the SL 3000. It was concluded that unwanted high frequency peaks actually mask and deteriorate midrange detail. Eliminating these peaks audibly enhanced midrange reproduction.

The pure, high end performance of the SL 3000 thereby makes a significant contribution to the overall sound of the SRS loudspeakers. Each of the new SRS loudspeakers, the SRS 1.2TL, the SRS 2.3TL and the SRS 3.1TL benefit from this technology. "TL," in fact, stands for Tri-Laminate.

Amplifier Compatibility and Bi-Amp Capability

Each of the SRS Loudspeakers is quite efficient and presents an "easy load" for almost all available receivers and amplifiers. It is recommended that a high quality amplifier or receiver of at least 50 watts per channel be used for the best performance. If you are using separate mono amplifiers without a common ground, Polk's AI-1 interface is available for proper connection.

For even greater dynamic range and lower distortion, the SRS loudspeakers may be connected

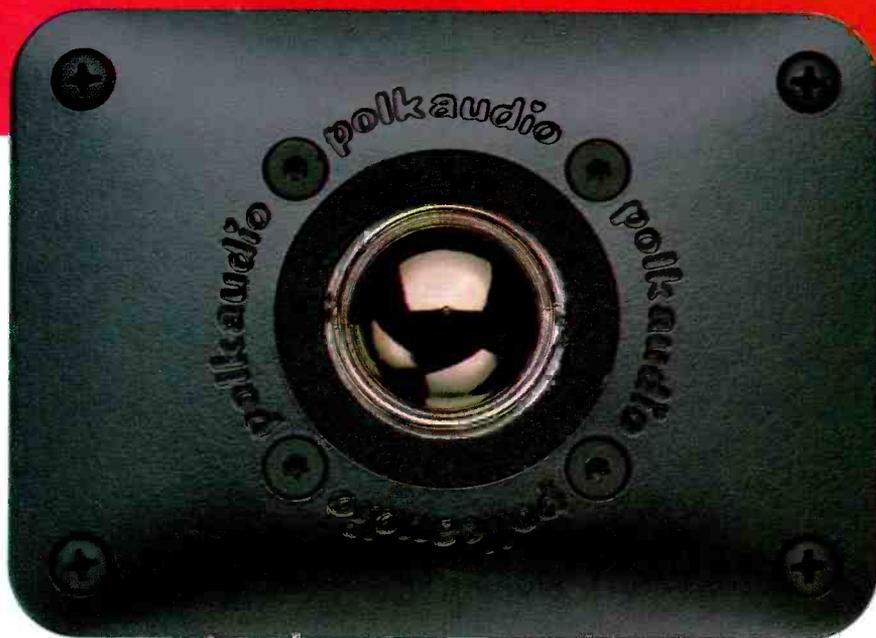
for Bi-Amplification using the two sets of inputs provided on each loudspeaker. No electronic crossover is necessary. By permitting different amplifiers to reproduce the high and low frequencies separately, the SRS loudspeakers achieve their greatest sonic potential.

Yes, Everything You Hear Is True

Listen to what the critics say: "Mindboggling... astounding...flabbergasting." Listen to what other Polk owners say: "I've never heard anything like it... it's a whole new world."

But no number of written accolades will prepare you for the experience of listening to the SRS loudspeakers at your authorized Polk Audio dealer. Because everything you hear is true.

You will hear the next generation of loudspeakers.



The Polk SL 3000 Trilaminare Dome Tweeter sets new standards for bandwidth, flatness of response, phase linearity and power handling.

For More Information



Call 1-800-992-2520

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SRS Series

polkaudio

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5601 Metro Drive
Baltimore, MD 21215 USA
(301) 358-3600



SRS 1.2TL



SRS 2.3TL



SRS 3.1TL

Driver Complement

Four 1" (25 mm) SL 3000 trilaminate dome tweeters

Eight 6½" (166 mm) drivers

One 15" (381 mm) sub bass radiator

Size (Inches)

63½ H × 21¼ W × 13¼ D

(159 cm × 55 cm × 33 cm)

Overall Frequency Response

10 Hz-26 kHz

- 3dB Limits

Recommended Amplification

50-1000 watts/channel

Impedance

Compatible with 8 ohm outputs

Efficiency

91 dB

Shipping Weight

185 lbs./cabinet (82 kg.)

RP0038-1

Driver Complement

Three 1" (25 mm) SL 3000 trilaminate dome tweeters

Six 6½" (166 mm) drivers

One 15" (381 mm) sub bass radiator

Size (Inches)

55 H × 20¾ W × 13¼ D

(138 cm H × 52 cm W × 33 cm D)

Overall Frequency Response

12 Hz-26 kHz

- 3dB Limits

Recommended Amplification

50-750 watts/channel

Impedance

Compatible with 8 ohm outputs

Efficiency

90 dB

Shipping Weight

141 lbs./cabinet (70 kg.)

Driver Complement

One 1" (25 mm) SL 3000 trilaminate dome tweeter

Five 6½" (166 mm) drivers

One 12" (305 mm) sub bass radiator

Size (Inches)

48 H × 15¾ W × 13¼ D

(122 cm H × 40 cm W × 34 cm D)

Overall Frequency Response

15 Hz-26 kHz

- 3dB Limits

Recommended Amplification

50-500 watts/channel

Impedance

Compatible with 8 ohm outputs

Efficiency

90 dB

Shipping Weight

101 lbs./cabinet (46 kg.)

The Most Economical
Of Adcom's Award-

Winning  ,

 Best Selling,

Critically Acclaimed

 Amplifiers Is...

No Small



Adcom has built its reputation on building a family of amplifiers which has consistently outperformed components costing two and three times as much. The breakthrough GFA-555 "...went on to become one of the best-selling amplifiers of all time"* and is now available as the improved GFA-555II. The new GFA-545II follows in the footsteps of the ever-popular GFA-545. And, the 300 watt GFA-565 mono amplifier continues to astound serious music lovers with its awesome display of pure power.

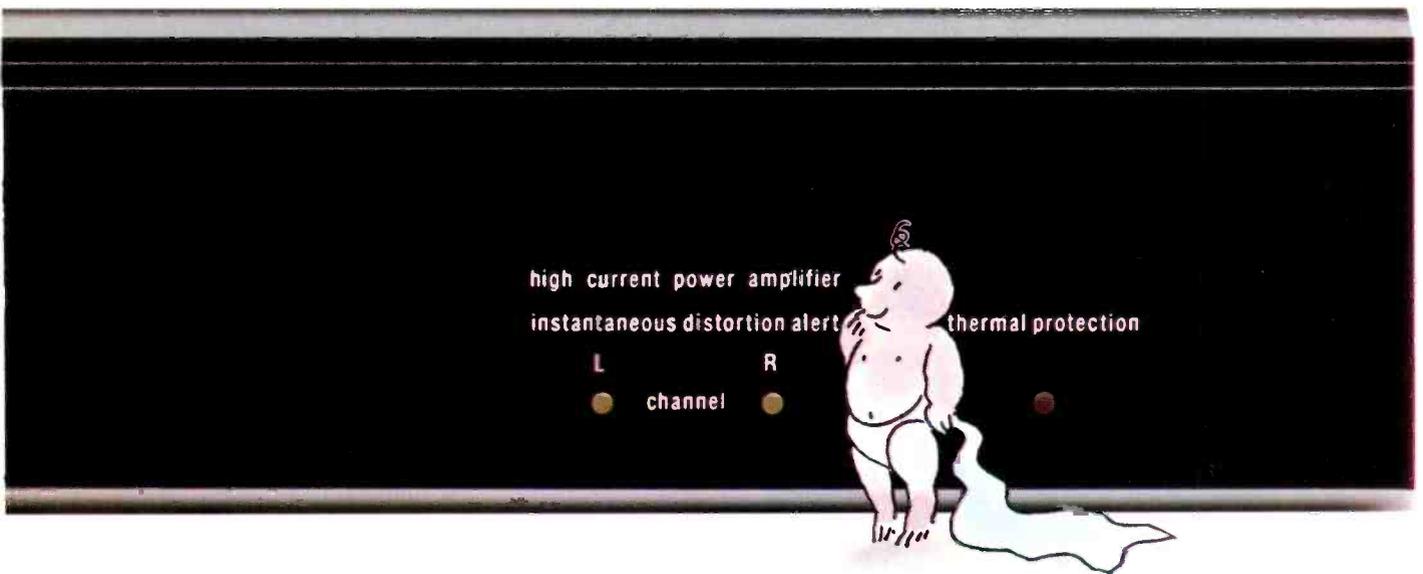
Now, following the success of the value-packed GFA-535, Adcom introduces its new 60-watt-per-channel GFA-535II. Although its power rating is conservative, its ability to provide pure, distortion-free performance is no small wonder. And, its power output may be considered more than adequate for most home applications using loudspeakers of at least moderate efficiency.

The Adcom Hallmark Of High Current Output

A major factor contributing to the superior performance of all its amplifiers is Adcom's understanding of the benefits derived from high current output design. The ability to deliver large amounts of current instantaneously and continuously into varying load conditions is a true test of an amplifier's performance. In fact, it is this demanding condition of varying impedances and reactive loads that causes most other amplifiers to become unstable and shut down. Adcom high current amplifiers, on the contrary, are designed to cope with these real-life conditions and perform without stress.

Specifically, the Triple-Darlington output stage of the GFA-535II is designed to reduce the effects of speaker impedance variations thereby minimizing

Wonder.



distortion throughout the entire audio spectrum even when driving difficult speakers.

While the GFA-535II is the smallest of the Adcom family, it shares the same high-current design philosophy that has made its bigger brothers so highly respected.

Additionally, by taking advantage of direct coupling, Adcom eliminates the use of coupling capacitors and their inherent tendency of introducing subtle, but detectible distortion. Its circuitry also keeps the damping factor high at all frequencies, lowers phase shift and improves performance into all speakers systems including electrostatics.

Keeping Cool Even Under The Most Difficult Conditions

The cooler an amplifier operates, the longer its life will be. Over time, excessive heat build-up causes

component values to change, if not break down.

The new Adcom GFA-535II incorporates several improvements designed to minimize heat build-up. Larger heat sinks for each channel increase heat dissipation while improving dynamic bias tracking. Greater overall thermal stability has been achieved.

More cooling vents on the top cover and chassis also contribute to the GFA-535II's cooler operation, even when driving speakers of lower impedances.

Sustained and excessive high power operation may activate a thermal overload protection circuit which will be indicated by an LED on the front panel. When the GFA-535II cools to a safe temperature, its operation is automatically restored. This protection feature assures the continued, long life of the GFA-535II.

**Stereophile, October 1990*

(Over please)

Details You Can Hear

Many other refinements have been incorporated into the new GFA-535II to improve its performance and make it an even better value.

Higher grade power supply filter capacitors have been utilized to provide greater power delivery at low frequencies and lower distortion.

A new servo circuit reduces DC voltage at the output. This minimizes woofer cone offset with no signal present, which not only can degrade short term speaker performance, but can reduce their life expectancy because of higher voice coil temperatures.

Even the smallest details are considered important at Adcom. Higher quality, gold-plated input jacks feature Teflon insulators for quieter, dependable source connections. Upgraded gold-plated binding posts make speaker hookups easy, secure and loss-free.



The Adcom GTP-400 Tuner/Preamplifier and GFA-535II has been called the "Cure for the Common Receiver." This combination offers all the advantages of Adcom separate components for about the price of a common receiver.



The Adcom GCD-575 CD Player with Remote Control is a perfect complement to your Adcom music system.



The Adcom GTP-500II Remote Control Tuner/Preamplifier offers superior performance and the convenience of remotely controlling your music system from different rooms.

More Sound, Less Money

All Adcom components are known for their high value, consistently offering superior performance at a reasonable cost. The GFA-535II is perhaps the finest example of Adcom's ability to deliver extraordinary value. Sharing many of the technical breakthroughs of Adcom's bigger models, the GFA-535II provides the remarkably lifelike sound of Adcom, yet at a moderate power level.

The GFA-535II is perfect for those who appreciate state-of-the-art performance and do not require high power levels. For a minimum investment, it is a popular entrée into the world of high-end audio.

Specifications (to FTC Requirements)

Power output, watts/channel, continuous, 20 Hz - 20 kHz,
<0.04% THD: 8 ohms/60
4 ohms/100

Signal-to-noise ratio, A-weighted,
60 watts into 8 ohms: >110 dB

Input impedance: 100,000 ohms

Input sensitivity:

60 watts into 8 ohms: 0.97 V rms

1 watt into 8 ohms: 130 mV rms

Damping factor (20 Hz - 20 kHz): >180

Dynamic headroom into 4 ohms: 3.0 dB

Chassis dimensions: 3" (76mm) x 17" (432mm) x 11 1/4" (286mm)

Maximum dimensions: 3 3/8" (86mm) x 17" (432mm) x 12 1/2" (317mm)

Shipping weight: 23 lbs. (10 1/2 kg)

Available options:

RM-3 rack mount adaptors.

White front panel.

ADCOM®

details you can hear

11 Elkins Road, East Brunswick, NJ 08816 U.S.A. (908) 390-1130
Distributed in Canada by PRO ACOUSTICS INC. Pointe Claire, Quebec H9R 4X5

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Enter No. 3 on Reader Service Card

SATELLITES & POWERED SUBWOOFERS

Throughout the audio world, M&K Sound is synonymous with high performance Satellite and Powered Subwoofer speaker systems. And while other manufacturers are discovering the substantial advantages of this concept, we are applying fifteen-plus years of loudspeaker design and audiophile recording experience to create a new, fifth generation of innovative products.

Think of these as *component* speakers — speakers with the flexibility to adapt to *any* listening environment, especially that of the multi-channel Surround Sound system. Although compact in size, M&K Satellites actually outperform large conventional speakers — and M&K Powered Subwoofers give you the universally recognized superiority of a separate subwoofer for the ultimate in bass performance.

With mid and high frequency drivers mounted in optimally shaped enclosures, M&K Satellites deliver sharp detail and clarity with pinpoint imaging — going far beyond the “boxy” and “canned” sound of conventional speakers. Our precise driver alignment and unique crossover design insure that sounds reproduced by both drivers reach you simultaneously — giving M&K Satellites the rare ability to produce the sharp transients and presence of live musical instruments. *Close your eyes and the speakers seem to disappear — the sound is live!*

M&K's component speaker concept perfectly meets the sonic and aesthetic needs of the '90s. And our newest innovations are advancing audio/video system performance with pedestal subwoofers, high-performance center channel and other speakers optimized for Dolby Surround Sound.

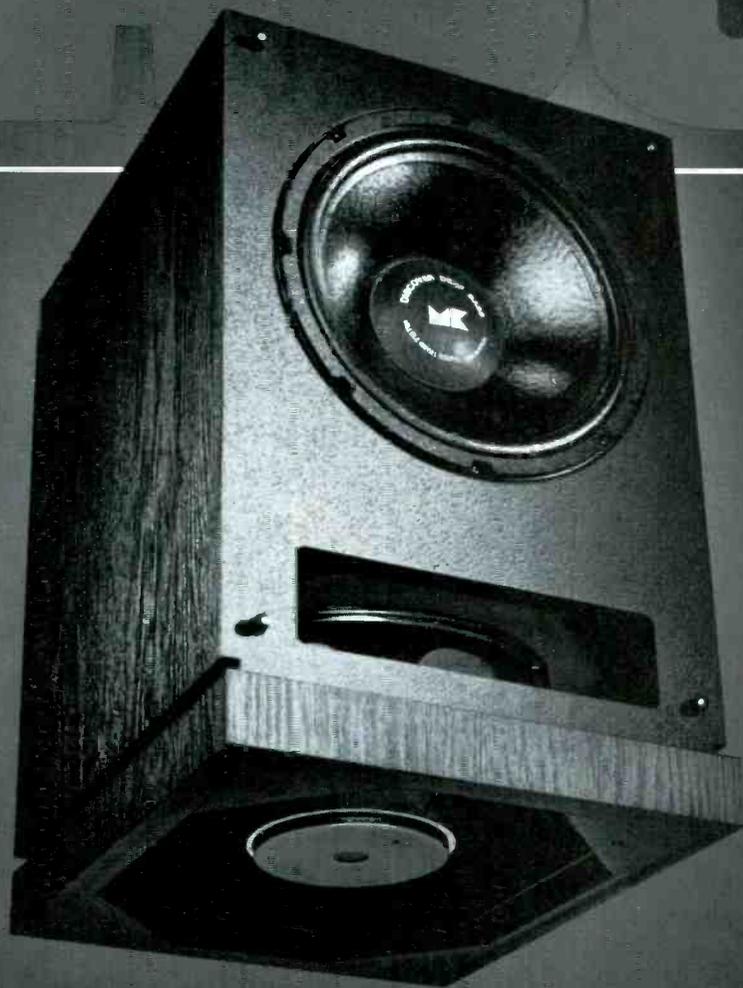
No other company has over fifteen years of experience in the design and manufacture of Satellites and Subwoofers. This experience, combined with the audio industry's only six Satellite, eight Subwoofer line makes M&K “the only choice.”

MILLER & KREISEL
SOUND CORPORATION



DEEP

SUBWOOFERS



MILLER & KREISEL
SOUND CORPORATION

**Push-Pull Dual Driver
Powered Subwoofers**

**MX-100, MX-90,
MX-80, & MX-70**

10391 Jefferson Boulevard
Culver City, CA 90232
(213) 204-2854

Musical Articulation. Detail. Elusive qualities of superior sonic reproduction that are rarely found in even the most expensive subwoofers.

Until now!

M&K's new MX subwoofers bring you these high-performance qualities—in a smaller cabinet and at a lower price.

In a cabinet the size of a bookshelf speaker, two new proprietary 12" subwoofer drivers produce the massive amounts of bass only expected from much larger cabinets. Better yet, M&K's Push-Pull design produces a much higher quality of bass by virtually eliminating even-order harmonic distortion.

MX-100, MX-90, MX-80 & MX-70

Four MX models, with internal amplifiers between 75 and 200 watts RMS, provide an ideal match for your system.

Building On Excellence

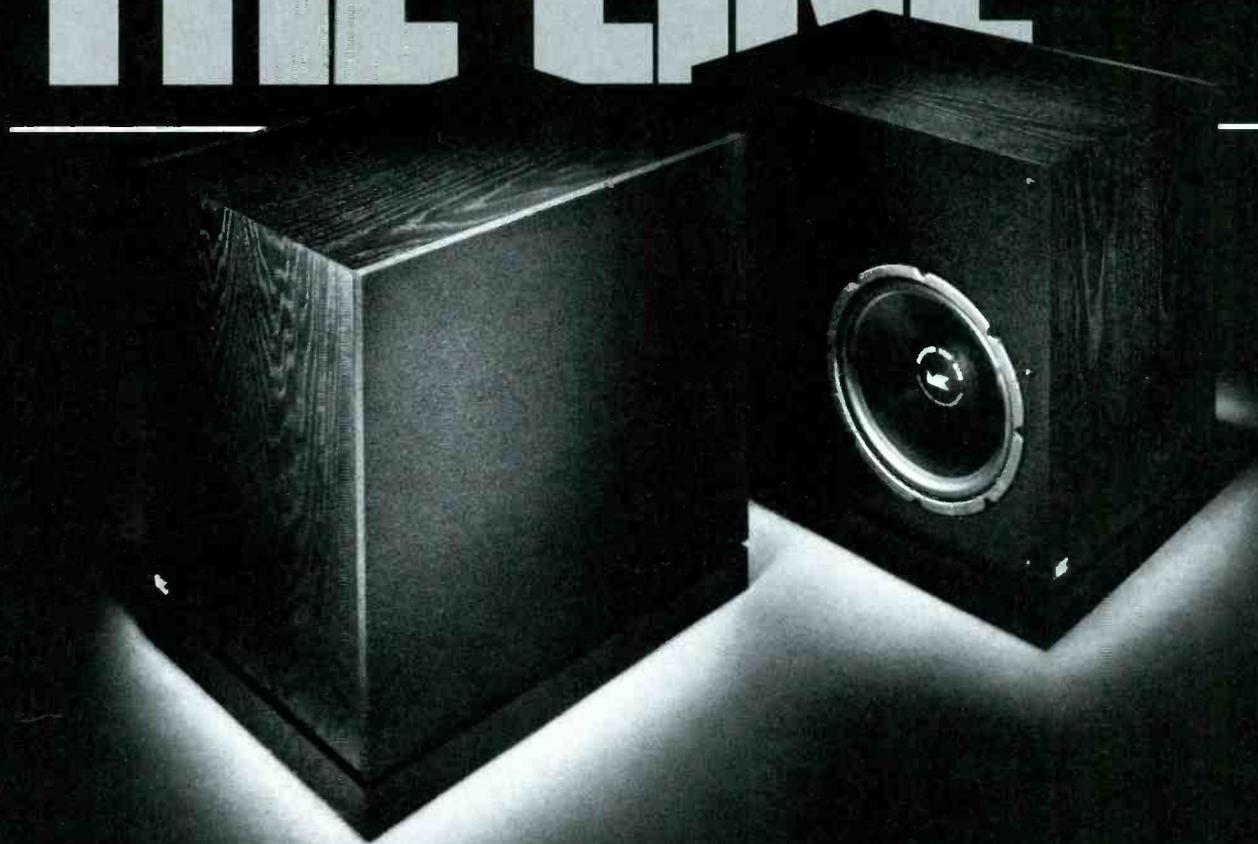
Seventeen years of M&K experience in Satellite-Subwoofer systems comes together *again* to create a new subwoofer performance standard. And with the 18" x 10" x 13.5" MX-70, M&K creates a new compact subwoofer standard.

The Ideal Choice

The unprecedented musical articulation and "ultra quick" sound of the MX subwoofers make them the perfect choice to complete any audioc or audio/video system.

TOP OF THE LINE

SUBWOOFERS



MX-2000 Push-Pull Dual Driver Powered Subwoofer

The new standard of subwoofer excellence has arrived—the M&K MX-2000. Reaching a new pinnacle in performance, the MX-2000 powered subwoofer proudly becomes the top of the audio industry's *only* eight model line of subwoofers.

The MX-2000 achieves this status by bringing together great clarity and detail; tremendous low frequency power and impact; high sound power levels down to 20 Hz; plus the ability to seamlessly blend with any speaker.

The 300 watt continuous RMS MX-2000 incorporates M&K's remarkable new Horizontal Push-Pull Dual Driver System—producing the lightest,

cleanest and most powerful bass M&K has ever offered. This innovative system delivers superior transient performance; lowers harmonic distortion; reduces cabinet coloration and vibration; and couples remarkably well to the listening room.

Building On Excellence

Fifteen years of unmatched experience puts M&K at the forefront of the subwoofer industry. No other manufacturer offers as wide a variety of styles and sizes of high-performance subwoofers. From the very affordable to the state-of-the-art, M&K subwoofers are unsurpassed in audio and audio/video system performance.

And, M&K offers the ultimate Satellite-Subwoofer systems, with a

choice of five highly acclaimed Satellite speakers. These small speakers are optimized for music or multi-channel surround-sound home theatre systems, and actually outperform large speakers.

The Only Choice

Building on M&K's legendary high level of subwoofer excellence, the MX-2000 becomes M&K's finest achievement in a subwoofer—blending seamlessly with any speaker. For high-performance audio and audio-video systems, the MX-2000 is "the only choice."



**MILLER & KREISEL
SOUND CORP.**

10391 Jefferson Blvd., Culver City, CA 90232 213/204-2854

S-100

SATELLITE



MILLER & FREISEL
SOUND CORPORATION

**S-100 Satellite
Loudspeaker System**

Presence:

The Random House dictionary defines it as the state or fact of being present, as with others or in a place. And it aptly describes what you experience when the sound of the M&K S-100 loudspeaker transforms your listening room — the feeling that *you are there*.

Giving you this sense, that you are in the studio with a favorite singer or in a concert hall with one of the world's finest orchestras is the greatest challenge for loudspeakers in the audio/video world of the '90s. The S-100 meets that challenge — as it redefines loudspeaker performance and ushers in a new generation of M&K technology.

The S-100 Sound

Simply put, the S-100 renders sound with brilliant clarity and pin-point detail in a vast three-dimensional sound stage — lifting the veils that stand between you and the performance.

The S-100 provides distinct stereo separation, especially in Surround Sound systems, thanks to M&K's unique *dispersion-shaping network* — which allows it to work equally well horizontally or vertically.

Its ultra-smooth frequency response makes for unsurpassed musical accuracy and realism *in your listening environment* — not just on a spec sheet or in a laboratory.

At M&K's multiple-driver design, with its

S-100

S-100 Satellite Loudspeaker System

three tweeters and two woofers gives you lower distortion and increased efficiency and power handling to produce tremendous dynamic range and realism — even at maximum volume levels.

The S-100 Cabinet and Grille

The distinctive cabinet design of the S-100 is not only attractive, but also crucial to its exceptional sonic clarity, detail and openness. Diffraction and baffle coloration are reduced to a minimum through its small front panel and $\frac{3}{4}$ " edge radius. And its fabric and solid aluminum frame suspended grille is unsurpassed for acoustic transparency.

Only the separate Satellite/Subwoofer concept allows for this degree of optimization in speaker cabinet design. M&K has pioneered and built upon this unique concept, leading the industry for over 16 years.

M&K Dispersion-Shaping Network

The S-100's unique three-tweeter array and special electronic dispersion-shaping network act in unison to combine the benefits of wide dynamic range and low distortion with controlled dispersion of sound both vertically and horizontally.

The S-100's special network, derived from antenna radiation theory, causes the higher frequency components to roll off very smoothly off axis, in both the vertical and horizontal planes. This network acts to minimize unwanted room reflections and side lobing, providing a controlled energy distribution to the reverberant field.

Technical Discussion

The dispersion-shaping network controls the two outer tweeters in level and phase relative to the center control tweeter, so that as the frequency rises the outer tweeters contribute less and less of the total energy to greatly reduce the presence of nulls and maxima in the radiation pattern at all forward angles.

As is known from antenna radiation theory, a wide antenna (disposed horizontally for example), whose amplitude of excitation is decreased smoothly and monotonically to each side of center, produces an angular distribution of radiation which decreases monotonically for greater and greater angles off axis to left and right. The three tweeter array of the S-100 uses a lumped element approximation of this concept.

Speaker Driver Elements

The driver elements in the S-100 are "time-proven", by over more than a dozen years of M&K experience, assuring you of their excellence in musical reproduction and long-term reliability. The woofer is designed to M&K's historically rigid standards for power handling, low distortion, and low coloration. And the soft-dome tweeter combines exceptional dynamic range, high power handling, unusually smooth response, and superior transient performance.

Tonal Balances

Two unique six-position rear-panel switches on the S-100 let you "fine-tune" its sound to match your personal taste, environment, or musical material. They enable you to choose different spectral contours that affect presence, depth, brightness, impact, and more, helping you to achieve a virtual flat response in your listening room without the use of a separate equalizer — a near impossibility with most loudspeakers.

The Surround Sound Speaker Concept

M&K design engineers have spent years studying the varied aspects of Surround Sound. They studied the encode/decode process at both the commercial and consumer levels; the differences in sound mixing between soundtracks, albums and CDs; and they compared the distribution of sound in movie theatres to that of the home environment.

This in-depth research provides them with the foundation needed for designing and manufacturing speakers that elevate the performance standards of speakers in the home theatre.

The S-100 is the result — a speaker system optimized for music and for multi-channel Surround Sound systems, whether used as a front, center, or rear channel speaker.

And because the S-100 matches the tonal and dispersion characteristics of other M&K Satellites and Subwoofers, it allows you to put together a state-of-the-art, all-M&K home theatre that places you in a seamless 360 degree field of sound.

For use next to television monitors, the S-100 is available with internal magnetic shielding. And like all M&K Satellites, the S-100 can be purchased as a single Center Channel speaker or in pairs.

The Only Choice

Whether the reference standard in your home theatre is the delicate, warm sound of an acoustic instrument; the intriguing, realistic sound of footsteps and closing doors; or the blast of a .45 magnum, the S-100 makes these sounds come *alive* — with a transparent clarity and realism that will delight and astound you.

From eight-channel Surround Sound systems to state-of-the-art two-channel stereo music systems, the S-100 is, "the only choice."

Tweeter: Three 1" soft-dome
Woofer: Two 5" polypropylene cone
Power Requirements: $7\frac{1}{2}$ watts minimum
400 watts maximum
(unclipped peaks)
Impedance: 4 ohms
Finish: Glass Bead Black, Black Grille
Dimensions (H X W X D): 10" X 12" X $9\frac{1}{2}$ "
Weight: 21 Lbs each

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M O N I T O R S E R I E S

A
GIANT
STEP
CLOSER
TO THE
LIVE
EVENT!



I N T R O D U C T I O N

par'adigm: n. serving as a model or example.

OVER THE PAST NUMBER OF YEARS PARADIGM has earned an enviable reputation as a leader in design of musically accurate speakers. When the MONITOR SERIES was introduced, it was immediately acclaimed as a resounding design success, impressing critics and owners alike with its outstanding musical abilities and quality craftsmanship.

Building on the world-renowned work of the National Research Council of Canada and utilizing extensive in-house R&D facilities, PARADIGM engineers considered a vast array of design ideas. This led to a complete re-investigation of various material compounds, the electrical and mechanical design of individual components and of the final overall speaker system design.

This enormous effort was worth it. With the MONITOR SERIES, PARADIGM has been highly rewarded - Sound & Vision's Critic's Choice Awards, AudioVideo International's Grand Prix Award and accolades from the critics:

"...Paradigm's already strong reputation is about to be further bolstered by the Compact Monitors. Audition these!"

- Stereo Buyer's Guide

"The Paradigm Export Monitor was a very smooth, natural sounding speaker... It's overall well balanced, unified sound was what we would expect, but do not always hear, from any speaker in this price range."

- Julian Hirsch, Stereo Review

"We repeatedly have to ask how Paradigm, with the Studio Monitor, is able to offer a system with this build quality that possesses such high class sound for such a low price."

- Son HiFi Magazine

"After switching to this speaker in the showroom, what happened was so dramatic I actually accused the salesman of having rigged a different power amp to this one set of speakers. It turned out that he had not... Oh yes, the speaker? The Paradigm Studio Monitor..."

- Stephen St.Croix, Mix Magazine

Although certainly proud of the achievements of the MONITOR SERIES, we believe that no speaker company can stay in the forefront without rising to the ongoing challenges in speaker design.

The desire to elevate the sophistication of musical reproduction - articulation, transparency, spaciousness, image stability, etc. - prompted further developments in the MONITOR SERIES. The result? Speaker systems that move a giant step closer to the live event!

P H I L O S O P H Y

mu'sic: n. the art of combining sounds of voice(s) or instrument(s) to achieve beauty of form and expression of emotion.

PARADIGM MONITOR SERIES SPEAKERS ARE DESIGNED for the music enthusiast - those who believe that the pure enjoyment of music is its own reward. This very notion is at the core of our philosophy. And it is the inspiration and motivation behind the design of every PARADIGM speaker system.

Because we take the enjoyment of music seriously, we tend to push to extremes. We investigate and re-investigate all areas of the design. At each stage of development we conduct extensive listening evaluations and take detailed anechoic measurements utilizing advanced computerized digital data acquisition. Many generations of prototypes are thus critically evaluated before a design is finalized. For us, making a speaker as good as the best simply misses the mark.

That's why all PARADIGM MONITOR SERIES speakers come equipped with numerous advanced developments, such as: exceptional Q25™ Series high-frequency drivers with pure aluminum domes and high-pressure diecast chassis, advanced Q130™ Series midrange drivers, superb Q165™ or Q210™ Series bass/midrange drivers with mica- or mineral-filled cones and high-pressure diecast chassis, QT™ enclosure technology and sophisticated bi- or tri-wireable/ampable dividing networks.

The results are impressive. Once again PARADIGM has applied a level of technology that achieves absolutely stunning results. The performance of the MONITOR SERIES is evident from the very first listen - more inner detail, clearer delineation of instruments and voices, an expansive listening window with excellent depth and remarkable ability to position instruments and voices in the soundstage. MONITOR SERIES speakers are exceptionally articulate and transparent - *simply a more intelligible portrayal of the live event.*



COMPACT MONITOR

Refined, unobtrusive and yet able to produce a natural, balanced sound with a very large soundstage!

Here is an ideal high-performance speaker for smaller listening rooms. The Compact is a true monitor, where every component is clearly of superior quality. Fitted into the enclosure is a Q25 Series pure-aluminum-dome high-frequency driver and a Q165 Series bass/midrange driver.

The QT enclosure damps and controls unwanted resonances. The multi-element dividing network is frequency and phase coherent.

The final design carefully integrates all of the various component parts to produce a speaker that sets new standards in its class for linearity, low distortion and freedom from colourations.

EXPORT MONITOR

The award-winning Export has received much praise for its wide bandwidth, low colouration and superb imaging!

A system of classic full-sized monitor proportions, the Export has greater sensitivity and power handling than the Compact and is ideal for medium sized rooms. It is a true digital monitor using precision components which include: a Q25 Series pure-aluminum-dome high-frequency driver, a Q210 Series bass/midrange driver, a low-colouration QT enclosure and a multi-element, frequency/phase coherent dividing network.

The Export produces surprising deep bass that is comparable in quality to much larger systems. And overall it clearly stands heads above its class. Along with better bass, it has better spectral linearity, lower colouration and lower distortion.

The musically convincing nature of the Export is wholly out of keeping with its humble price.

ESPRIT MONITOR

Musical, efficient, and elegant!

Moving beyond the Export called for a system with greater sensitivity and power handling. This was accomplished by mating a Q25 Series pure-aluminum-dome high-frequency driver with two Q210 Series bass/midrange drivers. And, of course, a QT enclosure and frequency/phase coherent multi-element dividing network.

Through careful execution of this more complex design, the Esprit manages to improve over the Export in a number of key areas: higher sensitivity, higher power handling, a dramatic reduction in the already-low distortion and more authoritative bass output.

The Esprit retains all of the best virtues of the Export with much wider dynamic range.

Market comparisons show the Esprit leading by a wide margin: better spectral balance, wider dispersion, dramatically lower distortion and much greater dynamic power range.

With its small footprint and attractive proportions the Esprit offers an ideal high-performance solution for medium to large listening rooms.

ECLIPSE MONITOR

A truly remarkable statement of musical accuracy!

The search for further improvements over the Esprit in octave to octave balance and dynamic power output yielded the Eclipse.

Precision components are used throughout: a Q25 Series pure-aluminum-dome high-frequency driver along with two Q210 Series bass/midrange drivers. But now the low-colouration QT enclosure is larger, providing very deep, tight bass, with more power output and lower distortion. The frequency/phase coherent multi-element dividing network brings all components together in this thoroughly balanced design.

All of the best attributes of the Esprit are present with added improvements in frequency linearity and dynamic range.

The Eclipse. Here is a legend in the making: wide bandwidth, wide dispersion, low distortion and excellent dynamic power range. And, again, far ahead of all other products in its class.

Well suited for medium to very large listening rooms, the Eclipse is both elegant and musical - an exceptional speaker system!

STUDIO MONITOR

Highly acclaimed and award-winning; an outstanding achievement in the pursuit of musical excellence!

Reaching for further improvements over the Eclipse demanded a design with much greater power handling and even better spectral linearity.

A 3-way system design was chosen. This incorporates 4 drivers: a Q25 Series pure-aluminum-dome high-frequency driver, a Q130 Series midrange driver and two Q210 Series bass drivers.

For greater power handling, the bass drivers have 30mm (1 1/2") voice-coils and massive 40 oz. magnets. Add to this a larger QT enclosure, with a separate internal enclosure for the midrange, and the result is prodigious deep bass with excellent definition and extremely low distortion.

The superb midrange driver further improves on the midrange clarity common to all PARADIGM speakers. This driver is perfectly mated to other drivers in the enclosure with a multi-element frequency/phase coherent dividing network.

The Studio extends the traditional boundaries of performance one has come to expect from even the finest speaker systems. Here is astonishing musical ability: exceptional frequency linearity and balance, wide dispersion and very low distortion with a staggering dynamic range. This combination of attributes reaches performance standards that makes the Studio one of the best speaker systems available, regardless of price.

The Studio is well suited for medium to very large listening rooms and provides complete design excellence: refined, elegant, with a complete sense of musical reality - a truly outstanding achievement!

DRIVE UNITS

Q25™ Series high-frequency drivers. Features include: pure-aluminum low-profile convex domes, treated textile suspensions, high-pressure diecast aluminum heat-sink chassis, high-temperature precision-wound voice coils, vented aluminum formers and integral rear chambers (some models). Damped and cooled with premium high-temperature ferro-fluid. Barium ferrite magnets. Replaceable diaphragm.

Q130™ Series midrange drivers. Features include: high-pressure diecast aluminum chassis, curvilinear, mineral-filled and textured, homo-polymer polypropylene cones, high-hysteresis progressively-damped synthetic butyl suspensions, high-temperature multi-layer voice-coils, vented aluminum formers and barium ferrite magnets in focused field magnetic geometry. Cooled with premium high-temperature ferro-fluid.

Q165™ Series and Q210™ Series bass and bass/midrange drivers. Features include: high-pressure diecast aluminum chassis, curvilinear, mica- or mineral-filled co-polymer polypropylene cones, high-hysteresis progressively-damped synthetic butyl suspensions, high-temperature multi-layer voice-coils, vented aluminum/nomex or kapton formers and barium ferrite magnets in focused field magnetic geometry.

DIVIDING NETWORKS

Multi-element, frequency- and phase-corrected designs in quasi-Butterworth configurations. Close tolerance air and laminate core inductors, capacitors and wire wound resistors are hand selected/tested. All devices are high power. Bi- or tri-wireable/ampable (see owner's manual for details).

ENCLOSURES

QT™ low energy-vibration, fast-decay enclosures with high-density composite hardboard main structure, selective MDF platform bracing, MDF front baffle and CO-SPUN™ fibre internal damping.

FINISHES

Real Wood Veneers in Oak, Walnut or Black Ash.

COMPACT

EXPORT

ESPRIT

ECLIPSE

STUDIO

• DESIGN

2-driver, 2-way bass reflex. Quasi-3rd order resistive port.

2-driver, 2-way bass reflex. Quasi-3rd order resistive port.

3-driver, 2-way bass reflex. Quasi-3rd order resistive port.

3-driver, 2-way bass reflex. Quasi-3rd order resistive port.

4-driver, 3-way bass reflex. Quasi-3rd order resistive port.

• CROSSOVER

3rd order electro/acoustic at 2kHz.

4th order electro/acoustic at 1.6kHz.

3rd order electro/acoustic at 2kHz.

4th order electro/acoustic at 1.7kHz.

2nd order electro/acoustic at 275Hz.
3rd order electro/acoustic at 2.5kHz.

• DRIVER COMPLEMENT

One 25mm (1") Q25/CMP high-frequency driver

One 25mm (1") Q25/XPT high-frequency driver

One 25mm (1") Q25/SPT high-frequency driver

One 25mm (1") Q25/ECP high-frequency driver

One 25mm (1") Q25/STO high-frequency driver

One 165mm (6 1/2") Q165/CMP bass/midrange driver

One 210mm (8") Q210/XPT bass/midrange driver

Two 210mm (8") Q210/SPT bass/midrange drivers

Two 210mm (8") Q210/ECP bass/midrange drivers

One 130mm (5") Q130/STO midrange driver

Two 210mm (8") Q210/STO bass drivers

• PERFORMANCE

◊ Low Frequency Extension*

40Hz (DIN)*

28Hz (DIN)*

34Hz (DIN)*

28Hz (DIN)*

25Hz (DIN)*

◊ Frequency Response

On Axis (0°)
Off Axis (30°)

±2dB from 55Hz-20kHz
±2dB from 55Hz-15kHz

±2dB from 45Hz-20kHz
±2dB from 45Hz-15kHz

±2dB from 55Hz-20kHz
±2dB from 55Hz-15kHz

±2dB from 35Hz-20kHz
±2dB from 35Hz-15kHz

±2dB from 30Hz-20kHz
±2dB from 30Hz-15kHz

◊ Sensitivity-Room/Anechoic

88dB/85dB

89dB/86dB

94dB/91dB

91dB/88dB

90dB/87dB

◊ Suitable Amplifier Power Range

15-100 watts

15-150 watts

15-250 watts

15-250 watts

15-300 watts

◊ Maximum Input Power†

80 wattst

100 wattst

160 wattst

180 wattst

200 wattst

◊ Nominal/Minimum Impedance

8ohms/4ohms

8ohms/4ohms

6ohms/4ohms

6ohms/4ohms

6ohms/4ohms

◊ Recommended Stands

PREMIER™ m-50 (shown).

PREMIER™ m-40 or m-30 (shown).

Comes with adjustable spiked feet.

Comes with adjustable spiked feet.

Comes with adjustable spiked feet.

• PHYSICAL

◊ Internal Volume

16litres/.5cuf

40litres/1.4cuf

63litres/2.2cuf

86litres/3.0cuf

101litres/3.5cuf

◊ Height

40cm/15 1/2 in

61cm/24 in

96cm/37 1/2 in

102cm/40 in

111cm/43 1/2 in

◊ Width

22cm/8 1/2 in

28cm/10 3/4 in

28cm/10 3/4 in

30cm/11 1/2 in

32cm/12 1/4 in

◊ Depth

31cm/12 in

36cm/14 in

37cm/14 1/4 in

42cm/16 1/2 in

42cm/16 1/2 in

◊ Weight

20kg/44lbs per pair

32kg/70lbs per pair

56kg/124lbs per pair

66kg/146lbs per pair

85kg/186lbs per pair

*DIN 45 500. Listening rooms reinforce bass. Thus, in most listening rooms, this reasonably indicates the audible (approximately -3dB) low frequency performance that can be achieved.
†Maximum Input Power indicated is with typical program source, providing the amplifier is clipping no more than 10% of the time.

G U A R A N T E E D P E R F O R M A N C E

PARADIGM FULLY GUARANTEES the performance of MONITOR SERIES speakers. If any defect in materials or workmanship causes a deviation from original performance, PARADIGM will correct the problem at any time within a 5 year period from the original date of purchase (see owner's manual for details).

For More Information



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5seMkII • 7seMkII • 9seMkII • 11seMkII



M K I I P E R F O R M A N C E S E R I E S

ACCURATE MUSIC REPRODUCTION

The main function of a speaker system is accurate music reproduction. The only component in your audio system expected to reproduce the sound of a violin, voice, symphony orchestra, jazz or rock music is your speaker system. To do so it must perform many complex electrical and mechanical functions without adding any character or "colouration" of its own. Added colourations may sound impressive at first, but before long they become irritating and much of the enjoyment of listening to music is lost. Musically accurate speakers, however, prove to be very satisfying with every listening occasion.

CRITICAL ACCLAIM

Better audio retailers, the audio press and many thousands of customers have discovered that PARADIGM speakers offer a level of performance unmatched at the price. The excellence of PARADIGM has been recognized numerous times with Sound & Visions Critic's Choice Awards and AudioVideo International's HiFi Grand Prix Award.

Magazine reviews also confirm PARADIGM's extraordinary performance and value with consistent raves and recommendations:

"The Paradigm 7se would be a good speaker at twice its sugg. retail price... a must-hear before you buy your next pair of speakers."

- *CD Review*

"... natural, open and clear... excellent depth... lots of hall sound... big, expansive soundstage... well defined... a rare achievement for any loudspeaker, but when the 7se's price is taken into account the Paradigm's performance must be considered as nothing short of remarkable."

- *Sound & Vision Magazine*

"...The 7se was very accurate and revealing - a pleasure to listen to. At its low price, I might consider buying a pair myself."

- *Audio Magazine*

"... For once we wholeheartedly agree... the Paradigm [9se] is most definitely a no-compromise two-way design capable of out-performing systems costing several times as much."

- *Hi Fidelity Magazine*

"...the Paradigm 11seMkII is a very good speaker indeed, a good value and a worthy addition to any high-quality audio system."

- *Sound & Vision Magazine*

Even with all of the raves and accolades, PARADIGM set out to further improve both performance and value. Exhaustive R&D was undertaken. This involved both subjective evaluations and detailed anechoic measurements utilizing computerized digital data acquisition.

The result is the MkII PERFORMANCE SERIES - *the benchmark in speaker performance/value!*

ONE STEP CLOSER TO THE LIVE EVENT

PARADIGM speakers are designed to recreate the "live music event" in your listening room. To do so PARADIGM'S first goal is to engineer the speaker for natural spectral balance - neither too much nor too little of any group of frequencies. Imbalances will make various musical notes louder and/or quieter than what was originally performed and recorded - the speaker incorrectly alters or "colours" the original recording. A musically accurate speaker has natural spectral balance. This allows for greater musical clarity and realism.

A speaker must also recreate the original image and soundstage. This is best accomplished with "point-source" systems, where the spectral balance remains unchanged throughout a very wide dispersion area. Wide-dispersion speaker systems provide sound throughout a wide area. Some of this sound reaches the listening position directly and some reflects off walls, floor and ceiling to the listening position. It is the combination of direct and reflected sound that provides a three-dimensional soundstage with height, width and depth along with the ability to locate the musical instrument or voice in the soundstage. Because PARADIGM's "point-source" design provides neutral spectral balance throughout a wide dispersion area the "colourations", "dropouts" and additive distortions associated with lesser designs are notably absent. What is left is simply a greater sense of dimensional realism.

FULL RANGE

MkII PERFORMANCE SERIES speakers are full range systems. Careful matching of enclosures and driver units has resulted in systems with outstanding low frequency extension. High frequency response extends beyond 20kHz, the limits of audibility. This allows all the musical information contained in the source recording to be reproduced without the need for equalization or tone control adjustments.

DIGITAL READY

The world has entered a new era of musical fidelity. The revolutionary advances of digital technology (CD's, DAT's, DCC's, etc.) mean that today's speakers are being presented with a unique challenge. The



Components in MkII Series high-frequency drivers



Components in MkII Series bass/midrange drivers

greatly enhanced dynamic range and low distortion available with digital source recordings demand a speaker with performance that can also keep pace. PARADIGM's commitment to designs with low distortion, linear response and wide dynamic range meets all the challenges of digital technology. The result is complete reproduction of all the detail, imaging and dynamics of the original musical performance.

TECHNICALLY SPEAKING

The 5seMkII, 7seMkII, 9seMkII and 11seMkII are all 2-way designs displacing from 32 to 74 litres. All dividing networks utilize hand-selected, high power components in quasi-Butterworth configurations that are electrically time-aligned for superb coherent performance. Enclosure panel resonances are controlled by the use of 19mm acoustically inert material. All models employ unique bracing systems to increase enclosure stiffness and prevent "ballooning" effects.

HIGH FREQUENCY DRIVE UNITS

PARADIGM MkII PERFORMANCE SERIES high-frequency drive units utilize treated-textile dome radiating elements. Treated textile combines the benefits of extremely low mass with very high internal damping. This allows changes in direction of more than forty thousand times per second without "ringing" and "overshoot" problems inherent in other materials.

The dome shape and size has been critically selected for optimum performance with the unique faceplate design. The faceplate couples with the dome to promote very wide dispersion with smooth extended frequency response. By eliminating the "beaming" effects common to less expensive units, PARADIGM provides a very large "listening window" and thus a wide variety of listening positions.

Oversized magnet assemblies along with critically wound voice-coils and magnetic-fluid cooling, ensure superb dynamic control and long service life.

BASS/MID DRIVE UNITS

MkII PERFORMANCE SERIES speakers incorporate new PARADIGM designed and built bass/mid frequency drive units. High pressure diecast aluminum chassis are non-magnetic and eliminate mechanical vibration, ringing and flexing. Polypropylene and mineral-filled polypropylene cones combine a very high stiffness-to-mass ratio with excellent internal damping to provide smooth colouration-free response and low distortion. In addition, polypropylene is unaffected by age, temperature or humidity. Unlike less expensive paper cones, PARADIGM's sound quality will not deteriorate with time or changes in climate.

The synthetic butyl suspensions are specially designed to eliminate "edge-hole" distortion. A major form of distortion common to all conventional cone-type loudspeakers, "edge-hole" distortion occurs when the cone's suspension begins to resonate in an uncontrolled fashion. This problem has been isolated and eliminated in all PARADIGM speakers.

These unique precision drive units have very high compliance and long excursion ability without the typical non-linearities. Motors consist of heavy magnet structures and critically designed voice-coils on high-temperature aluminium/nomex or kapton formers. The voice-coils are significantly longer than the magnetic field in which they operate resulting in linear response regardless of cone excursion.

UNPRECEDENTED VALUE!

Based on the vast body of speaker research conducted by the world-renowned National Research Council of Canada and utilizing extensive in-house R&D facilities, PARADIGM engineers evaluate many generations of prototypes before a design is put into production. The goal of this enormous commitment to research and development is to offer a cost/performance ratio second to none. That is why PARADIGM MkII PERFORMANCE SERIES speakers represent unprecedented value. Sophisticated manufacturing and quality control techniques ensure this value for many years to come.

GUARANTEED PERFORMANCE

PARADIGM fully guarantees the performance of these loudspeakers. If any defect in materials or workmanship causes a deviation from original performance, PARADIGM will correct the problem at any time within a 5 year period from the original date of purchase (see owner's manual for details).



MkII Series enclosures



Components in MkII Series dividing networks



Available in Oak and Black Ash

DRIVE UNITS

MkII Series high-frequency drivers. Features include: treated textile domes with less than 0.28gm of moving mass, unique coupling faceplate chassis for wide-dispersion and maximally flat frequency response, high-temperature voice-coils and ventilated aluminum formers. Ferro-fluid damped and cooled. Barium ferrite magnets. Replaceable diaphragm.

MkII Series bass / mid-frequency drivers. Features include: high-pressure diecast aluminum chassis, co-polymer polypropylene cones, high-hysteresis progressively-damped synthetic butyl suspensions, high-temperature multi-layer voice-coils, kapton formers. Low distortion symmetrically focused-field magnetic assemblies. Barium ferrite magnets.

DIVIDING NETWORKS

Selected, close tolerance, high power components in multi-element quasi-Butterworth configurations. Frequency- and phase-corrected.

FINISH

Oak or Black Ash vinyl veneer.

DESIGN

CROSSOVER

DRIVER COMPLEMENT

PERFORMANCE

- ♦ Low Frequency Extension*
- ♦ Frequency Response
- On Axis (0°)
- Off Axis (30°)

- ♦ Sensitivity-Room/Anechoic
- ♦ Suitable Amplifier Power Range

- ♦ Maximum Input Power†

- ♦ Nominal/Minimum Impedance

- ♦ Recommended Stands

PHYSICAL

- ♦ Internal Volume
- ♦ Height
- ♦ Width
- ♦ Depth
- ♦ Weight

5seMkII



PARADIGM's many advanced features are incorporated into this classically popular PARADIGM design. The result is an extremely cost-effective, high-performance speaker system.

The 5seMkII provides natural, uncoloured, three-dimensional music reproduction. It has high power handling, extended bass response and very low distortion.

A quintessential PARADIGM speaker, the 5seMkII offers unparalleled cost/performance - an astounding value!

2-driver, 2-way bass reflex. Quasi-3rd order resistive port.

2nd order electro/acoustic - 2.2kHz.

One 25mm (1") MkII/5 high-frequency driver

One 210mm (8") MkII/5 bass/midrange driver

32Hz (DIN)*

±2dB from 57Hz-20kHz
±2dB from 57Hz-15kHz

90dB/87dB

15-150 watts

100 wattst

8ohms/5ohms

PREMIER™ w-40 (shown) or m-40.

32litres/1.1cuf

61cm/24in

27cm/10³/₄in

30cm/11¹/₂in

28kg/60lbs per pair

7seMkII



The search for further improvements over the 5seMkII in spectral linearity and dynamic power output led to the development of the 7seMkII.

With a larger enclosure and higher-power drivers, the 7seMkII achieves deeper bass and greater dynamic output ability. The more sophisticated dividing network enables even better musical clarity and three-dimensional imaging.

Here is remarkable low-colouration performance with wide bandwidth, low distortion, and high power handling.

The 7seMkII exemplifies the idea that strict adherence to the principle of simplicity and elegance of design results in a product whose performance is second to none at a price with which none can compete.

2-driver, 2-way bass reflex. Quasi-3rd order resistive port.

3rd order electro/acoustic - 1.9kHz.

One 25mm (1") MkII/7 high-frequency driver

One 210mm (8") MkII/7 bass/midrange driver

30Hz (DIN)*

±2dB from 50Hz-20kHz
±2dB from 50Hz-15kHz

89dB/86dB

15-150 watts

100 wattst

8ohms/4ohms

PREMIER™ w-30 or m-30, w-40 (shown) or m-40.

40litres/1.4cuf

64cm/25in

28cm/10³/₄in

34cm/13¹/₄in

34kg/75lbs per pair

9seMkII



The major compromise faced by 2-way speaker systems is the necessary sacrifice of high efficiency for deep bass response. The 9seMkII represents an effective solution to this common problem. Its twin woofer configuration simultaneously provides a high level of sensitivity and very deep, powerful bass. Furthermore, it allows higher power handling and provides a dramatic reduction in distortion, especially at high sound pressure levels. Finally, a dynamic range far wider than that available from any conventional 2-way system is realized.

With the superb performance achieved in the 2-way 7seMkII design, PARADIGM could not accept compromises in the design of a larger model. The 9seMkII is the result of this attitude. A high-performance 2-way design systems costing several times as much.

3-driver, 2-way bass reflex. Quasi-3rd order resistive port.

3rd order electro/acoustic - 2.0kHz.

One 25mm (1") MkII/9 high-frequency driver

Two 210mm (8") MkII/9 bass/midrange drivers

34Hz (DIN)*

±2dB from 55Hz-20kHz
±2dB from 55Hz-15kHz

93dB/90dB

15-200 watts

150 wattst

6ohms/4ohms

PREMIER™ w-20 (shown) or m-20.

56litres/2.0cuf

77cm/30in

30cm/11¹/₂in

37cm/14¹/₄in

41kg/90lbs per pair

11seMkII



The 11seMkII takes the performance of the 9seMkII a major step further. This is accomplished by incorporating mineral-filled polypropylene bass/midrange drivers in a floor-standing system complete with its own spiked plinth.

Wonderfully natural, open and detailed with deep, tight and powerful bass. Remarkably free from colouration. Excellent soundstage, image placement and superb ability to capture the recorded acoustic space. High sensitivity and high power handling with exceptionally low distortion, especially at high sound pressure levels, give the 11seMkII excellent dynamic power capability.

The 11seMkII is an outstanding 2-way design that consistently outperforms considerably more expensive systems. Extraordinary performance and value!

3-driver, 2-way bass reflex. Quasi-3rd order resistive port.

3rd order electro/acoustic - 1.8kHz.

One 25mm (1") MkII/11 high-frequency driver

Two 210mm (8") MkII/11 bass/midrange drivers

30Hz (DIN)*

±2dB from 50Hz-20kHz
±2dB from 50Hz-15kHz

92dB/89dB

15-250 watts

160 wattst

6ohms/4ohms

Comes with spiked isolation plinth.

74litres/2.6cuf

101cm/39³/₄in

30cm/11³/₄in

37cm/14³/₄in

55kg/120lbs per pair

*DIN 45 500. Listening rooms reinforce bass. Thus, in most listening rooms, this reasonably indicates the audible (approximately -3dB) low frequency performance that can be achieved.
†Maximum Input Power indicated is with typical program source, providing the amplifier is clipping no more than 10% of the time.

For More Information



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Carver for
1991

C A R V E R



H I G H F I D E L I T Y

Magnetic Field Power Amplifier Technology enables many of our amplifiers to deliver more current, more power and more voltage than competitively-priced designs while dealing with demanding, variable speaker impedances. While many amplifier designs claim "low impedance capability", their output voltage or current suffers in the process since all three specifications are interactive. Carver Magnetic Field Amplifiers are capable of delivering both high voltage and high current simultaneously into modern speaker designs which can swing as low as two ohms in certain frequency ranges. Carver's patented power supply system is a fully regulated design normally used only in esoteric aerospace electronic instrumentation. It accesses more of each AC line voltage cycle and can draw far more current than conventional designs. With dynamic switching between three power "rails" depending on demand, and a distributed capacitance system with extremely high energy storage capabilities, Magnetic Field amplifiers can deliver up to 500% more current during musical peaks — and at impressive power outputs and into a wide range of both resistive and reactive speaker loads. For the complete story, send for our free, 32-page White Paper called "The Magnetic Field Story Parts 1, 2 and 3."

Transfer Function Technology. The "T" in Magnetic Field Power Amplifier model numbers signifies the t-modification process which Bob Carver has perfected over the last two decades. A process which imbues our solid state designs with the warm, natural sound of a tube power amplifier. We've even transferred over 99% of the sonic characteristics of our Silver Seven tube amplifier into our affordable TFM-42 and TFM-45 (which cost a fraction as much). What is transfer function? Every amplifier design exhibits a unique relationship between its input and output signals. Like human fingerprints, this transfer function is distinct, defining much of the sonic character of the design. We have perfected the art of precisely measuring an ultra-expensive, esoteric amplifier's transfer function, and then closely duplicating it in a different amplifier design. This process is not magic and cannot turn a low quality design into an audiophile power amplifier. In fact, the amplifier being "t-mod-ed" must, in many ways, be the equal of the design whose transfer function is being replicated. Only after these parameters are met, does Bob Carver apply his t-mod wizardry to give you a warm, natural — and eminently affordable — sound.

Sonic Holography® and Sonic Holography®-A/VP Technologies recreate sound the way nature intended us to hear it. By definition, conventional stereo cannot. During a live performance, each ear hears just one sound arrival from a sonic event. At home, each ear receives two sound arrivals because both ears are exposed to both stereo speakers. Our brain's neural processing is confused; and a collapsed sound field results. Sonic Holography® detects, analyzes and cancels spurious second sound arrivals, restoring the wide spacial sound field of a live performance. The performance seems to engulf the listener with a sound field that is higher, wider and deeper than the loudspeakers. Or, as one critic put it "...the effect strains credibility — had I not experienced it, I probably would not have believed it." Our new Sonic Holography®-A/VP further enhances the multi-dimensional effect for home audio/video theater applications. A special Precognition circuit dynamically reacts to the amount of stereo and mono information in a movie soundtrack, expanding and narrowing the sound field to preserve dialog centering yet creating a spectacular, 3-dimensional sonic image which can be enjoyed by a whole room full of people. A Blend Control is also provided on selected Carver components which allows the listener to freely adjust the amount of stereo information in any sound source.

Asymmetrical Charge-Coupled FM Detection Technology and Advanced ACCD. Because FM stereo transmission is inherently prone to multipath interference, even the most sophisticated conventional tuner circuitry is forced to deal with a potentially flawed signal. Only Carver's Advanced ACCD Tuner Circuitry is capable of restoring — literally transforming — a multipath-ridden FM station into a clean, clear signal. It separates the FM signal's stereo (L-R) and mono (L+R) components, rejecting up to 80% of the fragile, distortion-filled stereo signal. The 15%-20% of the signal that's "clean" is used to accurately recreate the rest of the stereo signal. The ACCD circuitry found in our tuner/preamplifiers, tuners and receivers reduces multipath distortion through an automatic high frequency blend circuit that is triggered by a leading edge detector. Whenever the presence of multipath is detected by a comparator circuit, a special multipath trip amplifier causes the leading edge detector circuit to begin operation and blend according to the audio signal level. With either ACCD or Advanced ACCD you'll hear quieter, clearer FM with accurate frequency response, wide dynamics and ambient stereo information... even when a high portion of the L-R (stereo) FM signal is being ravaged by multipath.

Soft EQ (Digital Time Lens) Technology. A significant portion of analog-to-digital (AAD) compact disc releases exhibit audible differences when compared with well-mastered analog versions of the same recording. For various technical reasons, AAD discs often have 1) overall octave-to-octave energy balance shifted towards more midrange above 4kHz; 2) a significant reduction in the amount of L-R signal which provides crucial spacial information. Bob Carver's Soft EQ (formerly called Digital Time Lens) circuitry restores the spectral balance originally intended by the musician and recording engineer and restores ambient effects. The result is a warmer, more natural sound that places you in the same space with the performers.

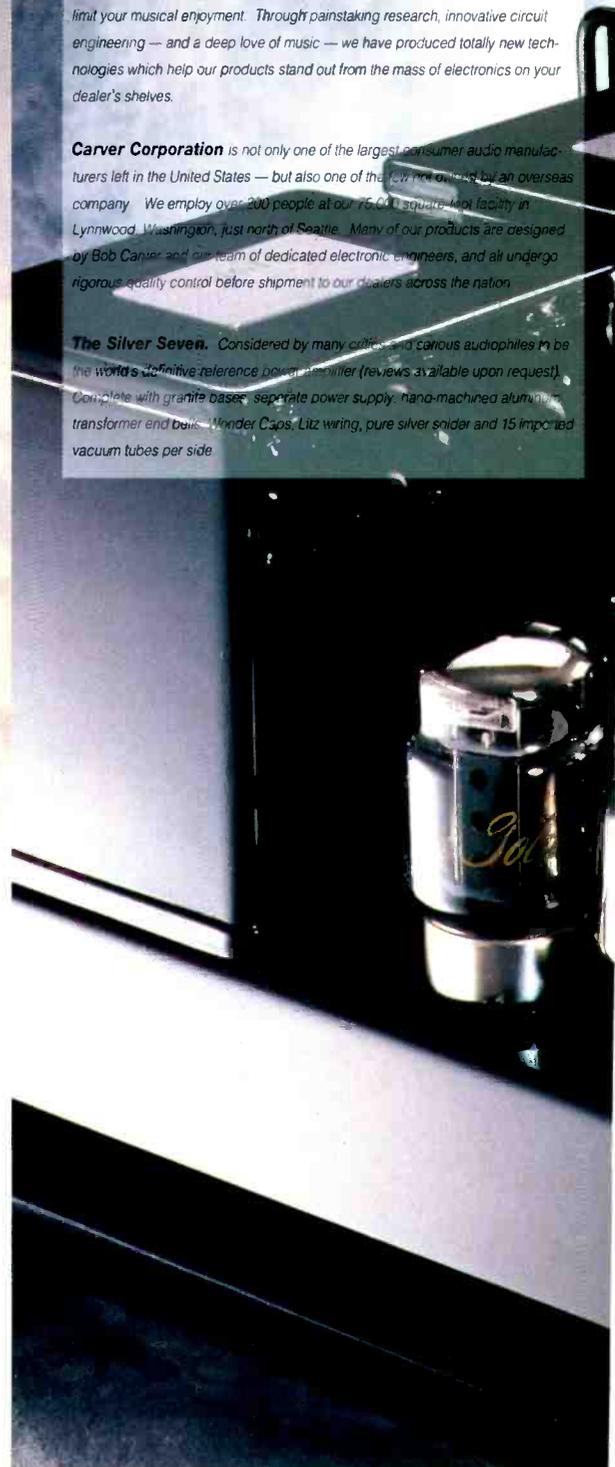


Bob Carver, President, is actively involved in the day-to-day development of Carver audio components. Physicist, circuit engineer, inventor and acknowledged expert on psychoacoustics, Bob provides the company with a single-minded innovative vision which is lacking in many conventional mass-technology audio manufacturers.

Carver's exclusive technology and how it benefits you. When you consider the bewildering array of brands and models available today, it's easy to conclude that all audio equipment is pretty much alike. Unlike other companies, which have felt compelled to constantly release "me-too" products, Carver has deliberately set out to solve previously insoluble problems. Problems which can limit your musical enjoyment. Through painstaking research, innovative circuit engineering — and a deep love of music — we have produced totally new technologies which help our products stand out from the mass of electronics on your dealer's shelves.

Carver Corporation is not only one of the largest consumer audio manufacturers left in the United States — but also one of the few not owned by an overseas company. We employ over 200 people at our 75,000 square foot facility in Lynnwood, Washington, just north of Seattle. Many of our products are designed by Bob Carver and our team of dedicated electronic engineers, and all undergo rigorous quality control before shipment to our dealers across the nation.

The Silver Seven. Considered by many critics and cautious audiophiles to be the world's definitive reference power amplifier (reviews available upon request). Complete with granite base, separate power supply, hand-machined aluminum transformer end bells, Winder Caps, Litz wiring, pure silver snider and 15 imported vacuum tubes per side.





CARVER
Silver Screen
Vacuum Tube Micro Power Amplifier

Power Amplifiers

Silver 9-t Simultaneous High Current/High Voltage Monoblock Reference Magnetic Field Power Amplifier

Sets new standards for sonic quality and robust output at any impedance • Vacuum Tube Transfer Function Modified • 550 watts into 3 ohms, 20-20kHz with no more than 0.5% THD • 900 watts into 4 ohms, 20-20kHz with no more than 0.5% THD • 1000 watts into 2 ohms, 20-20kHz with no more than 0.5% THD • Lighted analog power meter • Shock-isolation mounting • Black finish • 2 required for stereo • Capable of high output into very low impedance loads for sustained periods. We invite you to send for our free White Paper explaining simultaneous high current/high voltage and transfer function modification.



TFM-45 / TFM-42 Simultaneous High Current/High Voltage Magnetic Field Power Amplifiers

Our most powerful stereo amplifier designs with your choice of power output displays, the TFM-42 and TFM-45 can bring any speaker system under tight, authoritative control, yet with a warmth that rivals tube designs • Silver Seven Transfer Function Modified • 375 watts RMS/channel into 8 ohms, 20-20kHz with no more than 0.5% THD • 500 watts RMS/channel into 4 ohms, 20-20kHz with no more than 0.5% THD • 1000 watts bridged mono • TFM-45 features analog power meters; TFM-42 employs a "ladder" LED display with clipping light



TFM-25 Simultaneous High Current/High Voltage Magnetic Field Power Amplifier

Emminently affordable and yet astonishingly powerful, the TFM-25 is designed to drive many popular speaker designs whose overall impedance fluctuations can tax conventional amp designs • Silver Seven Transfer Function Modified • 225 watts RMS/channel into 8 ohms, 20-20kHz with no more than 0.5% THD • 350 watts RMS/channel into 4 ohms, 20-20kHz with no more than 0.5% THD • 600 watts bridged mono • Features analog power meters



TFM-15 High Headroom/Low Feedback Stereo Power Amplifier

100 watts RMS/channel into 8 ohms, 20-20kHz with no more than 0.1% THD, 140 watts RMS/channel into 4 ohms, 20-20kHz with no more than 0.1% THD, 200 watts dynamic power into 2 ohms • Dual analog meters with level selection • A/B speaker switching • L/R input level controls



TFM-6C PRO-PHILESM Series Ultra-Thin High Headroom/Low Feedback Stereo Power Amplifier

65 watts RMS/channel into 8 ohms, 20-20kHz with no more than 0.1% THD • 100 watts RMS/channel into 4 ohms, 20-20kHz with no more than 0.1% THD • Individual left/right level controls • A/B speaker switching • Power and maximum output LED's • Additional line level output for "daisy-chaining" in multi-amp Room-to-Room applications.



AV-63 3-Channel Special Applications Magnetic Field Power Amplifier

Designed for surround sound, multi-room and satellite/subwoofer use • 65 watts, 3 channels driven into 8 ohms, 20-20kHz with no more than 0.5% • 90 watts x 3 into 4 ohms, 20-20kHz with no more than 0.5% THD



AV-64 3/4-Channel Special Applications Magnetic Field Power Amplifier

Designed for surround sound, multi-room and satellite/subwoofer use • Built-in 2-way 18dB/octave electronic crossover w/75Hz turnover point • 60 watts, 4 channels driven into 8 ohms, 20-20kHz with no more than 0.5% THD • 100 watts x 4 into 4 ohms, 20-20kHz with no more than 0.5% THD • 3-ch. operation: 180 watts/channel 1/2 bridged, 60 watts x 2 ch. 3 & 4 output • Rear panel trim/balance controls



Preamplifier/Tuners

CT-17 Remote Control A/V Preamplifier/Tuner with Sonic Holography[®], Dolby Pro Logic[™] and ACCD

Dolby Pro Logic 5-channel surround sound processor • Variable Hall & Stadium ambience delay • Sonic Hologram Generator • 2 video inputs w/dubbing & TV monitor out • 7 audio inputs including CD direct • Full remote control including rear channel surround level • Motorized volume control • Asymmetrical Charge-Coupled FM Detection circuitry • 20 AM/FM presets w/preset scan, stereo/mono, auto/manual controls • Simulated stereo synthesis for mono video • 3-band tone controls • Dual tape monitors • High cut filter • Separate input/record selector and remote volume control for dual-zone room-to-room operation • Headphone monitor jack



CT-7 Remote Control Preamplifier/Tuner with Sonic Holography[®] and ACCD • Sonic Hologram Generator

6 audio inputs • 27-button wireless infrared remote w/Carver CD player compatibility • Asymmetrical Charge-Coupled FM Detection circuitry • 16 AM/FM presets w/preset scan, stereo/mono, auto/manual controls • 3-band tone controls • Dual tape monitors w/dubbing • Mono button • Loudness equalization circuitry • Headphone monitor jack



CT-6 PRO-PHILESM Series Ultra-thin Preamplifier/Tuner with Sonic Holography[®] and ACCD

Just 1-3/4" tall (1 rack space) • 28-button remote control • 20 random AM/FM station presets • Asymmetrical Charge-Coupled FM detection circuitry • FM mono • Preset scan • Auto-scan/manual tuning • 3-level signal strength indicator • Sonic-Hologram Generator • 6 audio inputs • Dual tape monitors w/dubbing • Bass/treble and loudness equalization • Balance control • Motorized volume control • 4 AC convenience outlets • Headphone monitor jack



Sonic Holography® Receivers



HR-772 Remote Control High-Power A/V Receiver with Sonic Holography® and ACCD

Transfer Function Modified • 140 watts RMS/channel into 8 ohms 20-20kHz, both channels driven with no more than 0.1% THD • A/B speaker selection • 20 random AM/FM station presets

• Asymmetrical Charge-Coupled FM Detection circuitry • FM mono • Auto-scan/manual tuning • Signal strength indicator • Sonic Hologram Generator • 3 audio inputs • 2 video inputs • 1 video output • Dual tape monitors w/dubbing • Source Direct "straightwire" feature • 5-band rotary tone controls • Loudness equalization • Balance control • Motorized volume control • Pre-out sockets • Alpha-numeric source display • 2 convenience outlets • Headphone jack • 27-button remote control



HR-742 Remote Control A/V Receiver with Sonic Holography® and ACCD

80 watts/channel RMS into 8 ohms 20-20kHz, both channels driven with no more than 0.09%

THD • 6 audio inputs • 3 video inputs • 1 video output • Sonic Hologram Generator • Asymmetrical Charge-Coupled FM Detection circuitry • 30 AM/FM presets • Preset scan and auto/manual tuning • Programmable "sleep timer" • Motorized volume control • Switchable cable/antenna inputs • Pre-main input/output jacks • Headphone jack



HR-732 Remote Control Sonic Holography®/ACCD Receiver

60 watts/channel RMS into 8 ohms 20-20kHz, both channels driven with no more than 0.09% THD • 6 audio inputs • 3 video inputs • 1 video output • Sonic Hologram Generator • Asymmetrical Charge-Coupled FM Detection circuitry • 30 AM/FM presets • Preset scan and auto/manual tuning • Motorized volume control • Headphone jack



Integrated Amplifier

CM-1090 Remote Control Sonic Holography® Integrated Amplifier with Transfer

Function Modified Power Section • Silver Seven Transfer Function Modified • 100 watts/channel

RMS into 8 ohms, 20-20kHz with no more than 0.1% THD • Analog power meters • 5 audio inputs • Motorized volume control • 3-band tone controls • Dual tape monitors w/dubbing • Pre/main outputs • Headphone jack



Preamplifiers

C-19 Hybrid Vacuum Tube/Solid State Reference Preamplifier

4 6DJ8 tubes in phono, tone & output stages • 7 inputs including MM phono, MC phono and CD Direct • L/R tone controls w/variable turnover points • Spectral Tilt tone control • Dual external processor loops • Dual tape monitors w/dubbing • Headphone jack w/speaker defeat switch • Infrasonic filter • Stereo/mono switch • Absolute phase switch



C-16 Preamplifier with Sonic Holography®

8 audio inputs including MM and MC phono • Sonic Hologram Generator with Blend Control • Individual L/R tone controls w/variable turnover • Spectral Tilt full range tone control • Dual external processor loops • Dual tape monitors w/dubbing • Headphone jack w/speaker defeat switch



C-5 PRO-PHILESM Series Ultra-thin Dual-zone Preamplifier with Sonic Holography®

Just 1-3/4" tall (1 rack space) • 33-button remote control • Dual-zone feature provides 2 different output signals simultaneously for remote room sound systems (2 independent sets of outputs) with second system source selection and volume control on both remote and C-5 front panel • Mini-phone remote sensor input for infrared relay systems • Sonic Hologram Generator • 6 audio inputs • Dual tape monitors w/dubbing • Bass/treble & loudness equalization • Balance control • Motorized volume control • 2 AC convenience outlets • Headphone jack



FM/AM Tuners

TX-11b Asymmetrical Charge-Coupled Detection FM + Stereo AM Tuner

Advanced Logic Controlled ACCD for dramatically reduced multipath and noise • 13 AM/FM presets • 3-week memory back-up • Preset scan • Auto/manual tuning • Wide/narrow FM band selection • New AM stereo circuitry • Full 20-15kHz frequency/-70dB noise in AM Stereo tuning mode • AM Gain and AM Noise Elimination circuits



TX-12 Remote Control Asymmetrical Charge-Coupled Detection FM/AM Tuner

Advanced, Logic-Controlled ACCD for dramatically reduced multipath and noise • 20 AM/FM presets • Preset scan • Auto/manual tuning • Stereo/mono switch • Analog signal strength meter • Dual antenna inputs • 28-button multi-function remote control



TX-10 Asymmetrical Charge-Coupled Detection AM/FM Tuner

ACCD for dramatically reduced multipath and noise • 20 AM/FM presets • Auto/manual tuning • LED signal strength meter

Compact Disc Players



SD/A-490t Linear Single-Bit Reference Compact Disc Player with Vacuum Tube Output Section

Two 6DJ8 tubes in analog output stage • Soft EQ sound enhancement for improved tonal balance and spacial ambience
 • Variable loudness with motorized volume control • 24-track programming from 20-button front panel or remote keypad • Calendar-type programming display • Random "shuffle" play • 4-way repeat
 • Variable-length (2-10 seconds) fade • A/B-side Time Edit taping feature • Index programming
 • Optical and coaxial digital outputs • Additional fixed-gain analog output • Full-function remote control
 • Headphone jack



SD/A-450 Linear Single-Bit Compact Disc Player

Soft EQ sound enhancement for improved tonal balance and spacial ambience • 24-track programming from 10-button front panel or remote keypad • Calendar-type programming display • Random "shuffle" play • 4-way repeat • Variable-length (2-10 seconds) fade • A/B-side Time Edit taping feature
 • Index programming • Search, skip, scan functions • Coaxial digital outputs • Full-function remote control



MD/A-420 Linear 18-bit/8X Oversampling Remote Control Compact Disc Player

20-track programming from front panel or 10-button remote keypad • 3-way repeat • Index programming • Search, skip, scan functions • Coaxial digital outputs 352.8kHz 18-bit/8x oversampling
 • Dual D/A converters



SD/A-350 Remote Control 5-Disc Multi-Disc Carousel Changer

5-Disc capability • 20-track multi-disc programming • Calendar-type programming display • Track/program/disc repeat function • 1-Bit single linearity/8x oversampling D/A • Random "shuffle" play • Plays 3" CD's • Coaxial digital output
 • Random access 10-key remote control • Soft EQ circuitry for improved tonal balance and spacial ambience



TLM-3600 Remote Control 10-CD Changer with 18-Bit/8X Oversampling and Soft EQ

Uses Carver TLM-10 pop-in magazines • 32-track random programming • Intro Scan • Random Play
 • 352.8kHz 18-bit/8x oversampling • Dual D/A converters • Soft EQ sound enhancement circuitry for improved tonal balance and spacial ambience • Search, repeat, skip, scan functions • Full-function random access remote control



Multi-Format Laser Player



MD/V-500 Combination Laser Disc/CDV/CD Player

Plays 12" and 8" Laser Discs, 5" CDV's 5" and 3" audio-only CD's • 18-Bit/8X Oversampling D/A • 16 chapter/track programming • Front panel multi-speed scan • On screen displays with color-coded background • multi function fluorescent display • 32-button remote control with 10-key input • Coaxial digital output • 75-ohm "f" connector output • 75-ohm cable input with remote switching • Headphone jack • Picture sharpness control • Chapter/track/disc/program repeat
 • Chapter/track/frame search • Chapter/track/index skip



Accessories



PRH-1 Universal Remote Control

Learns up to 128 infrared remote functions • Labeled buttons for all common CD, VCR, TV, tape, tuner, receiver remote functions, Pro Logic Surround Sound plus special Carver features such as Soft EQ (DTL) and Hologram • Easy-to-understand "plain English" manual

MCT Mirror-Image Geometry Moving Coil Transformer

Allows use of MC cartridges with preamplifiers or receivers which only have MM phono inputs • Fully passive dual transformer design • Oxygen-free windings • Seamless mu metal shielding • Switchable impedance • 24dB gain

Z-1 Wide Band Speaker-To-Power-Amp Coupler

Converts receiver or integrated amp's speaker outputs to line level signal for power amplifier inputs. If it has speaker outputs, it can be used as a signal source to drive a powerful Carver Magnetic Field Amplifier

Spacial Processors



DPL-33 Dolby Pro Logic™ Decoder/Spacial Processor/Amplifier

Adds on to any stereo receiver, integrated amplifier or preamplifier/power amplifier combination via tape monitor or external processor loop • Dolby Pro Logic decoding with 2nd-generation Automatic Balance Adjustment • Provides 3 independent channels of amplification for rear left, rear right and CENTER Dolby Pro Logic channels • "Hall" delay processing for spacious effect from non-Dolby-encoded sound sources • 2 delay settings • 20-LED array provides output display for front left, front right, center and surround channels • Rear, center and motorized master volume controls • Full remote control • Additional tape monitor loop



H-9AV Audio/Video Sonic Hologram Generator with Precognition Dynamic Video Sound Circuitry

Adds advanced, second-generation Sonic Holography®-A/V/P to any preamplifier, integrated amplifier or receiver w/tape monitor or external processor circuitry • Precognition circuitry for optimized video soundtrack Sonic Hologram Generation
 • Precognition level control • Vocal Zoom dialog processor • Additional L-R outputs for advanced multi-channel installations
 • Connects to any preamplifier/receiver/integrated amplifier tape monitor or external processor loop

Cassette Decks



TD-1200 Cassette Deck

Dolby B/C Noise Reduction • Dolby HX Pro for increased high frequency headroom • Adjustable bias • Adjustable tape equalization • Adjustable play trim • MPX FM taping filter • Feather touch logic transport controls • Dual fluorescent meters • Metal tape capability



TD-1400 Remote Control Cassette Deck

Dolby B/C Noise Reduction • Dolby HX Pro • Adjustable bias • Adjustable tape EQ • Adjustable play trim • MPX FM taping filter • Feather touch logic transport controls • Dual analog meters with peak LED • 8-function remote control • Metal tape capability



TDR-1500 Auto-Reverse Remote Control Cassette Deck

Quick-reverse optical sensor system • Dolby HX Pro • Dolby B/C Noise Reduction • Adjustable bias • Dual fluorescent meters • Digital footage counter • High conductivity oxygen free REC/PLAY head core • MPX FM taping filter • Auto tape type select • Memory rewind and repeat • Feather touch logic transport controls • Headphone jack • 8-function wireless remote control



TD-1700 3-Head Dual-Capstan Remote Control Cassette Deck

Closed loop dual capstan transport • Dolby HX Pro • Double Dolby B/C Noise Reduction • Adjustable bias • REC level fine tuning • Dual fluorescent meters • Digital footage counter • High conductivity oxygen-free REC/PLAY head cores • MPX FM taping filter • Auto tape type select • REC mute • Memory rewind and repeat • Feather touch logic controls • Headphone jack • 8-function remote



TDR-2400 Double-Auto-Reverse Dubbing Cassette Deck

Multi-function remote • Dual auto-reverse mechanisms • Continuous and relay play capability • High speed dubbing • Dolby HX Pro • Dolby B/C Noise Reduction • Dual peak-reading LED meters • REC mute • Music Search • MPX FM taping filter • Auto tape EQ select • Memory rewind and repeat • Feather touch logic transport controls • Headphone jack • Stereo microphone input

Loudspeakers

Platinum Edition Amazing Loudspeaker

Available in natural oiled oak veneer or piano-lacquer black finishes • 60-inch full range ribbon driver • 4 specially-designed 12-inch long-excursion subwoofers • 23-40kHz frequency response +3dB • 110 dBA maximum SPL • 750 watt power handling • 30" W x 66" H x 10" D



Silver Edition Amazing Loudspeaker

Available in natural oiled oak veneer or piano-lacquer black finishes • 48-inch full range ribbon driver • 3 specially-designed 12-inch long-excursion subwoofers • 23-40kHz frequency response +3dB from reference level • 110 dBA maximum SPL • 600 watt power handling • 27-1/2" W x 54" H x 10" D



Amazing Loudspeaker Planar/Ribbon Technology.

The Silver and Platinum Edition Amazing Loudspeakers are pure, uninterrupted line sources of proprietary ribbon drivers, edge-mounted in a specially shaped trapezoidal phase with a phalanx of state-of-the-art low mass subwoofer drivers delivering solid bass support. The infinitely detailed, electrostatic-like high end, pure midrange and sonorous high bass have a coherency and immediacy which is at once musical and yet totally transparent and uncolored. Yet at the same time a remarkable un-enclosed subwoofer system produces stunningly tight low bass — without a trace of the resonant boom normal enclosures can produce.

ECS-U Electronic Speaker Control System

A 5-way "tool kit" which can add significant flexibility to the sound of any speaker system • 5 sonic enhancement/adjustment circuits • Line level signal processor loop operation • Sonic Hologram Generator optimized for planar or reflecting type loudspeakers • Adjustable Sub-Bass restoration • Presence/listener distance circuit • Variable Bass "Q" adjustment • High frequency trim • Connects to any preamplifier/receiver/integrated amplifier tape monitor or external processor loop



Remote System LinkSM

Carver RemoteSystemLinkSM lets you enjoy one stereo system all over your home. Any infrared remote controlled component in your main system can be activated from and enjoyed in any room. Since you don't need special stereo components, the system never becomes obsolete. Each RemoteSystemLink equipped room features a wall-mounted infrared receiver with optional keypad (which fits in a standard switch or receptacle box) and a special power amplifier which can be mounted in a closet or cabinet. Use the remotes which came with your components along with a basic Carver RH-1 remote, or choose our convenient PRH-1 Universal Programmable Remote. Either way, RemoteSystemLink replaces complication with convenience. And you can even listen to a separate in-room source such as a portable CD player or VCR while other RemoteSystemLink zones enjoy a different musical program. Consult your Carver dealer for specifications and installation information.



Specifications

POWER AMPLIFIERS AND POWER AMP SECTIONS

| | Silver-9t | TFM-45/TFM-42 | TFM-25 | TFM-15 | TFM-6C | AV-64 | AV-63 | CM-1090 | HR-772 | HR-742 | HR-732 | DPL-33 |
|----------------------------|-------------------------------|---------------|-------------|-------------|----------|--|-------------|-----------------------------|-----------------|-----------------|-----------------|---|
| 8-ohm rated power/ch. | 550 W | 375 W | 225 W | 100 W | 65 W | 60 Wx4 | 65 Wx3 | 100 W | 140 W | 80 W | 60 W | 25 W/center |
| 4-ohm rated power/ch. | 900 W | 500 W | 350 W | 140 W | 100 W | 100 Wx4 | 90 Wx3 | 140 W | 150 W | 130 W | 100 W | 15 Wx2 rear |
| 2-ohm dynamic power/ch. | 1000 W | 600 W | 560 W | 200 W | 160 W | 40 Wx4 | — | 75 W | 100 W | 150 W | 120 W | — |
| Bridged mono power | — | 1000 W | 700 W | — | — | 180 W (ch.1) | — | — | — | — | — | — |
| 4/8-ohm rated THD | 0.5% | 0.5% | 0.5% | 0.1% | 0.1% | 0.15% | 0.5% | 0.1% | 0.1% | 0.09% | 0.09% | <1% |
| Rated full power bandwidth | 20-20kHz | 20-20kHz | 20-20kHz | 20-20kHz | 20-20kHz | 20-20kHz | 20-20kHz | 20-20kHz | 20-20kHz | 20-20kHz | 20-20kHz | 20-20kHz |
| S/N-IHF A-Weighted,dB | >100 | >100 | >100 | 100 | 92 | 100 | 92 | 85 | 90 | 82 | 82 | 85 |
| Dimensions (HxWxD, inches) | 6.3x11x15.5 | 4.5x19x14 | 4.5x19x14.5 | 3.9x19x13.8 | 2x19x13 | 3.8x19x11.8 | 3.8x19x11.8 | 4.7x19x15.3 | 5.7x19x16.7 | 5.25x19x15.5 | 5.25x19x15.5 | 3.5x19x12.75 |
| Comments | Mono 2 required for stereo | Stereo | Stereo | Stereo | Stereo | 3/4 ch operation w/ built-in crossover | 3 ch. | Integrated stereo amplifier | Stereo receiver | Stereo receiver | Stereo receiver | Provides power for center & rear surround ch.'s |

TUNERS AND TUNING SECTIONS

| | TX-11B | TX-12 | TX-10 | CT-17 | CT-7 | CT-6 | HR-772 | HR-742 | HR-732 |
|---------------------------------|-----------------|----------------|-----------|--------------|--------------|--------------|-------------------|-------------------|-------------------|
| IHF sensitivity mono/stereo,dBf | 11.3 | 14.3 | 14.3 | 14.3 | 10.3 | 14.3 | 11.3 | 13.5 | 13.5 |
| Capture ratio,dB | 1.0 | 1.9 | 1.9 | 1.9 | 1.5 | 1.9 | 1.5 | 2.2 | 2.2 |
| AM Suppression,dB | 65 | 62 | 62 | 62 | 62 | 62 | 65 | 62 | 62 |
| Alt. ch. selectivity,dB | 35/90 | 66 | 66 | 72 | 72 | 72 | 72 | 65 | 65 |
| Separation at 1kHz, dB | 45 | 46 | 46 | 46 | 46 | 46 | 46 | 45 | 45 |
| THD at 1kHz stereo | 0.05% | 0.025% | 0.025% | 0.18% | 0.02% | 0.25% | 0.15% | 0.2% | 0.2% |
| Maximum S/N, stereo, dB | 85 | 74 | 74 | 74 | 78 | 74 | 70 | 78 | 78 |
| Station presets | 13 | 20 | 20 | 20 | 16 | 20 | 20 | 30 | 30 |
| Dimensions (HxWxD, inches) | 3.5x19x12.5 | 3x19x10 | 3.3x19x10 | 3.9x19x12.7 | 3.5x19x12.25 | 2x19x14.6 | (see Amp section) | (see Amp section) | (see Amp section) |
| Comments | incl. AM stereo | remote control | | preamp/tuner | preamp/tuner | preamp/tuner | receiver | receiver | receiver |

PREAMPLIFIERS AND PREAMP SECTIONS

| | C-19 | C-16 | CT-17 | CT-7 | C-5/CT-6 | CM-1090 | HR-772 | HR-742 | HR-732 |
|----------------------------|---------------------------------|---------------------------------|--------------------------------------|-------------------|-------------------|-------------------|-------------------|-------------------|-------------------|
| Frequency response | 10-20kHz +0, -3dB | 10-20kHz +0, -3dB | 20-20kHz ±1dB | 20-20kHz ±1dB | 20-20kHz ±1dB | 20-20kHz ±1dB | 20-20kHz ±1dB | 20-20kHz ±1dB | 20-20kHz ±1dB |
| Maximum output | 7 V | 6 V | 7 V | 7 V | 6 V | — | — | — | — |
| Total Harmonic Distortion | 0.25% | 0.01% | 0.008% | 0.01% | 0.008% | (see Amps) | (see Amps) | (see Amps) | (see Amps) |
| S/N-IHF A-weighted | 85 | 87 | 89 | 90 | 95 | (see Amps) | (see Amps) | (see Amps) | (see Amps) |
| Phono sens. for 0.5V@1kHz | 1.5 | 1.25 | 1.5 | 1.5 | 1.25 | 2.5 | 2.5 | 3.5 | 3.5 |
| MM Phono Overload mV | 100 | 135 | 150 | 150 | 150 | 150 | 150 | 120 | 120 |
| Phono input capacitance pF | 150 | 150 | — | — | — | — | — | — | — |
| MM S/N A-wtd. 0.5V ref. | 86 | 84 | 80 | 80 | 78 | 80 | 80 | 80 | 80 |
| MC S/N A-wtd. 0.5V ref. | 82 | 88 | — | — | — | — | — | — | — |
| Tone Controls | Indiv. L/R 2-band Spectral Tilt | Indiv. L/R 2-band Spectral Tilt | 3-band | 5-band | 3-band | 3-band | 3-band | — | — |
| Inputs | 7 audio | 8 audio | 2 video/7 audio | 6 audio | 6 audio | 8 audio | 2 video/5 audio | 6 audio/3video | 6 audio/3video |
| Dimensions (HxWxD, inches) | 5x19x10 | 4.25x19x10 | (See Tuners) | (See Tuners) | 1.75x19x10 | (see Amps) | (See Amps) | (See Amps) | (See Amps) |
| Comments | 6DJ8 tubes in 3 stages | Sonic Holography® | Sonic Holography® Dolby Pro Logic | Sonic Holography® |

CASSETTE DECKS

| | TD-1200 | TD-1400 | TDR-1500 | TD-1700 | TDR-2400 | ADD-ON ENHANCEMENTS | H-9AV | ECS-U | DPL-33 |
|--------------------------------|-----------------|---------------------------------|--------------------------------|--------------------------|-----------------------------|----------------------------|-----------------------------|--|---|
| Frequency response w/best tape | 30Hz-20kHz ±3dB | 30Hz-20kHz ±3dB | 20Hz-18kHz ±3dB | 20Hz-20kHz ±3dB | 30Hz-19kHz ±3dB | Frequency response | 10-20kHz +0, -3dB | 5-20kHz +0, -3dB | 20-20kHz +0, -3dB |
| S/N w/best noise reduction | 78 | 78 | 78 | 78 | 74 | Maximum output | 4 V | 4 V | 4/2.5V (Surround) |
| Noise reduction type | B/C/HX Pro | B/C/HX Pro | B/C/HX Pro | B/C/HX Pro | B/C/HX Pro | Total Harmonic Distortion | 0.05% | 0.1% | <1% |
| Wow & flutter A-weighted | 0.05% | 0.05% | 0.05% | 0.035% | 0.08% | S/N-IHF A-weighted | 90dB | 90dB | 85/55dB |
| Dimensions (HxWxD, inches) | 4.8x19x11.5 | 4.8x19x11.5 | 5.5x19x13 | 4.9x19x13 | 5.5x19x11.5 | Dimensions (HxWxD, inches) | 2x19x3.88 | 2.5x9x9.3 | 3.8x19x12.75 |
| Comments | | Remote control Analog meters | Remote control Auto-reverse | Remote control 3-head | Remote auto-rev. Dubbing | Comments | Sonic Holography® -A/V/P | Spkr. Ctl. Center Sonic Holography® | Dolby Pro Logic +amplification Subwoofer Output |

COMPACT DISC PLAYERS

| | TLM-3600 | SD/A-350 | SD/A-490t | SD/A-450 | M/DA-420 |
|----------------------------|-----------------------------------|-------------------------------|---|-------------------------------|------------------|
| Decoding system | 18-bit/8X | Single Bit | Single Bit | Single Bit | 18-bit/8X |
| Output filtration | Analog | Analog/Digital | Analog/Digital | Analog/Digital | Analog |
| Frequency response | 5Hz-20kHz ±0.5dB | 5Hz-20kHz ±0.2dB | 10Hz-20kHz ±0.2dB | 5Hz-20kHz ±0.2dB | 5Hz-20kHz ±0.2dB |
| S/N-IHF A-weighted | 100 | 100 | 100 | 100 | 100 |
| Total Harmonic Distortion | 0.005% | 0.002% | 0.5% | 0.002% | 0.003% |
| Disc capacity | 10 | 5 | 1 | 1 | 1 |
| Programmable selections | 32 | 20 | 24 | 24 | 20 |
| Dimensions (HxWxD, inches) | 4.6x19x14.75 | 5x19x16 | 3.8x19x12.25 | 3.8x19x12.25 | 3.9x19x12 |
| Comments | Magazine loading Soft EQ (DTL) | Coax Digital Soft EQ (DTL) | Motorized Volume Control Soft EQ (DTL) Coax & Optical Digital Output | Coax Digital Soft EQ (DTL) | Coax Digital |

COMBINATION LASER DISC PLAYER MD/V-500

| | VIDEO SECTION | DIGITAL AUDIO SECTION |
|-----------------------|---------------|--|
| Horizontal Resolution | 425 | Decoding System |
| S/N Ratio dB | 45 | 18-bit/8x |
| Output P-P @ 75 ohms | 1 V | Frequency Response |
| | | 20-20kHz ±0.5dB |
| | | S/N-IHF A-weighted |
| | | 100 |
| | | Total Harmonic Distortion |
| | | 0.007% |
| | | Dimensions |
| | | 5.25x19x18 |
| | | Output filtration |
| | | Analog |
| | | Disc Capacity |
| | | 1 |
| | | Programmable Selections |
| | | 16 |
| | | Comments |
| | | Remote Control Plays all disc formats |

Dimensions quoted are overall unit dimensions. Front panel height dimensions will be different than stated.

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Because Carver constantly strives to integrate new technologies, materials and manufacturing methods, all product specifications are subject to change without notice, although they will always meet or exceed published figures.

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About our power amplifier distortion specifications. Why aren't they as low as some other brands? Because Carver is concerned with sound quality, not "specmanship". We, too, could generate ultra-low Total Harmonic Distortion numbers. But they're just that: Numbers, which, due to the type of test mandated by the FTC, don't take into account different types of harmonic distortion (even orders versus odd orders, for example), some of which are audible and some of which are not. The distortion by-products of our components are below the level of human audibility and a fraction of the distortion generated by even the finest loudspeakers. It is interesting to further note that super-low THD is not a priority among audiophile amplifier designers: The world's finest (and most expensive) power amplifiers, including our own Silver Seven, have FTC distortion ratings of between 0.5% and 1% THD!

CARVER

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Toll-Free Literature Line: 1-800-443-CAVR

LUXMAN



ULTIMATE POWER

THE HISTORY

Few audio companies can boast of a near seven decade history as grounded in technical superiority and achievement as can Luxman. Over the years, Luxman has refused to be distracted from its relentless pursuit of ultimate fidelity. All of our audio products are engineered with this single goal in mind.

Audio components are something people purchase out of desire, not necessity. It was in 1925 when Lux Corporation founders were unable to purchase high-quality radio parts, that the company was founded to design and manufacture their own products. At this time, they opened one of the first retail establishments to deliver these high-quality audio components to the general public. Since 1925, Luxman's contributions to modern day high-end audio technology have been nothing short of cutting edge.

One of our early discoveries, for example, was **Negative Feedback Tone circuitry**, providing distortion-free, extended-response tone control. And it was through our pioneering work with negative feedback, that Luxman's engineers were able to design the patented **Duo-Beta Circuitry**.

Major technological breakthroughs occurred often in Luxman's history. In 1969 the MQ-60C became the first Tube Power Amplifier to use multi-stage Negative Feedback. And in 1970 the CL-35III was the first Preamplifier to use Multi-Stage Negative Feedback.

In the late 1970's Luxman refined and then patented Duo-Beta. Today, Luxman uses Duo Beta Circuitry—that has a very low negative feedback loop from DC to the amplifier's upper frequency limit, and a very high negative feedback loop from 5 Hz

down to DC. The circuit stabilizes the amplifier and removes all DC offset voltages, resulting in more stable and musically accurate amplifiers.

As one of the first high-end tube amplifier manufacturers, Luxman has gone on to offer audiophiles many other diverse and advanced technologies. These include **Voltage Driven Amplification, Star Circuit Topology, and Duo-Beta**.

Newer products such as the D-105u CD player and F-114 amplified Dolby Pro Logic surround decoder use these technologies to deliver a warm, natural, and wholly musical sound in a way never before imagined.

Our most recent efforts have resulted in the development of a method of multiroom audio—culminating in our TP-117 multizone tuner/preamplifier—so unique and so simple in its application, that audiophiles can enjoy the true musicality long associated with Luxman products in any room in their house.

What sets Luxman apart is our courage and ability to take that extra step needed to craft a line of components that are like no other. This year, and in the years to come, Luxman will strive to create more original products that reflect our unique set of values. We plan to offer audiophiles still more ways to enjoy music—even if we have to break a few rules.

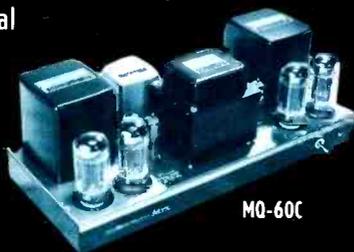
By offering the highest possible quality audio equipment and the longest warranty—5 years—available, Luxman has clearly accepted and met the intense challenges of the '90's to provide the ultimate in home entertainment.



D-105u



F-114



MQ-60C



CL-35III



TP-117



THE ULTIMATE POWER STORY

For over 65 years, the Luxman Corporation has been uniquely successful in designing audio components that deliver total musicality with high dynamic power. It means we have perfected sonic reproduction with amplifiers that capture the warmth and transparency associated with vacuum tube technology, and deliver the high power required to reproduce accurately today's digital source material. This philosophy—called **Ultimate Power**—is the driving force behind our complete line of home audio products.

Times have changed, and new source technologies such as the compact disc, digital audio tape, laserdisc, multiroom access, and Dolby Pro Logic home theater have created an ever-increasing demand for higher output capabilities.

The compact disc, digital audio tape, and the digitally encoded audio tracks found on a laserdisc all feature an extremely wide dynamic range and the ability to create wildly powerful musical transients. Amplifiers require vast power reserves to deal with such dramatic changes in musical power.

Speaker designs have also evolved with the advent of digital audio. Many of these designs feature improved sonic performance. Some to the point that they present an amplifier with dangerously low impedance loads that demand significantly higher current output for stable, musical performance.

Today's multiple-room and multiple-speaker

surround sound systems also place more stringent demands on amplifiers. The complex loads presented to an amplifier in these types of systems require sufficient amounts of reserve power to maintain stability and clarity.

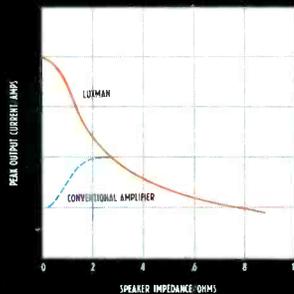
To these ends, Luxman applies its theories of **Ultimate Power**. Our amplifiers incorporate massive power supplies with extremely high energy reserves to deliver distortion-free transients. High current, bipolar transistors are carefully selected in matched pairs to preserve complete sonic integrity at high dynamic levels.

Advanced design techniques, however, tell only half the **Ultimate Power** story. We must still deliver the warm, accurate musicality associated with vacuum-tube technology, a sound that is at the very heart of every Luxman amplifier.

To achieve vacuum-tube transparency and naturalness, Luxman transistor amplifiers employ **voltage driven amplification** techniques that

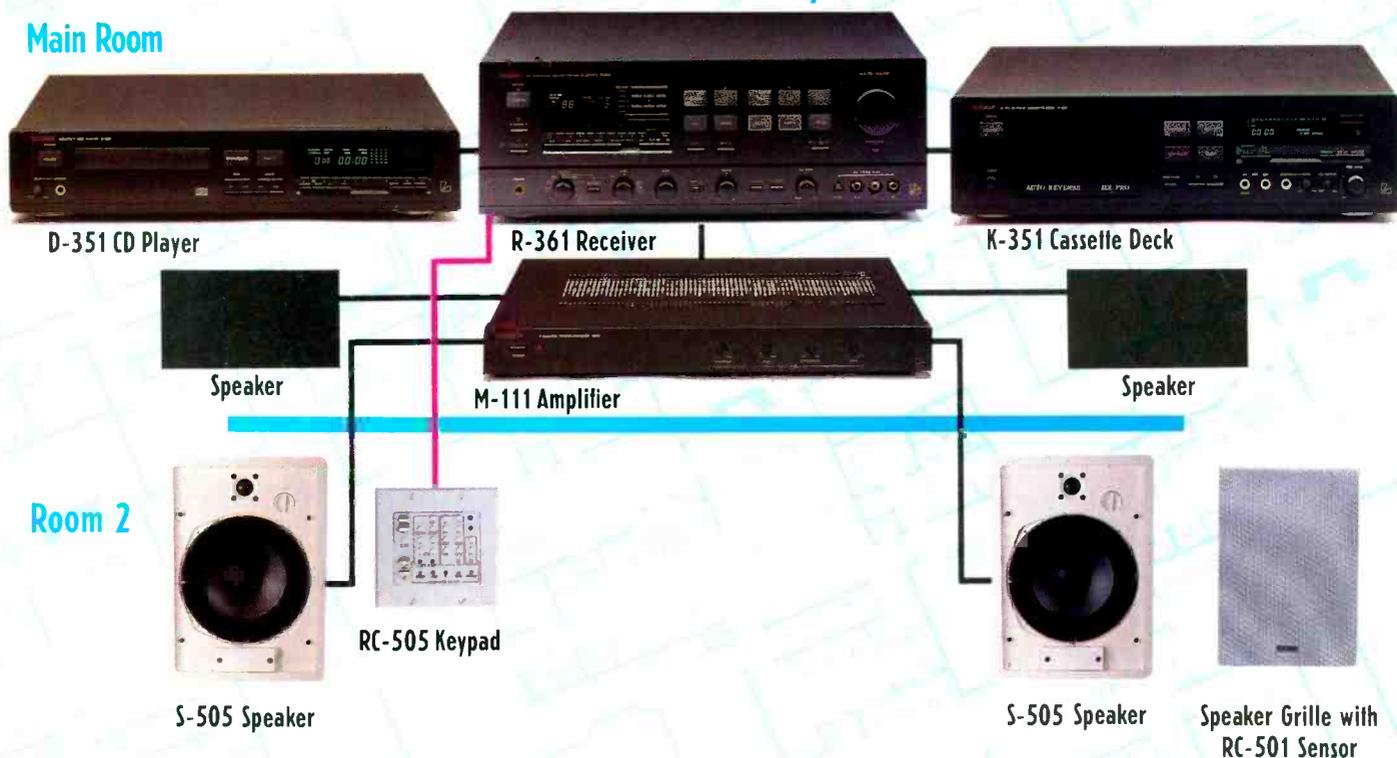
perform the main current conversion only at the output. In addition, we use sophisticated circuit designs—including **Duo-Beta Circuitry**, **STAR Topology**, and **LED Bias Circuitry**—to obtain that extra degree of sonic integrity that other manufacturers ignore.

Simply put, all Luxman amplifiers deliver the purest musicality with the highest possible dynamic power. At Luxman, we call it **Ultimate Power**.



Basic Multi-Room System

Main Room



THE ULTIMATE ROOM ADDITIONS

Once you have experienced the highly acclaimed Luxman sound in your main listening room, we're sure you'll want to duplicate it throughout your entire home. Luxman has now advanced its tradition of sonic excellence with the introduction of a new generation of multiroom audio components.

Our new receivers, amplifiers, source components, tuner/preamps, and advanced system controls contain all the necessary circuitry to configure the multiroom system of your dreams. In fact, by simply adding an RC-503 Repeater to your Luxman system, you can operate additional non-Luxman components from anywhere in the house.

With the basic system outlined above, the RC-505 Keypad gives you easy finger-touch command of your audio system without leaving the room—and without searching for the remote control. For example, if you receive a phone call in the master bedroom, you can lower the volume of the audio system by simply touching a button on the keypad in the bedroom!

The M-111 amplifier includes all Luxman's

sophisticated circuit technology with four 25-watt channels of power. It can be configured for 4-, 3-, or 2-channel operation, and uses two high-energy power supplies to ensure distortion-free transients for faithful reproduction of digital source material.

Luxman makes it easy to enjoy sonic excellence in any room without duplicating your audio system.

By adding RC-501 Remote Sensor Eyes in other rooms, your Luxman components can be controlled via the hand-held remote that came with your receiver. Remote sensor eyes may be installed in the grilles of both the S-505 and

S-503 speakers, saving you precious installation space and simplifying the system even further.

Luxman's new multiroom component line is dedicated to bringing the highest degree of sound quality and most extensive system control to any room in the house. And we do it with a degree of simplicity unattained by any other products on the market. Now, that's the **Ultimate Room Additions**.



RECEIVERS

In addition to the circuit designs and performance characteristics that Luxman is world famous for, all of our 300-Series receivers feature a convenient computer control system for integrated operation of all components bearing the System Bus logo. With System Bus products, the computer logically switches each component as commands are sent to it by a matching receiver. And all System Bus components operate via a single remote-control unit.

One-touch operation is a key benefit of all System Bus components. For example, pressing PLAY on any source component such as a CD player or cassette deck automatically switches 300-Series receivers into that mode for playback.

CD Synchro operation is another benefit of System Bus. For "hands-free" automatic dubbing of compact discs to tape, CD Synchro is the answer. To record a CD onto tape, just load a blank cassette and the disc you want to record, set levels, and press CD SYNCHRO on the receiver—it's that simple! Look for the System Bus logo next to all compatible products throughout this brochure.



RV-371 70-watt x 2 / 50-watt x 3 Pro Logic A/V Receiver SYSTEM BUS

The flagship RV-371 receiver combines all of Luxman's advanced circuit technology plus Dolby Pro Logic surround sound, five channels of Ultimate Power, on-screen display, motorized volume control, and 11 gold-plated audio and video inputs.



R-361 100-Watt/Channel Receiver with Remote SYSTEM BUS

The 100-watt R-361 features a sophisticated tuner section, three S-VHS jacks, 11 inputs, System Bus with one-touch CD Synchro recording, video amplification, front-panel A/V jacks, and low impedance drive capability.

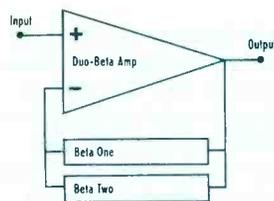


R-351 55-Watt/Channel Receiver with Remote SYSTEM BUS

At 55 watts per channel, the R-351 has an eight position record-out selector, 2-way dubbing capability, keypad/remote eye/serial remote jacks for multiroom system remote control, and fixed-level preamp-out jacks.

Duo-Beta Circuitry

Duo-Beta is Luxman's patented, technically advanced method of applying negative feedback to its amplifiers. Duo-Beta consists of a very low negative feedback loop from DC to the amplifier's upper frequency limit, and a very high negative feedback loop from 5 Hz down to DC. The circuit prevents TIM distortion and provides the purest reproduction without sacrificing stability.



R-341 35-Watt/Channel Receiver with Remote SYSTEM BUS

The R-341 offers 35 watts per channel, multiroom control, high-end Luxman circuitry including Voltage Driven Amplification and Duo-Beta and STAR circuit topology, System Bus, and a sleep timer.



R-114 50-Watt/Channel Receiver with Remote

The feature-packed R-114 boasts 50 watts per channel, a high current/high speed power supply, multi-function remote control, external sensor inputs for multiroom use, cable-ready FM fine tuning, and pre-out/main-in jacks.

SEPARATE COMPONENTS

When creating a sophisticated audiophile system, the greatest source components in the world are wasted unless driven by an exceptional power source. Luxman's technological lineage as applied to amplifiers is unmatched by competitive products, and offers patented circuit technologies found nowhere else in audio.

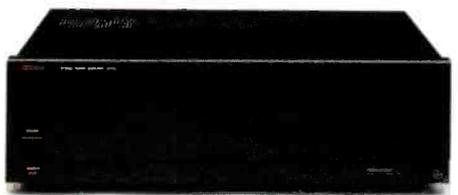
Take our **Duo-Beta** dual feedback-loop amplifier circuitry, for example. It is used to widen bandwidth and improve transient response while maintaining DC balance and tight control over subsonic woofer motion—a necessity most other manufacturers overlook. And our **STAR Circuit** layout topology eliminates interstage and unwanted common-ground signal couplings while shortening all signal transfer paths to minimize group delay. And, **Voltage Driven Amplification (VDA)** configurations perform current conversion only at the outputs, preserving the warmth and transparency associated with great vacuum tube amplifiers.

Match these amplifiers with either of Luxman's tuner/preamplifier remote control centers, and you're well on the way to the finest sounding, most flexible audio system available today. And multiroom, multi-zone listening is just a push-button away!



M-117 200-Watt/Channel Power Amplifier

Luxman's top-of-the-line M-117 amplifier is deceiving in its look. Behind the simple, one-button faceplate is a 200-watt workhorse utilizing voltage driven amplification and Duo-Beta/STAR Circuit technology for unsurpassed musicality.



M-113 50-Watt/Channel Power Amplifier

Using the same sophisticated circuit technology as the M-117, the M-113 offers 50 watts per channel. This translates to a whopping 180 watts per channel dynamic power driven at 2 ohms, yielding a gorgeous and transparent sound.



M-111 25-Watt x 4 Power Amplifier

The low-profile M-111 features four channels of 25 watts each (8 ohms), dual power supplies, dual independent transformers, and discrete high-current power output devices that achieve over 45 watts (x 4) dynamic power.

Voltage Driven Amplification

High current and the ability to perform well into low-impedance loads are only half of the Ultimate Power story. In order to preserve the natural, transparent sound so associated with vacuum tube circuits, Luxman transistor amplifiers employ voltage driven amplification configurations that perform the main current conversions only at the output.



TP-117 Multizone Tuner/Preamplifier

The TP-117 multi-zone remote tuner-preamp is actually two preamps in one chassis, that allows multiroom remote operation independent of the main system. Fully configured, two-zone operation is available in up to 15 rooms.



TP-114 Multiroom Tuner/Preamplifier

With most of the same features as the TP-117, the TP-114 offers single-zone operation in up to 9 rooms, motor-driven volume control, 20 AM/FM station presets, and fixed-level preamp-out jacks for multiple amplifiers.

COMPACT DISC PLAYERS

From the flagship D-105u to the DZ-111, Luxman takes its compact disc technology very seriously. The D-105u utilizes our BRID hybrid circuit design that combines solid-state circuitry with twin-triode vacuum tube amplification in the critical output stages. The result is extremely linear performance with the warm, clean sound associated with vacuum tube technology.

Found throughout our CD line are several innovative technologies, including precision-molded laser housings for improved laser stability and more accurate tracking of the compact disc; superior error concealment to eliminate digital "mistakes" and create a more accurate reconstruction of the analog waveform; and Luxman's renown **Voltage Driven Amplification**, **Duo-Beta** dual feedback loop and **STAR Circuit** layout topology.



D-105u BRID Compact Disc Player with Tubes and Remote

The flagship D-105u features the Luxman-developed BRID hybrid circuit design, dual 18-bit D/A converters with an 8-times oversampling digital filter, a high-mass magnetic disc clamp, and superior vibration and shock isolation.



D-351 System Bus Compact Disc Player with Remote

Our newest CD player makes CD dubbing a breeze with one-touch operation when combined with other System Bus components. The D-351 also offers all of Luxman's top circuit technologies and the same type of D/A converter system as the D-105u.



DC-114 "CD Shuttle" Compatible Compact Disc Changer with Remote

The ingenious DC-114 features dual 18-bit D/A converters, 8-times oversampling, a 6-disc magazine plus a single tray for "6 + 1" playback, and for ultimate convenience the included AH-114 magazine is totally compatible with the Alpine CD Shuttle system for the car.

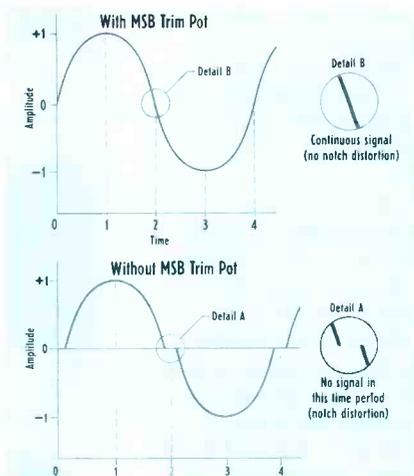


DZ-122 Compact Disc Player with Remote

A "dubbers" dream, the versatile dual 18-bit/8-times oversampling DZ-122 features a remote operable, motorized volume control, professional (timed/manual) fade-out functions, and edit controls for matching CD lengths to tape.

Most Significant Bit (MSB) Trim Pots

It is known that crossover distortion in 18-bit D/A converters can become audible when reproducing low-level signals. Luxman performs critical hand calibration—via trim pots on the converters—of the most significant bit (MSB), thus eliminating crossover distortion and improving linearity.



DZ-121 Compact Disc Player with Remote

As with its costlier siblings, the DZ-121 uses Luxman's 8-times oversampling digital Finite Impulse Response (FIR) filter preceding the dual 18-bit converters to virtually eliminate phase and transient distortions and increase accuracy.



DZ-111 Compact Disc Player with Remote

Dual 16-bit/4-times oversampling D/A converters drive the DZ-111, which also features digital direct outputs, and advanced 3-beam laser pickup, an all-metal housing and chassis, timer play, and 32-track programmed operation.

SURROUND SOUND PRODUCTS

With the F-116 and F-114 surround sound processors, Luxman makes it easy to enter the world of home theater. Now you can relive your experiences of a 70mm Dolby Surround movie, a Broadway Show, a Carnegie Hall symphony, a Cow Palace rock concert, or a La Scala opera performance—right in your very own listening room.

The F-116 is a computer-controlled, fully digital signal processing device. Its primary use is for the accurate decoding of Dolby Pro Logic information for Dolby Stereo films, with center-channel and subwoofer outputs. It also contains programs for the enhancement of stereo music.

The F-114 provides many of the same features as the F-116, yet also houses three discrete, high current 50-watt amplifiers. Combining the F-114 with a Luxman receiver gives you five channels of amplification for the proper decoding of Dolby Pro Logic, without having to purchase additional amplifiers.

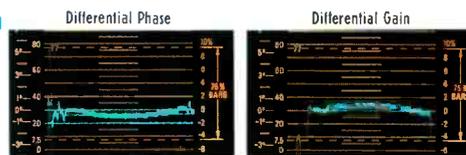


F-116 Dolby Pro Logic Surround Processor

The F-116 processes Dolby Pro Logic soundtracks totally in the digital domain. The result is superb, CD-quality sound all around you. The computer continually adjusts all parameters to give you an experience previously available only in movie theaters.

Video Amplification

A distinct benefit of any sophisticated audio/video system is the dubbing of video sources. However, tremendous losses in picture quality are realized with each subsequent "generation," or copy. Luxman components utilize professional-grade video amplifiers to maintain constant levels and proper source impedances for each output, thus eliminating switching losses.



F-114 Dolby Pro Logic Surround with 50-Watt x 3 Amplifier

The full-featured remote control of the F-114 allows armchair adjustment of every imaginable parameter of the four surround modes: Dolby Pro Logic, Simulated Stereo, Hall, and Stadium.

CASSETTE DECKS

In keeping with Luxman's Ultimate Power concept, our line of cassette recorders incorporate advanced technologies such as VDA, Duo-Beta, STAR Circuitry, Hexalam heads, and Dolby B, C, and HX-Pro. HX-Pro is the key to preserving maximum, clean high-frequency response with any tape, while Dolby B and C mean our decks are compatible with any tape—homespun, or pre-recorded—that you may own.

Focusing on our new model, the K-351, a host of convenience features were added. System Bus technology is included for compatibility with similar Luxman components, and to simplify both playback and record processes. Just push CD Synchro on a 300-Series receiver and the D-351 Luxman CD player will communicate with the K-351 for One-Touch recording.



K-351 HX-Pro Autoreverse Cassette Deck STEREO DECK

A unique feature found on the back panel of the K-351 allows you to choose—via a selector switch—between two different remote signals when using two K-351s in one multiroom system. Each unit can be controlled independently for all operations.

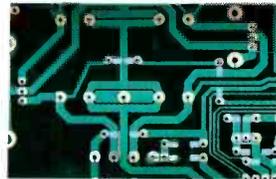


K-110 HX-Pro Autoreverse Cassette Deck

By placing the Hexalam record/playback head assembly in a rotating configuration, the K-110 uses the same head for record and playback for both tape directions, eliminating misaligned azimuth and poorly defined Dolby parameters.

STAR Circuit Topology

Deriving its techniques from high-frequency microwave engineering, Luxman's unique STAR Circuit Topology maximizes circuit efficiency and removes the phenomena of signal interaction and blurred sonic images by ensuring that AC voltages and currents are delivered independently to all components found on a given circuit board.



K-110W HX-Pro Dual Autoreverse Cassette Deck

In the K-110W, Luxman's high-end circuit technologies are mated to the convenience of a dual autoreverse transport, to allow for high-speed dubbing, simultaneous playback of two tapes, and dual-well programmability.

REMOTE COMMAND COMPONENTS

We at Luxman feel very strongly that your audio and video experiences should not be limited to just your main listening room. Therefore we are proud to offer our complete line of Remote Command Components, dedicated to bringing you the ultimate audio/video experience anywhere in your home.

The careful matching of 300-Series components—say, an R-351 receiver, M-111 amp, D-351 CD player, K-351 cassette deck and three pairs of S-505 in-wall speakers—to an RC-505 Keypad and a pair of RC-501 infrared remote sensors, can deliver audio control to your family room, master bedroom, and den. And that's just the beginning!

By utilizing our main-line components for your multiroom system, you are guaranteed to preserve the sonic integrity long associated with the Luxman name throughout your entire home.

RC-505 In-Wall Keypad

The RC-505 Keypad gives you simple finger-touch control of your audio system at any remote location, without having to leave the room, and without having to keep a remote control lying around.



RC-504 External Infrared Emitter

To prevent possible interference with other zones, and to facilitate component placement, the RC-504 can be plugged into the RC-503 and be located in front or below the sensor of the unit to be controlled.



RC-503 Remote Command Repeater

For remote control of non-Luxman components such as a VCR or Laserdisc player, the RC-503 will repeat infrared command signals, and send them through the Luxman system to the sensor of the non-Luxman unit.



RC-502 Signal Converter

The RC-502: 1) Allows RC-501s and RC-503s to be used with all Luxman products; 2) Allows the use of Luxman's remote command components with any brand of audio equipment; 3) Adds a TV's RF signal anywhere in a multiroom system.



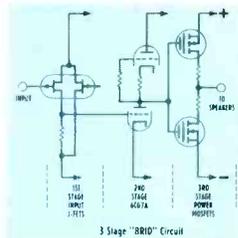
RC-501 Remote Sensor Eye

The RC-501 is used to detect infrared command signals from hand-held remote controls, and send them via coaxial cable to any of Luxman's main units. It can be mounted in a wall, placed inside a Luxman speaker, or simply placed on a table-top.



BRID Circuitry

BRID Circuitry is the culmination of voltage driven amplification technology. This "hybrid" circuitry combines the naturalness and warmth of vacuum tube circuits with the power and flexibility of solid state. By using MOSFETs at the output stage, only music information is relayed out of the amp—providing superb linearity and eliminating low-level distortion.



INTEGRATED AMPLIFIER



LV-105u 80-Watt/Channel BRID Integrated Amplifier with Tubes.
The world famous 80-watt per channel LV-105u is a true audiophile audio video control center. It's advanced circuit designs—from BRID to Star Circuitry to Duo-Beta—are married to the ultimate in system convenience features.

IN-WALL SPEAKERS



**S-505
8" 2-Way
Wall Mount
Speaker**

The 8" woofer and 1" soft-dome tweeter of the S-505 deliver a stunningly rich and transparent sound. A 3-position tweeter level switch allows tailoring of high frequency response for individual room conditions.



**S-503
6 1/2" 2-Way
Wall Mount
Speaker**

The two-way S-503 offers a 2-position switch for high-frequency tailoring, and an optional grille assembly allowing you to cover the speaker with cloth to blend in with any wall covering.

RECEIVERS

| | Rated Continuous Power Output (per channel) (20 Hz-20 kHz, 8 ohms, 0% THD) | | Dynamic Power Output (4 ohms) | | Dynamic Power Output (2 ohms) | | Peak Short-Circuit Current (400 Hz, maximum, 5% duty cycle) | Total Harmonic Distortion (20 Hz-20 kHz, 8 ohms, full power) | Intermodulation Distortion (60 Hz + 7 kHz, 4:1, 8 ohms, full power) | Signal-to-Noise Ratio | Frequency Response | Video Bandwidth (Hi-Fi, Hi-Fi ± 10 dB) | Video Signal-to-Noise Ratio (1 kHz, IPR, in) | FM Usable Sensitivity (IHF) | FM Sensitivity, 50 dB Quieting | FM S/N Ratio (IHF, "A") | FM Total Harmonic Distortion (IHF) | FM Stereo Separation (IHF) | Output Voltage/Impedance | Input Voltage/Impedance | On-Screen Display | Dimensions (W"H"D") |
|---------------|--|---------------------------|-------------------------------|-------------------------|-------------------------------|-------------------------|---|--|---|-----------------------|--------------------|--|--|----------------------------------|--------------------------------|-------------------------|------------------------------------|----------------------------|--------------------------|-------------------------|-------------------|---------------------|
| RV-371 | FL,FR 150W1Z 50W1Z | FL,FR 150W1Z 110W1Z | FL,FR 220W1Z 150W1Z | FL,FR 50A1Z 20A1Z | FL,FR 0.04% 0.05% | FL,FR 0.02% 0.03% | FL,FR 100dB 95dB | FL,FR 5-180kHz FC,RL,RR 5-100kHz | 6-10 | 62dB | 10.8dB | MONO 13.5dB STEREO 37.0dB | MONO 80dB STEREO 75dB | MONO 0.15% STEREO 0.20% | 48dB | 1 V/600Ω | 150mV 40kΩ | YES | 17 1/4 x 5 1/4 x 1 1/2 | | | |
| R-361 | 100W | 200W | 300W | 60A | 0.04% | 0.02% | 100dB | 5-180kHz | 6-10 | 62dB | 10.8dB | MONO 13.5dB STEREO 37.0dB | MONO 80dB STEREO 75dB | MONO 0.15% STEREO 0.20% | 48dB | 1 V/600Ω | 150 mV 40kΩ | N/A | 17 1/4 x 5 1/4 x 1 1/2 | | | |
| R-351 | 55W | 110W | 160W | 20A | 0.05% | 0.02% | 95dB | 7-100kHz | — | — | 10.8dB | MONO 14.0dB STEREO 38.0dB | MONO 14.0dB STEREO 30dB | MONO 0.18% STEREO 0.25% | 47dB | 1 V/600Ω | 150mV 35kΩ | N/A | 17 1/4 x 5 1/4 x 1 1/2 | | | |
| R-341 | 35W | 80W | 100W | 18A | 0.05% | 0.02% | 94dB | 10-100kHz | — | — | 10.8dB | MONO 14.0dB STEREO 38.0dB | MONO 78dB STEREO 72dB | MONO 0.18% STEREO 0.25% | 45dB | 1 V/600Ω | 150mV 35kΩ | N/A | 17 1/4 x 5 1/4 x 1 1/2 | | | |
| R-114 | 50W | 100W | 130W | 20A | 0.05% | 0.01% | 95dB | 5-160kHz | — | — | 10.8dB | MONO 14.0dB STEREO 38.0dB | MONO 80dB STEREO 74dB | MONO 0.15% STEREO 0.20% | 47dB | 1 V/600Ω | 150mV 47kΩ | N/A | 17 1/4 x 4 3/8 x 1 3/4 | | | |

SEPARATE COMPONENTS

| | | | | | | | | | | | | | | | | | | | | |
|---------------|------|------|------|------|--------|--------|-------|----------|------|---|--------|------------------------------------|--------------------------------|----------------------------------|------|----------|---------------|-----------------|------------------------|-------------------------|
| M-117 | 200W | 550W | 820W | 150A | 0.03% | 0.007% | 120dB | 5-100kHz | — | — | — | — | 120 dB | — | — | — | — | 1 V/37kΩ | N/A | 17 1/4 x 6 1/2 x 1 1/2 |
| M-113 | 50W | 140W | 180W | 40A | 0.03% | 0.005% | 116dB | 5-80kHz | — | — | — | — | 116 dB | — | — | — | — | 1 or 2V 37kΩ | N/A | 17 1/8 x 5 3/8 x 1 7/16 |
| M-111 | 25W | 55W | 60W | 16A | 0.05% | 0.02% | 112dB | 6-100kHz | — | — | — | — | 100 dB | — | — | — | — | 1 or 2V 42kΩ | N/A | 17 1/4 x 2 1/6 x 1 3/8 |
| TP-117 | — | — | — | — | 0.06% | 0.005% | 96dB | 20-20kHz | 6-10 | — | 10dB | MONO 16.0dB STEREO 36.0dB | MONO 88dB STEREO 78dB | MONO 0.05% STEREO 0.06% | 55dB | 1 V/600Ω | 150mV 50kΩ | N/A | 17 1/4 x 4 3/8 x 1 3/8 | |
| TP-114 | — | — | — | — | 0.008% | 0.005% | 95dB | 20-20kHz | — | — | 11.3dB | MONO 14.0dB STEREO 38.0dB | MONO 77dB STEREO 72dB | MONO 0.15% STEREO 0.20% | 47dB | 1 V/600Ω | 150mV 47kΩ | N/A | 17 1/4 x 4 3/8 x 1 3/8 | |

SURROUND SOUND PROCESSORS

| | | | | | | | | | | | | | | | | | | | | | |
|--------------|-----|------|------|-----|-------|-------|------|----------|---|---|---|---|---|---|---|---|---|------------|----------------|-----|--------------------|
| F-116 | — | — | — | — | 0.05% | — | 80dB | 10-16kHz | — | — | — | — | — | — | — | — | — | 4.5 V/500Ω | 100 mV 50kΩ | N/A | 17 x 2 9/2 x 1 9/2 |
| F-114 | 50W | 100W | 130W | 20A | 0.03 | 0.007 | 95dB | 10-16kHz | — | — | — | — | — | — | — | — | — | 1 V/650Ω | 150 mV 40kΩ | YES | 17 x 2 9/2 x 1 9/2 |

INTEGRATED AMPLIFIER

| | | | | | | | | | | | | | | | | | | | | | |
|----------------|-----|------|------|---|-------|-------|------|----------|------|------|---|---|---|---|---|---|---|---|---------------|-----|------------------------|
| LV-105u | 80W | 170W | 140W | — | 0.25% | 0.03% | 90dB | 20-20kHz | 6-10 | 62dB | — | — | — | — | — | — | — | — | 150mV 47kΩ | N/A | 17 1/4 x 5 1/8 x 1 3/8 |
|----------------|-----|------|------|---|-------|-------|------|----------|------|------|---|---|---|---|---|---|---|---|---------------|-----|------------------------|

CD PLAYERS

| | DAC Quantization | Overampling | Frequency Response | Total Harmonic Distortion (2 V out, 1 kHz, 20 Hz-20 kHz, IPR) | Signal-to-Noise Ratio (30 kHz IPR, IHF-A, Emph. on) | Dynamic Range (30 kHz IPR, IHF-A) | Channel Separation (1 kHz) | Dimension (W"H"D") |
|---------------|------------------|-------------|--------------------|---|---|-----------------------------------|----------------------------|------------------------|
| D-105u | 18 | 8x | 5-20kHz | 0.05% | 105dB | 92dB | 90dB | 17 1/4 x 5 1/8 x 1 3/2 |
| D-351 | 18 | 8x | 5-20kHz | 0.007% | 106dB | 96dB | 106dB | 17 1/4 x 5 1/8 x 1 3/2 |
| DC-114 | 18 | 8x | 5-20kHz | 0.005% | 104dB | 95dB | 95dB | 17 1/4 x 5 1/8 x 1 3/2 |
| DZ-122 | 18 | 8x | 5-20kHz | 0.005% | 105dB | 90dB | 90dB | 17 1/4 x 5 1/8 x 1 3/2 |
| DZ-121 | 18 | 8x | 5-20kHz | 0.005% | 105dB | 90dB | 95dB | 17 1/4 x 5 1/8 x 1 3/2 |
| DZ-111 | 16 | 4x | 5-20kHz | 0.06% | 105dB | 90dB | 95dB | 17 1/4 x 5 1/8 x 1 3/2 |

CASSETTE DECKS

| | Transport System | Record Playback Head | Eject Head | Input Sensitivity/Impedance | Output Level/Impedance | Dimension (W"H"D") |
|---------------|-------------------------------------|------------------------------|----------------------------------|-----------------------------|------------------------|---------------------------------|
| K-351 | 2 MOTOR 2 HEAD | HEXALOM PERMALLOY CORE | DOUBLE GAP FERRITE CORE | 150 mV 40kΩ | 500 mV 2.4kΩ | 17 1/4 x 4 5/16 x 10 1/16 |
| K-110 | 1 MOTOR 2 HEAD | HEXALOM PERMALLOY CORE | DOUBLE GAP FERRITE CORE | 100 mV 47kΩ | 500 mV 2.4kΩ | 17 1/4 x 4 5/16 x 10 1/16 |
| K-110W | 1 MOTOR 2 HEAD (EACH DECK) | HEXALOM PERMALLOY CORE | DOUBLE GAP FERRITE CORE | 100 mV 47kΩ | 500 mV 2.4kΩ | 17 1/4 x 4 5/16 x 10 1/16 |

IN-WALL SPEAKERS

| | Bas. Driver | Tweeter | Cross-Over Frequency | Impedance | Frequency Response | Power Handling Capability | Dimension (W"H"D") |
|--------------|-------------|---------|----------------------|-----------|--------------------|---------------------------|--------------------------|
| S-505 | 8" | 1" | 3kHz | 8Ω | 50-22kHz | 200 W | 14 1/2 x 3 1/2 x 10 3/16 |
| S-503 | 6 1/2" | 1" | 7kHz | 8Ω | 60-22kHz | 120 W | 9 1/8 x 12 3/8 |



Luxman is committed to sonic excellence while ensuring long-term reliability. All Luxman components are backed with our exclusive warranty, a full five years parts and labor—the best in the industry!

LUXMAN

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19145 Gramercy Place, Torrance, CA 90501 Phone 213-326-8000

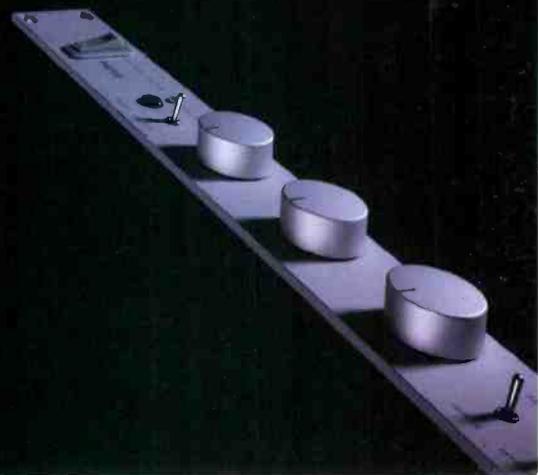
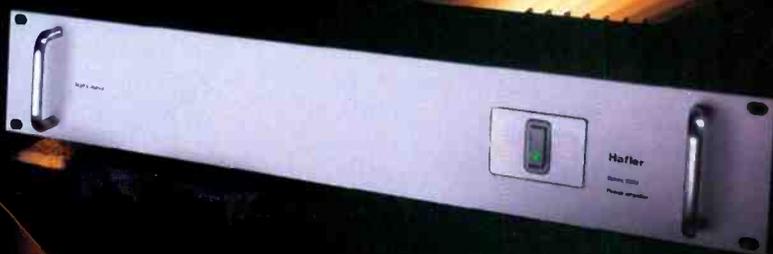
Note: Due to continuing product improvement, specifications and design are subject to change without notice.

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CREATION OF A NEW GENERATION



Hafler[®]

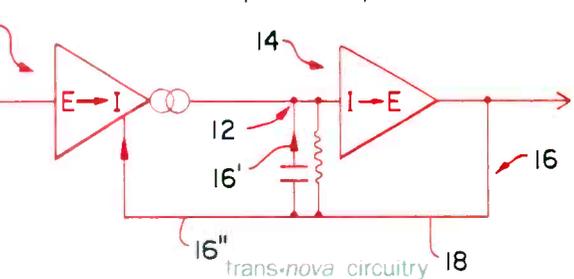
Hafler's passion for audio excellence and complete customer satisfaction recently unlocked the door to a new dimension of audio products.

The philosophy behind product design has always been to maximize sonic performance and minimize price. The uncompromising pursuit of this goal has created a new level of audio products that rival the best hi-fidelity components -- at very modest prices.

The Series 9000. Only a company with a solid reputation of audio excellence like Hafler, would dare to carve out this delicately balanced market niche.

The team of experts recruited to bring this vision to a reality were selected based on the depth of knowledge in their particular area of specialization, comprehensive engineering expertise and their expected contribution toward overall product synergy.

For nearly a quarter century, Jim Strickland has been driven by his obsession with electronics to continuously improve audio equipment. Creator of Acoustat electrostatic loudspeakers, Strickland readily questions the conventional wisdom of accepted approaches, and constantly evaluates and experiments with transistor fundamentals and connections. The Trans-Nova circuitry (and patent) as well as others, evolved from that precise, systematic and scientific process.



pioneer in the usage of JFET technology.

John Hillig was retained by Hafler to provide the precise modifications necessary to achieve the required performance specifications of each individual model in the series. Hillig's special ability is to translate his love

of music into elegant, natural sounding designs. He has an intense personal feeling for music and its reproduction. "No amount of engineering savvy makes a 12-string guitar sound like a 12-string guitar. Traditional engineering approaches take you only so far - then experience takes over. Listening to the best audio equipment gives you a special emotional fulfillment. The best gear is a sort of empowerment to improve our lives with moments of relaxation and sheer enjoyment."

Jim Strickland



"The internal electronics reflect purity and capability without gimmicks." Charles Rozier Associates, Hafler's design group clearly exemplifies these characteristics in the external design of the new Series 9000. Charles Rozier's product designs have won the Braun Prize, the annual International Design Best of Category/Consumer Products and other coveted awards. "Avoiding clever styling tricks, we were looking for a pure, classical approach which would refine the traditional clean imagery of high-end components."

John Hillig



David Hafler is regarded by many as the Henry Ford of hi-fi and actually the first in the United States to produce an amplifier with the now popular MOSFET devices. Hafler has maintained his tradition of producing superlative-sounding products that are made available at realistic prices, for nearly half a century. Even in today's competitive marketplace, he has successfully managed to offer these high-value-for-

Charles Rozier



the-dollar products in the face of escalating price thresholds. And the Series 9000 is backed by Hafler's **new 7 year warranty** --- another first for Hafler.

Perhaps Pat Weber of MCA Records, one of a multitude of savvy professionals who are Hafler users, summed it up best when he stated that he decided once again to use Hafler amplifiers exclusively to drive their speaker systems. "Why did I chose Hafler when I could have spent thousands more on esoteric amplifiers. The answer is simple: I think for the money spent, these are the finest amplifiers obtainable. End of Story."

David Hafler



of Story."

This novel circuit that is utilized in the new models 9300 and 9500, allows an extremely short signal path of outstanding linearity, speed and musical transparency. Professor Strickland is also noted as a



PREAMPLIFIER

The Model 915

- Pure class A all-discrete primary signal path exploits the "tube-like" sonic qualities of high g_m JFET topology, a distinct advantage over op-amp based preamplifiers
- CMOS-FET and relay switching allow optimum circuit flow for the most direct audio path possible and complete isolation between signals
- A high-power transformer and extra large filter capacitance provide extended power supply headroom
- 5 line inputs and 1 tape input
- 4 switched and 1 unswitched outlets

Model

915



PREAMPLIFIER/TUNER

The Model 945

- Pure class A all-discrete JFET line amplifiers
- Defeatable tone controls
- Remote controlled
- Dual-gate MOSFET RF amplifier is extremely linear
- Fully double balanced mixer
- Multiplex filters eliminate (19 kHz) pilot signal artifacts
- Relay-muted line amplifier
- 5 line inputs and 2 tape inputs

945



AMPLIFIERS

The Model 9130

- 65 Watts per channel stereo amplifier
- Bridgeable to 150 watts into 8 ohms
- Self limiting lateral MOSFET output devices
- Front panel level controls
- Rugged double-sided, through-plated glass epoxy circuit boards provide durability, serviceability and the most direct signal routing with "jumper-less" layout
- Gold plated RCA inputs and five-way binding posts
- Universal 110/220 volt line transformer

9130



The Model 9180

- 90 watts per channel stereo amplifier
- Bridgeable to 270 watts into 8 ohms
- Employs 8 self-limiting lateral MOSFET output devices

9180



The Model 9270

- 135 watts per channel stereo amplifier
- Bridgeable to 450 watts into 8 ohms
- Employs 12 Self-limiting lateral MOSFET output devices

Models 9180 and 9270

- Wide bandwidth
- Low noise double differential JFET front end provides low noise gain induced into signal processing for maximum musicality and high intrinsic linearity
- Front panel level controls
- Rugged double-sided, through-plated glass epoxy circuit boards provide durability, serviceability and the most direct signal routing with "jumper-less" layout
- Large-lamination twin-core "quasi-toroidal" transformer provides outstanding regulation and minimized magnetic radiation
- Universal 110/220 volt line transformer
- Gold-plated RCA inputs and five-way binding posts
- Highly effective heat sink design allows high power in a compact package

9270



The Model 9300

- 150 watts per channel stereo amplifier
- Bridgeable to 450 watts into 8 ohms
- Emplb 12 self-limiting lateral MOSFET output devices
- Utilizes four 15,000 mF 100V low ESR storage capacitors

trans·nova Models

9300



The Model 9500

- 250 watts per channel stereo amplifier
- Bridgeable to 750 watts into 8 ohms
- Employs 16 self-limiting lateral MOSFET output devices
- Utilizes four 20,000 mF 100V low ESR storage capacitors

9500

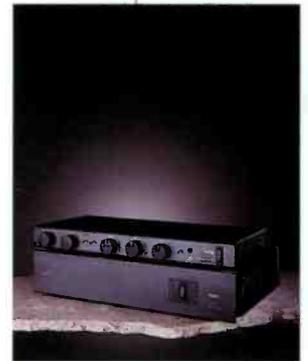


Models 9300 and 9500

- U.S. patented transnova circuitry utilizes extremely short signal paths for outstanding linearity, speed and musical transparency
- Each channel employs separate high voltage power supplies
- Gold plated RCA inputs and five-way binding posts
- Unique low voltage, high current wide bandwidth front-end topology delivers the highest combination of stability and linearity ever achieved in power amplifier design

SPECIFICATIONS

| | 915 Preamplifier | 945 Preamplifier Tuner | 9130 Amplifier | 9180 Amplifier | 9270 Amplifier | 9300 TransNova Amplifier | 9500 TransNova Amplifier |
|-------------------------------|--|---|---|--|--|--|---|
| Line Section | | | | | | | |
| Power Rating (per channel) | | | 65 watts into 8 ohms 75 watts into 4 ohms 150 watts bridged into 8 ohms | 90 watts into 8 ohms 135 watts into 4 ohms 270 watts bridged into 8 ohms | 135 watts into 8 ohms 200 watts into 4 ohms 400 watts bridged into 8 ohms | 150 watts into 8 ohms 225 watts into 4 ohms 450 watts bridged into 8 ohms | 250 watts into 8 ohms 375 watts into 4 ohms 750 watts bridged into 8 ohms |
| Rated THD | .008% @ 2 volts RMS | (Tuner) .008% @ 2volts RMS 0.08% @ 1 kHz Mono 0.3% @ 1 kHz Stereo | <0.008% | <0.025% Typically 0.005% @ 1 kHz | <0.025% Typically 0.005% @ 1 kHz | <0.025% Typically 0.005% @ 1 kHz | <0.03% Typically 0.005% @ 1 kHz |
| Full Power Bandwidth | 8 Hz - 170 kHz, -3 dB, into 10k ohm load | 8 Hz - 170 kHz, -3 dB, into 10k ohm load | 4 Hz to 40kHz | 0.3 Hz to 116 kHz | 0.3 Hz to 116 kHz | 0.7 Hz to 300 kHz | 0.7 Hz to 300 kHz |
| Signal to Noise | A-Weighted, relative to 2 volts RMS output: -100 dB | A-Weighted, relative to 2 volts RMS output: -100 dB | > 100 db Unweighted | > 100 db Unweighted | > 100 db Unweighted | > 100 db Unweighted | > 100 db Unweighted |
| Input Impedance | 20,000 ohms | 47,000 ohms | 22,000 ohms | 47,000 ohms | 47,000 ohms | 47,000 ohms | 47,000 ohms |
| Input Sensitivity | 45mV for 0.5 volts RMS | 45mV for 0.5 volts RMS | 1.1 volts rms | 1.3 volts rms | 1.6 volts rms | 1.4 volts rms | 1.8 volts rms |
| Damping Factor | | | 100 to 1 kHz; 50 to 10 kHz | 300 to 1 kHz into 8 ohms; 200 to 10 kHz into 8 ohms | 300 to 1 kHz; 200 to 10 kHz | > 300 20 Hz - 20 kHz: 100 @ 100 kHz | > 300 20 Hz - 20 kHz: 100 @ 100 kHz |
| Slew Rate | | | | 50 v/μs | 50 v/μs | 150 v/μs | 150 v/μs |
| Separation | | 40 dB @ 1kHz (Tuner) | | | | | |
| IHF Sensitivity | | 6.5 dBf Mono 1.2 dBf Stereo | | | | | |
| Tone Controls | Bass, Treble | Bass, Treble | | | | | |
| Inputs | Tuner, Video, CD, Phono/Aux 1, Aux 2, Tape Monitor | A/V 1, A/V 2, A/V 3, Tape 1, Tape 2/ EPL, Tuner, CD | | | | | |
| Outputs | Out 1, Out 2, Record Out, Headphone | Record out 1, record out 2, Main out | | | | | |
| Controls | Input Selector, Volume, Tape Monitor, Tone control in, Balance, Bass, Treble, Output Off, Power, Phono MM/MC | 18 presets, 18 function remote control, remotely defeatable tone controls, all high-gain JFET line amplifiers | | | | | |
| Convenience Outlets | 1 Unswitched, 4 Switched (Polarized) | | | | | | |
| Size | 17"(W) x 7-5/8" (D) x 1-3/4" (H) (excluding feet) 43.2cm (W) x 19.4cm (D) x 4.5cm (H) (excluding feet) | 17"(W) x 10-1/2" (D) x 2-1/2" (H) (excluding feet) 43.2cm (W) x 27cm (D) x 6.3cm (H) (excluding feet) | 17"(W) x 9" (D) x 3-1/2" (H) (excluding feet) 43.2cm (W) x 22.8cm (D) x 8.9cm (H) (excluding feet) | 17"(W) x 12-1/2" (D) x 3-1/2" (H) (excluding feet) 43.2cm (W) x 31.7cm (D) x 8.9cm (H) (excluding feet) | 17"(W) x 12-1/2" (D) x 3-1/2" (H) (excluding feet) 43.2cm (W) x 31.7cm (D) x 8.9cm (H) (excluding feet) | 17"(W) x 12-1/2" (D) x 3-1/2" (H) (excluding feet) 43.2cm (W) x 31.7cm (D) x 8.9cm (H) (excluding feet) | 17"(W) x 12-1/2" (D) x 5-1/4" (H) (excluding feet) 43.2cm (W) x 31.7cm (D) x 13.3cm (H) (excluding feet) |
| Weight | 8 lbs., 3.6 kg | 10 lbs., 4.5 kg | 20 lbs., 9 kg | 33 lbs., 15 kg | 35 lbs., 15.9 kg | 36 lbs., 16.4 kg | 50 lbs., 22.7 kg |



Optional Black Eurostyle Design

Phono Section

| | |
|-----------------|--|
| THD | Magnet: .002% Coil: .009% |
| Signal to Noise | Magnet: -87 dB Coil: -80 dB |
| Input Impedance | Nominal: 47,000 ohms Magnet: 220 pF Coil: 100 ohms |



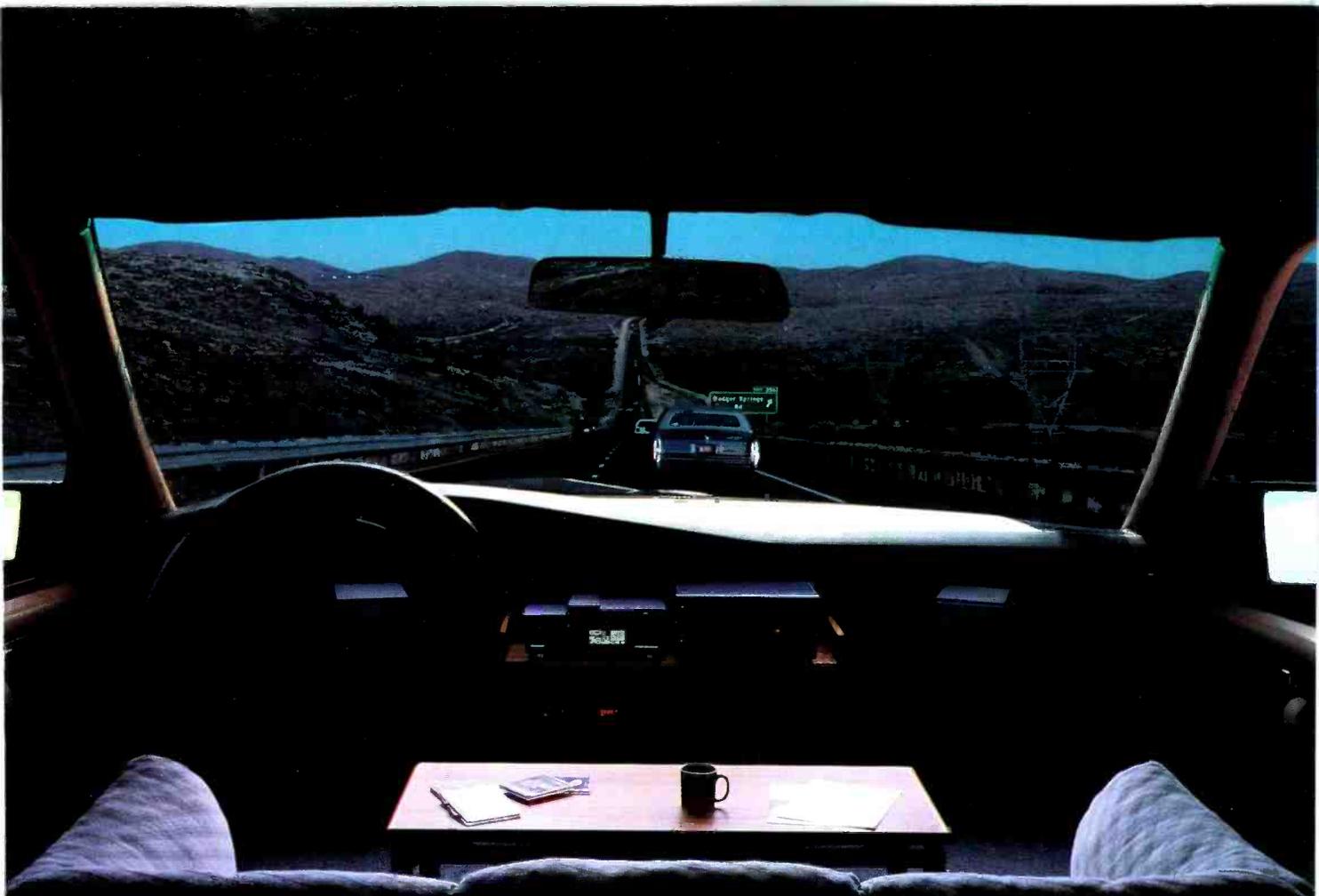
For More Information

Hafler  Call 1-800-451-2248

"THE AFFORDABLE HIGH END"

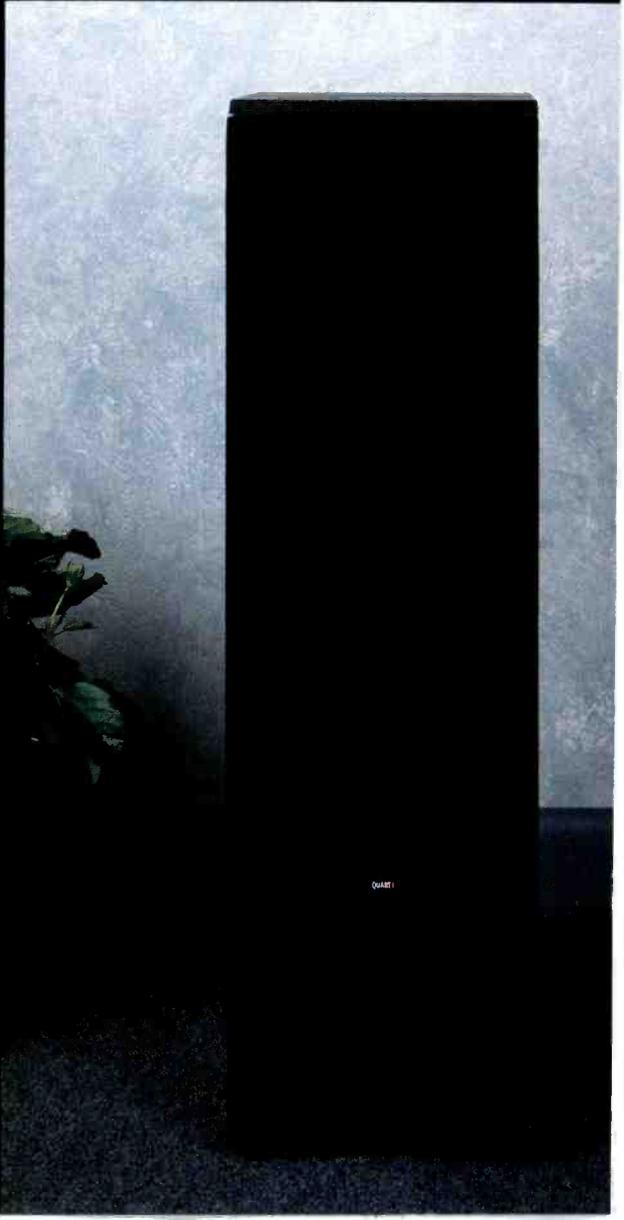
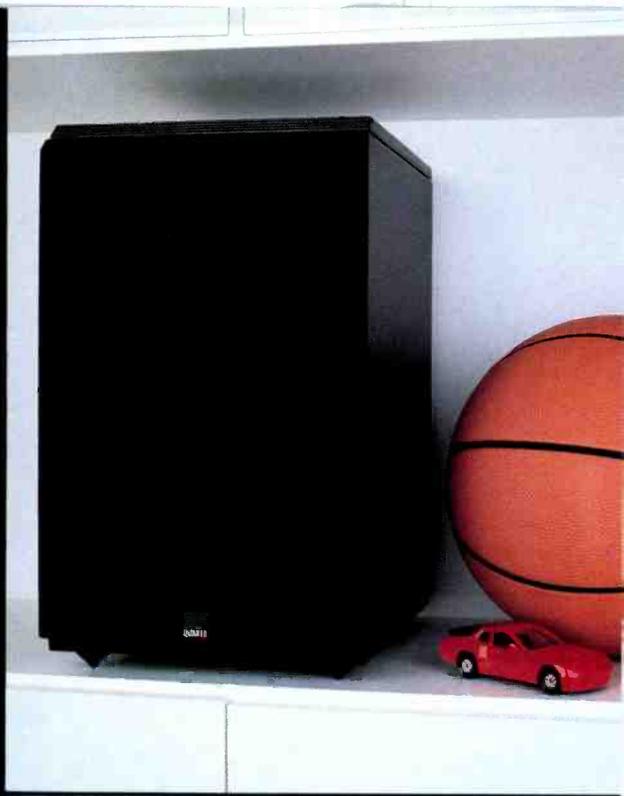
Hafler, a division of Rockford Corporation Tempe, Arizona 85281 U.S.A. (602) 967-3565 In Canada, call Korbon Trading (416) 567-1920 In Europe, FAX (31) 1726-17864 In Pacific Asia (65) 339-0363





**If IASCA gave trophies
for your living room
sound system...**

the winning speakers
would look like this.



QUART

The sound that swept the IASCAs.

For a car speaker to be part of a winning IASCA sound system, it must meet some very demanding criteria. Real world musicality with exceptional soundstaging. Accuracy and clarity during extreme dynamic transients. Superb articulation in the mid and high frequencies, depth and character in the bass response. And, despite what many unfamiliar with an autosound event believe, loudness is merely a reflection of the power rating category the vehicle competes in.

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INTERNATIONAL AUTO SOUND CHALLENGE ASSOCIATION, INC.
OFFICIAL CONTESTANT REGISTRATION / JUDGING FORM

23841

| SECTION | SCORE |
|-------------------|-------|
| 1. SOUND QUALITY | 25 |
| 2. SOUND STAGING | 25 |
| 3. SOUND QUALITY | 25 |
| 4. SOUND QUALITY | 25 |
| 5. SOUND QUALITY | 25 |
| 6. SOUND QUALITY | 25 |
| 7. SOUND QUALITY | 25 |
| 8. SOUND QUALITY | 25 |
| 9. SOUND QUALITY | 25 |
| 10. SOUND QUALITY | 25 |
| 11. SOUND QUALITY | 25 |
| 12. SOUND QUALITY | 25 |
| 13. SOUND QUALITY | 25 |
| 14. SOUND QUALITY | 25 |
| 15. SOUND QUALITY | 25 |
| 16. SOUND QUALITY | 25 |
| 17. SOUND QUALITY | 25 |
| 18. SOUND QUALITY | 25 |
| 19. SOUND QUALITY | 25 |
| 20. SOUND QUALITY | 25 |
| 21. SOUND QUALITY | 25 |
| 22. SOUND QUALITY | 25 |
| 23. SOUND QUALITY | 25 |
| 24. SOUND QUALITY | 25 |
| 25. SOUND QUALITY | 25 |
| TOTAL | 625 |



The International Auto Sound Challenge Association, Inc. (IASCA) is the premier sanctioning body for car stereo sound-off competitions around the world.

is amazing. Yet, that's exactly what QUART has accomplished two years running.

Unfortunately, there are no

IASCA awards for home systems. But if there were, QUART would probably be found in the majority of winning living rooms as well.

QUART

Europe's leading home loudspeaker manufacturer.

To deliver the same performance in the home that IASCA demands on the road, QUART takes a no compromise approach to design and manufacture. Which is why instead of just citing features on some flagship model here, we're able to talk about our two most affordable speakers, the QUART 1 and QUART 2.



These carefully tuned bass reflex systems will leave listeners shaking their heads in disbelief. Both have the same titanium dome tweeter more often found in \$3000 speakers, let alone \$300 ones. The special QUART drivers feature butyl rubber surrounds and extended voice coil windings for longer linear travel. Intricately engineered crossovers use only costlier, heavy gauge Esoteric



Audio wire. And, each speaker has its own spike feet to decouple it from the floor for enhanced bass and imaging.

For two "budget priced" models, this type of attention to detail is unheard of. Yet, it's exactly what makes QUART Europe's leading loudspeaker manufacturer.





Precision German Engineering that excels on any track.

QUART began in Obrigheim, Germany in 1963 as a designer and fabricator of component parts—tweeters, woofers, surrounds, crossovers and cabinets.

QUART's extensive manufacturing capabilities allow us to produce 86% of these component parts ourselves (the

industry norm is less than 35%). This almost total in-house control assures optimum performance and reliability. QUART then subjects each speaker to the industry's most stringent quality assurance procedure—100% individual parts testing before assembly.

Sonically, QUART evokes the

feeling of a speaker substantially larger than our sleek column and compact bookshelf styles. Visually, QUART's hand made cabinets represent fine furniture every bit as much as fine audio.

Hear how QUART excels on your favorite track. Take a test listen today.

QUART

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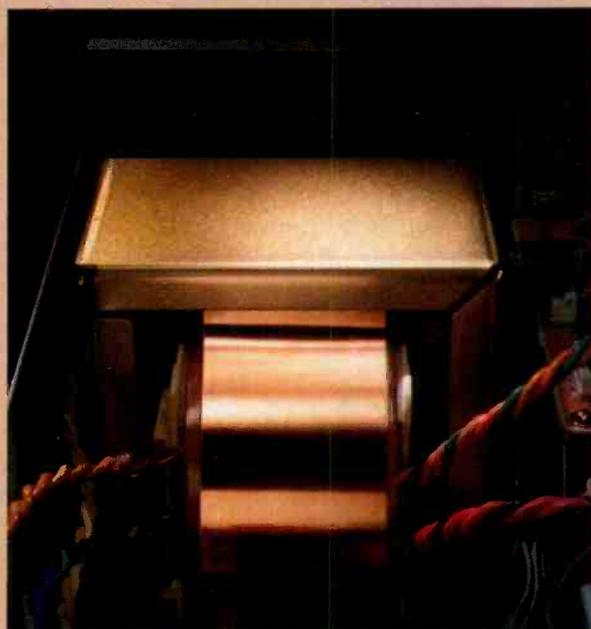
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Technology without quality is meaningless.

"It would be very easy for our engineers to add a lot of flashing lights and dials to our equipment but 'bells and whistles' are not what we're all about," Ted Green said. Mr. Green, Onkyo's National Sales and Marketing Manager, is on the firing line in the battle to design electronics equipment for today's critical, value-oriented enthusiasts. And because Onkyo is an engineering-driven firm, their emphasis is on quality and substance, not glitz and glamor.

"Consumers can quickly hear, see and feel the difference between Onkyo equipment and the competition," Mr. Green added. "Look at the front and you won't be overwhelmed by LEDs or buttons. Our components are made to be used—easily. Lift an Onkyo receiver and you'll immediately notice the increased weight from the metal chassis, heavy duty transformer and heat sink. And Onkyo has always featured the most up-to-date technology," Mr. Green stated. "Throughout the design, engineering and manufacturing process, our objective is to deliver the finest quality at a better feature per dollar ratio than any other components on the market."



Metal-chassis, metal faceplates, even metal transports in the CD players add up to structural integrity throughout the entire Onkyo line.

ONKYO... Built to be Better

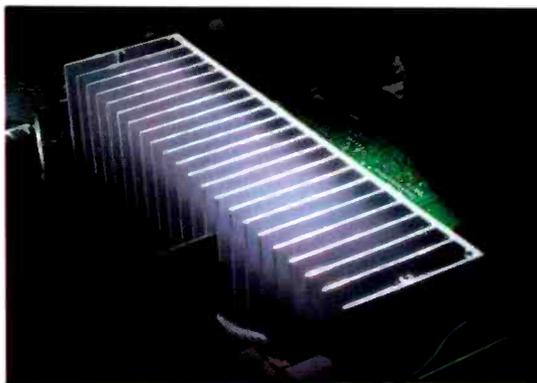
Quality is a word used by companies in many different industries. But what does it really mean to someone buying new hi-fi components? If you love music, it's the ability to experience the full dynamic range of a compact disc or cassette. Or drive a pair of sophisticated speakers to their utmost potential. Or hear the dramatic impact of a movie soundtrack on a Dolby Pro Logic system. All of the buzzwords and acronyms mean nothing, unless there is a proven real-world result that you can hear and appreciate, not simply a fancy decal on a faceplate, or slick slogan in an ad.

Onkyo's mandate couldn't be more clear. Onkyo will *never* make sacrifices or take shortcuts that impact upon the music you'll enjoy in your home. Whether it's a CD player, receiver, cassette deck or other component, if it bears the Onkyo name, you can be sure the quality was designed and built in, starting right at the drawing board. Onkyo's

demanding engineers oversee every step of manufacture so the end results are award-winning products that perform well and, just as importantly, are a lasting value... from the least expensive models to the top-of-the-line. In fact, the long-term reliability of all Onkyo components—when compared to the competition—is far superior.

What makes Onkyo better? Here are some reasons why...

Many hi-fi companies will use plastic parts in critical areas to keep down your initial cost. The price may be attractive *at first* but you'll lose the structural integrity of Onkyo's metal chassis or the accuracy of their die-cast aluminum CD tray... deficiencies that will unquestionably affect the sound heard in your home. The next time you're in a store, check out the vast number of components that utilize plastic or some other synthetic in their faceplates and chassis. Then examine Onkyo. It's easy to see why Onkyo sounds well made.



Heat sinks sound as if they belong in a high tech kitchen, but Onkyo's heavy duty versions prevent thermal overload when you've pumped up the volume.

Power Plays

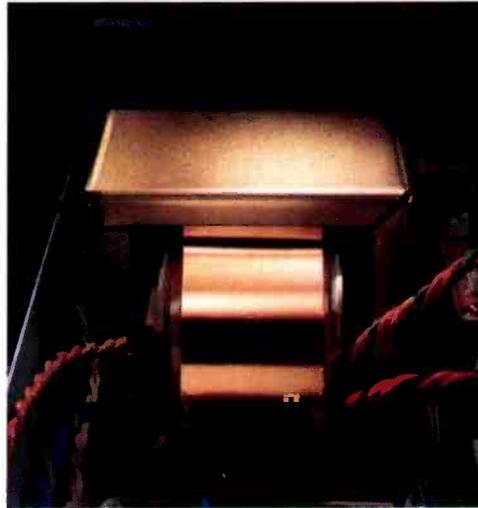
One of the most important functions of any receiver or amplifier is the ability to provide sufficient power during key musical moments. It's really simple: the larger, more powerful the transformer, the more critical current is supplied. Without proper power, you won't be able to drive loudspeaker systems or components to their peak ability. A shortcut here severely impacts upon music quality. Onkyo's heavy duty power supplies are renowned for their ability to handle the most demanding and complex musical passages, which is why you'll find all our amps and receivers rated into 4 ohms (and in some cases even 2 ohms), the ultimate test of a power supply. And although a transformer may not have as much sex appeal as a flashy display, it's infinitely more vital to the bottom line—performance—which is why you buy a component in the first place. Consequently, Onkyo engineers are always in the forefront of technical advances in component power. One of these is the breakthrough Anti-Electromagnetic Interference (AEI) transformer that produces even lower distortion levels and more power than toroidal transformers found in high end, high priced separates.

Independent Thinking

Dedicating power supplies to perform specific tasks in components won't create banner headlines, but again, it makes for a better quality product.

In a CD player, the independent power supplies control the transport, analog and digital circuits. This prevents any spurious signal interference and resulting distortion. The independent power supplies Onkyo uses in its cassette decks eliminate interference between the meter electronics and the recording circuitries. As a result, the music signal retains its purity both in recording and playback.

As well as its "independent thinking" in terms of power, Onkyo also believes in being discrete. Virtually all Onkyo components use



At the heart of every Onkyo receiver and amplifier is an oversized, heavy duty transformer. When it comes to power, Onkyo refuses to take any shortcuts.

discrete output devices (individual transistors, resistors and capacitors) rather than Integrated Circuits (ICs) that combine all three into a less costly format. The drawback to ICs occurs in its impact on overall performance. Using discrete outputs involves more time and money, but the results are well worth it.

Technology with Imagination

While Onkyo maintains a "nuts and bolts" approach to insure basic quality, the company continues to be on the cutting edge of sonic technology as well. Two of Onkyo's highly regarded breakthroughs were AccuBias which automatically fine tunes the bias on a cassette and the Automatic Precision Reception (APR) system for receivers and tuners. Critics feel APR delivers the best possible FM reception. In digital

audio, Onkyo created AccuBit technology and now has introduced AccuPulse, the most advanced single bit digital-to-analog conversion (DAC) system available. Here again, Onkyo engineers refused to take short cuts and used two separate chips for the DAC and digital filter, cutting down on potential interference. The result is natural, true-to-life sound that finally achieves the real world musicality digital audio has promised since its inception.

Buyers Guide

Quality is what dictates a component's performance. It should also be what dictates your product choice. The next time you look at hifi equipment, remember to look for some of the differences pointed out here. You'll find that quality and Onkyo are one in the same.



While most manufacturers use Integrated Circuits to save money, Onkyo uses costlier power transistors, resistors and capacitors because of their better performance characteristics.

Home Theater Powerhouses



The '90s have ushered in a new era of entertainment—the Home Theater Age. Enthusiasts are now constantly striving to re-create the movie palace experience in their living rooms. Onkyo has risen to this challenge by designing a complete line of critically acclaimed A/V power components that meet the demands for the most realistic movie sound—and musical reproduction.

As with all Onkyo components, quality, dependability and ease-of-use are the guiding philosophy behind the new Integra A/V amplifier, the A-SV810PRO. It not only features advanced Dolby Pro Logic decoding for blockbuster Hollywood soundtracks, but offers a total of nine simulation modes (DSP) that let you create the acoustic ambience of different soundstages. Pro Logic goes beyond basic Dolby

Surround Sound found on less expensive components by adding a center channel to the front and rear channels. The result is more accurate sound effects and your sofa becoming a front row orchestra seat! The A-SV810PRO delivers 85 watts per channel in the surround mode for the left, center and right speakers and a powerful 35 watts for the rear speakers. And there's enough dynamic power (180 watts into 2 ohms) to handle the most critical passages from any CD or soundtrack.

The sleek, new A-SV810PRO can be the heart of the most sophisticated audio/video system. There are six video inputs (5 are S-video) and 10 audio input jacks... enough to handle a wide variety of components. And, to make this integrated amplifier even simpler to use, the

A-SV810PRO has a series of on-screen displays that make taking advantage of its advanced capabilities as easy as watching TV.

The 39-pound powerhouse has the same heritage as all Onkyo components—heavy duty transformers, massive heat sinks, and discrete outputs using top-quality resistors, transistors and capacitors. The A-SV810PRO even separates the audio and video signal paths to ensure the purity of the sound and image.

Along with Onkyo's cutting edge A-SV810PRO, the company offers a full line of Pro Logic A/V receivers, the TX-SV90PRO, TX-SV70PRO and the TX-SV50PRO. All deliver true five channel Dolby Stereo decoding (left, center, right and surround) as well as variable digital delay and Hall and Matrix settings.

An added benefit is Onkyo's special room-to-room capability on select models. By adding optional infrared remote sensors in other rooms, you can control all A/V capabilities from different parts of the house. The three receivers are packed with real-world conveniences and leading edge technology... from Onkyo, a company that only knows how to make components one way—the right way.



ONKYO®

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WARHORSE STAMPEDE

Every October, *Audio* publishes its Annual Equipment Directory, which in my view is really equivalent to a state-of-the-industry, state-of-the-art report. Even the most casual perusal of the Directory impresses you with the vast range and diversity of audio components that are dedicated to the reproduction of recorded music. Whatever the music storage format—vinyl record, audio cassette, Compact Disc, or R-DAT, the Directory lists virtually every audio component designed to play back recordings in all of these media. The Directory can serve as a guide for audio neophytes buying the most basic elemental components or a wish list for audiophiles wanting to indulge in their ultimate audio fantasies. This Directory is generally regarded as the “Bible” in respect to the audio hardware industry.

The other half of the playback equation is music software—the recordings available in the various formats. For many years, the *Schwann* record catalog provided comprehensive, accurate, and up-to-date listings of recordings in every format for both pop and classical music. In its early days, the *Schwann* catalog was published monthly, and many record retailers gave free copies of it to their customers. Within a few years, the *Schwann* was being sold by record dealers for a moderate price. As the audio industry grew, with a corresponding output of recordings, the *Schwann* got bigger and bigger, and publishing costs increased, as did the price of a copy to consumers. The advent of CD led to the *Schwann CD* catalog. After an unsettling period of changes in the record industry and increasing production costs, the venerable *Schwann* catalog was sold to the publishers of *Stereophile* magazine.

The *Schwann* catalog is currently published quarterly as *Spectrum*, devoted solely to pop, rock, and jazz music, and as *Opus* covering CDs, LPs, cassette tapes, and CD videos of classical music. The single copy price of *Opus* is \$5.95, with a yearly subscription at \$20. *Spectrum* is \$16.50 per year. Unlike years past, quite a few record dealers do not sell single copies of these catalogs in their stores.

As my main interest is in classical music, I subscribe to *Opus* and recent-



ly received the Summer issue. At first glance, it was obvious that the new publishers have maintained the high standards for which the *Schwann* catalog was renowned. There have been changes, of course, some quite helpful, and others that I don't really like. For one thing, *Opus* catalogs all formats of classical recordings. I personally preferred the *Schwann CD* that dealt exclusively with this format.

In the old *Schwann* catalog, all new recordings issued since the previous catalog were listed in a separate section. In *Opus*, new recordings are indicated by a “NEW” marker preceding the works of the various composers throughout the catalog. A helpful new feature in the CD listings is the inclusion of the SPARS code, indicating whether the tape master was recorded in analog or digital. Checking through recordings listed in the Summer 1991 edition of *Opus* gives a very revealing look at the current state of the classical record industry. One thing that is immediately obvious is the precipitous decline of the analog LP. For example, *Opus* lists 23 recordings of Borodin's popular “Polovtsian Dances” and every one of them is on CD with some tape cassettes also available. Of 64 recordings of Mussorgsky's “Pictures at an Exhibition” only one is on LP! Similar situations exist throughout the works of the composers listed in *Opus*.

For those who still prefer analog LPs, they have indeed fallen on parlous times. Of course, these people have

the resources of their existing LP collections. New classical LP recordings by today's top artists and orchestras are virtually nonexistent. I checked with PolyGram (London, Philips, DG) and they state that no LPs of their new recordings are being issued in the United States. New LPs are not available from the majors, BMG (RCA), Sony, EMI (Angel) nor Telarc, Delos, Chandos and other small labels. Most major record dealers no longer carry LPs, or at best have LP “cut-out” bins. Thus, the LP record enthusiast is relegated to live forever in the past. There are a fair number of record dealers who specialize in LP recordings, and many of them publish lists of their current stock. An ongoing supply of older classical LPs is assured, because many of these LP dealers are active in buying LP collections of people who have decided to switch to CD.

I know key executives in a number of record companies, and I suggested to them that when they are making their digital recordings of classical music, they should provide a separate feed from the microphones or mixing console to an analog tape recorder. Then LPs could be produced, and sold at a premium price, in similar fashion as the “audiophile edition” LPs of yesteryear. Most of these people said it simply “wasn't worthwhile,” or pointed out that getting good recording lacquers was difficult and that getting good pressings, especially of “audiophile quality,” would be even more problematic.

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Ironically, with LP records virtually moribund, a surprising number of sophisticated, technically advanced new turntables, arms, and phono cartridges have recently been introduced, with quite a few of the turntables ranging in price from \$3,000 to as much as \$20,000!

In the January 1989 issue of *Audio*, I reported on the state of classical music recording on CDs, with special emphasis on the unbridled duplication of repertoire on CDs. In looking through the current *Opus*, the listings of CD recordings of the most popular classical works, as well as some of the more obscure classical pieces, revealed that the duplication of repertoire continues at an ever-increasing rate.

In the 2½ years since my initial report, there are some mind-boggling examples. The 45 CDs of Vivaldi's "Four Seasons" available in 1989 have now increased to 60 in 1991. There are an incredible 67 CDs of Beethoven's Fifth Symphony available, up from 41 in 1989. Dvořák's Ninth Symphony (New World) has grown from 31 to 57 CDs. The Beethoven Third Symphony is now available on 47 CDs. There are 39 CDs of Mahler's First Symphony, 51 CDs of Ravel's "Bolero," 35 CDs of Stravinsky's *Rite of Spring*, 40 CDs of the Tchaikovsky Fifth Symphony and 43 CDs of his "Romeo and Juliet" Overture. Rimsky-Korsakov's "Scheherazade" checks in with 33 CDs and in this bicentenary year of Mozart, 61 CDs of his 41st, "Jupiter," Symphony.

Back in the 78 rpm and early LP era beginning in 1949, a recording of Beethoven's monumental Ninth Symphony was an event. Currently, those who want a CD recording of this great work can choose from an astonishing 63 CD versions.

There are, of course, many other CD duplications of the classical works listed in *Opus*. It must be noted that in these multiple CD recordings of these various works, there are new digital "DDD" CDs, but plenty of "ADD" and "AAD" reissues on CD as well. I emphasize again that while a "DDD" CD will generally provide a noise-free playback, it is not necessarily a guarantee of superior sonics. There are many outstanding recordings with superb sound on analog tapes. Today most major record companies no longer

In 1949, a *Beethoven's Ninth* recording was an event, but anyone who's interested in it today has a choice of 63 CDs.

transfer their LP cutting masters to CD. The practice now is to use the original session masters for CD transfer, and in most cases, either little or no equalization is used to modify the sound of the original recording. In some cases like the Mercury Olympian Series and Vanguard recordings, not only are the original tape masters used, but even the original tube-type analog tape recorders have been refurbished and used for the transfer playback.

Record companies like to reissue older recordings on CD, because the original recording session costs have long since been amortized. Of course, new digital recordings of the classical music repertoire are expensive. The current American Federation of Musicians recording rate is \$248.44 per musician for a three-hour session. In that three-hour session, only 45 minutes of finished production recording can be used. Even if the work being recorded is less than 45 minutes, it is very rare that such a work could be recorded in one session. If the piece being recorded is over 45 minutes, then another session could be required. Thus assuming a symphony orchestra of 100 musicians, even recording a work like the Beethoven Fifth Symphony, which the orchestra may have performed a great many times, could require at least two sessions at a possible cost of \$49,688 for the musicians. To this must be added a mandatory 10% of the cost for the Musicians Pension Fund, the cost of transportation of equipment and recording crew to the recording hall, hall rental, hotel and meals for the crew, and a host of other incidental costs. Thus, \$60,000 for a simple two session recording is about the rock-bottom minimum. Now the AFM recording rate applies for any orchestra that is a signatory to the Federation contract, which means that if a provincial orchestra has an AFM contract, the recording rates would be the same as that of the New York Philharmonic.

Because of these high recording costs in the United States, most American record companies do not do very much recording with the major orchestras. BMG (RCA) does a fair amount of recording with the St. Louis Symphony, Sony does some work with the New York Philharmonic, Telarc records the

Cincinnati and Atlanta Symphonies and occasionally the Cleveland Orchestra. Ironically, it is the foreign record companies who do the most recording with American orchestras. Philips records the Boston Symphony and Los Angeles Philharmonic. EMI records the Philadelphia Orchestra. DG records the New York Philharmonic, while London records the Cleveland Orchestra and the Chicago and San Francisco Symphonies. The foreign companies record our American orchestras because their European market likes our orchestras and because the total market for classical music recordings in Europe is considerably larger than ours.

Even in Europe, while recording costs are about 1/3 less than in America, they are not inconsiderable. In spite of these costs, the record companies continue to record music that is mostly in the symphonic mainstream, and the duplicate CD performances continue to mount. For example, Sony has just announced a new recording contract with Claudio Abbado and the Berlin Philharmonic. Maestro Abbado will record all 41 Mozart symphonies and new cycles of the symphonies of Beethoven, Dvořák, and Schumann! That is just one project, with other companies embarking on similar traversals of standard symphonic fare.

The major problem with all these duplicate CDs of classical works is that most audiophiles and music lovers just want (or can afford) one recording, perhaps two, of a particular composition. Whether a person is interested mainly in the sound quality of the recording or the performance of the work, they rarely, if ever, could audition all 63 CDs of the Beethoven Ninth Symphony. Since the RIAA has once again succeeded in putting into law a prohibition against renting CDs (very strange considering the \$9 billion video movie rental business) one must rely on reviews of CDs. While this has its own possible problems of the reviewer's equipment, inclination to emphasize either sound or musical values, and his experience, it is better than flying blind. Specialist publications like *Gramophone*, *Hi-Fi News* (both British), *Fanfare*, *American Record Guide*, *CD Digest*, *Stereo Review*, and dear old *Audio* can guide you through this dilemma.

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BIG D—AS IN R & D

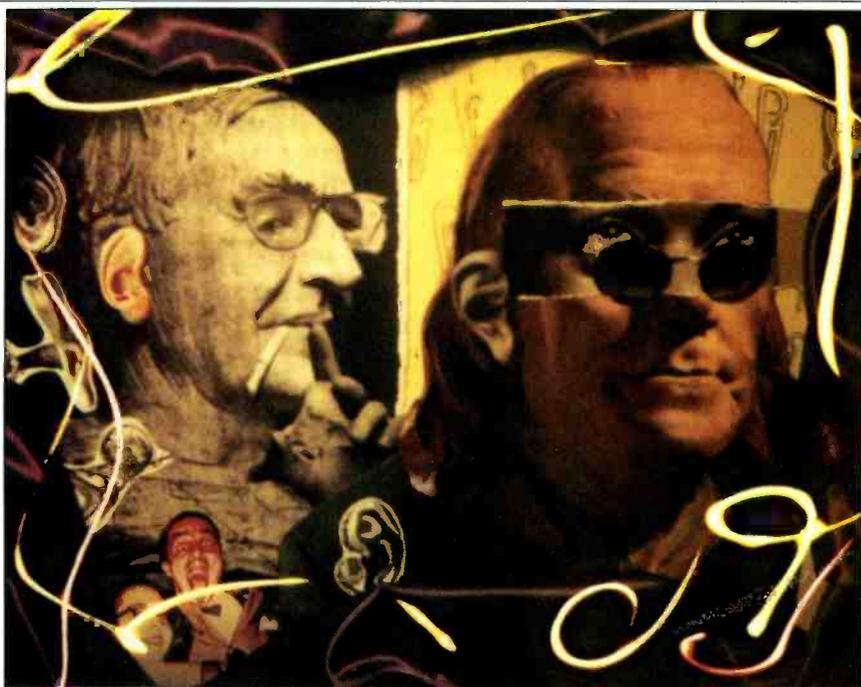


Illustration: Ian Colliery

Do you know all about the next few technological revolutions in audio? You wish you did. Do I know? Hardly. But my journalistic eyes and ears are open as usual and once in a new moon some minor item in the flood of news gets my attention; mental flags go up: This just *might* be for us at some time, way down there in the distant future. Even the not-so-distant future tends to be foggy enough. I have some follow-up info on some items this month, and a brand-new one to add to my list.

This is a guessing game, if somewhat informed. Outright speculation, which is fun. And like a lottery. These guesses at the future sometimes pay off. It actually *happens*. Cash awards, no. But there's the satisfaction (and surprise) at having guessed right.

Audio progress, like all technological progress today, is mostly follow-up. Maybe 99%, I'd say. It takes a long time to reap all the fruit from a really major step into the unknown. These are actually very rare. And sneaky. They slip in almost unnoticed. Who knows what they are good for, in the long run? Nobody, least of all, often enough, those who actually make—or stumble on—the discovery.

It takes R and it takes D to develop an unknown, costing money. We talk

a lot about R & D, research and development, but if you ask me, the D is just about all. Luckily, that D tends to be profitable in itself as we go along, or at least self-sustaining. Otherwise there would be no development. So for every major, fundamental discovery/invention (it is usually both) there is, in the end, enough D to keep us busy for years, decades, half a century, even more. That's a lot of D.

Every audio professional in our times is up to his neck, by himself or on a team, in some type of D. Not only in the hardware; in the software as well. Always the vigorous use of audio equipment for actual sound with the aim to do things better the next time out, given the same hardware. Or to do even better than that, maybe, with even newer hardware. We don't even count the setbacks.

With everybody as busy as this, there's little time for speculations on the ever-so-distant future, like tomorrow, or next month, not to mention years ahead. Too much to do, too much to learn, *right now*. So the journalist in the field is of some help, passing on the news in capsule form.

What interests me as a journalist is not so much the R and the D as the original discovery, wherever it may happen to be or whether it's big or

merely modest. Can we wait around for a quarter, even a half century for the results of some basically new technique? We often have.

If this column by some lucky chance were to put the right people onto a potentially new thing, saving a few months of R & D, even a few years or decades, it would be the thrill of a lifetime and a service to mankind. Audio mankind, of course.

Take fiber optics. The principle was first set forth in actual glass by an appropriate operator, Corning Glass, way back in 1970. I missed that, but I cued in with a bang when the first glass-fiber telephone installation was set up between two phone offices in Chicago, quite some distance apart. Imagine it—a standard phone connection, the complete message, sent across town totally without an electrical carrier. Just a thread of light. That really flipped me, though I did remember the ancient Philco "beam of light" phono pickup from a thousand audio years ago when I was a child. Here was a tiny one-frequency laser and a thin hair of glass doing what a metal cable could do. Not an electron elsewhere. *Electronics*? Where could this incredible thing lead us? *Photonics*! Photons replacing electrons. And the inevitable afterthought: What might *this* do for us in audio?

You know the rest. This was quite a while ago. My first reaction was bafflement. The idea of this commercial fiber optics was, it seemed, long-distance communication in relatively tiny cables. Once a bit of vital R & D had produced such things as connectors, switches, filters, a host of very tough and brand-new problems. Somehow, I could not find much interest in only a few inches of glass thread inside an audio amplifier. But I soon began to understand that just distance, given the repeaters, amplifiers, and so on, was not the real point. It was *bandwidth*. Incredible bandwidth, no less than that of light itself. Indeed, that was Corning's original emphasis, and rightly so. Bandwidth, broadcast style, was what got us into TV and on into color television and superduper-high-frequency ultragiga channels. Given the right R & D, you could put "more" channels into glass than into *any* sort of electronic emanation.

I've clipped a few later items on fiber optics. As we all know, this wholly new field has developed with astonishing rapidity. The connectors, amps, repeaters, switches are in place for signal control and the distance has expanded worldwide. Glass and plastic cables are everywhere, even now, with a marvelously available bandwidth to accommodate simultaneous messages. But, it appears, we have scarcely begun.

In an article in *Science* 85, November of that year, Robert W. Lucky tossed off a few memorable sentences concerning potential glass-fiber bandwidth. I quote: "If the capacities of optical fibers were fully exploited (i.e. the whole bandwidth) *the entire present voice traffic in the United States could be carried on a single fiber.*" (Italics are mine.) And "The current [1985] experimental record is four billion bits—about the information contained in a 30-volume Encyclopaedia Britannica—*transmitted each second* over a span of 117 kilometers." This was six years ago, more or less. Evidently the connectors, filters, switches, which Lucky calls "the plumbing," were still in D.

I still couldn't exactly figure where audio might use such glassy equipment in the midst of our disciplined electronic jungle, though we definitely were into bits and bandwidth in the great Digital Conversion. And who wants a hundred, a thousand, a million-plus channels of audio in even the highest-end audio equipment? What if the hair-like fiber—just one, perhaps—broke or split? Phew! A million channels lost in one swoop? I still couldn't really see a place for glass photonics in consumer and professional audio.

Yet by this very next year, 1986, lo! There it was. I have an Onkyo ad from this very magazine of ours, September 1986, all about the new Integra DX-320 CD player with Opto-Coupling. Not a phone message in sight, but a new and heady use for photons instead of electrons: To avoid signal interference between digital and analog elements in the CD player. How's that for intelligent R & D expansion of a great new idea? My journalistic hunch began to look good. No, we are not (yet) interested in millions of channels in any of our equipment but who knows? Signal isolation is a strong beginning toward

audio use of photonics. There'll be more. Much more. Is this the beginning of the end of the age of electronics?

Another chance discovery of mine was that strange amorphous material trademarked by Allied-Signal Inc. as Metglas, a ribbon or tape of amorphous metal alloy, quite literally a metallic glass. It can only be made as a continuous ribbon, in many sizes and alloy formulas, thanks to the instant quenching process that gives it the character of a glass. This tape, or ribbon, instantly struck me as not only wholly new for metals but as a natural, somehow, for audio: Recording tape, maybe. The stuff has remarkable magnetic properties, as well as its curious glassy structure—no structure at all.

In all the original Allied-Signal literature there was no hint of audio, however. Metglas was extremely useful in the making of transformers, notably very large ones for power systems. By now, in the latest report, this has become a huge and worldwide business. But I still have been thinking that any metallic substance that (a) comes *only* in ribbon or tape form and (b) has unusual magnetic properties should be explored by *somebody* in our area who has the technical expertise.

You guessed it. The Japanese are moving in, sidewise. Allied-Signal is now part of a vast consortium including five Japanese outfits called NAMCO, Nippon Amorphous Metals Ltd. One of the products this combo is getting into is—take a breath—*magnetic tape heads*. No, not recording tape! But awful close.

C'mon, you guys, don't let them beat us once again (says optimistic Canby, as if it were simple to turn out a new tape the day after tomorrow). *Somebody* hereabouts should get hold of this stuff, dig out the unusual specs, and see what might be done. Probably nothing. Too many problems. But then again. . . . First the R, then the D. Can a magnetic "domain" be imposed on an amorphous magnetic metal?

Big oaks, you'll remember, grow from little acorns. Symbolically, my property is decked with enormous oaks, thousands of tons' worth, and each fall I am pestered with a hundred billion acorns. I slide on them, my car wheels spin on them. My back aches, collecting them in heaps. So now, on

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Everybody is so busy that there's little time for any speculations on the distant future, like tomorrow or next month.

towards my newest discovery, which happens also to come from Allied-Signal (I get the reports because I own some stock; I bought the stock, really truly, in order to get the reports.) At the moment, this one is just another curiosity. Like, say, Edison's evacuated tube in 1883 with a heated filament and a

second terminal inserted off to one side. He noted that an actual current of electricity flowed, one way, from the filament to the second contact, the plate, through empty space. Interesting, definitely a new phenomenon, he thought, but not of much practical use. He considered making a "meter" out of

the current flow, to indicate filament voltage in his incandescent lamps, but put this aside to return to his electric light system. It was only after 23 years that De Forest added a third element, the control grid, which launched radio and electronics, beginning after still another six years or so. It takes time.

Note too that Ben Franklin was the first to clarify the two opposing types of static electricity known in the 18th century, naming them positive and negative, plus and minus. Unfortunately he got his polarities reversed—he had no way of knowing. By the time electrons were identified, a century later, it was too late to change. So to this day a minus charge is an excess of electrons, and vice versa.

Note also that we have added more confusion with our all-new semiconductor theory, whereby electrons oppose *holes*. Nothings, or so it might seem. The ubiquitous N and P! Electrons can migrate here and there. So can holes, nothings. It's like musical chairs, but which are the holes, the chairs or the people?

With that, I now introduce my little acorn of novelty, small at the moment but which raised up my mental flags quickly. Allied-Signal has also developed a new polymer, as they describe it, which *conducts protons at room temperature*. Could lead to new types of battery, and much more. The headline says "New Polymer Takes Charge," which is an unfortunate pun. More confusion!

An electron has a negative charge, a proton has a positive charge. Is a *flow* of protons an electric current? Does an excess of protons act like a lack of electrons, i.e., Ben Franklin turned around? My head reels.

The larger proton complements the electron in many an atomic and molecular chemical binding; the newest "atom smashers" use enormous proton beams in a vacuum. But again, is a proton flow an electric current? Is it a hole?

I remember worrying about this when I wrote a pop History of Electricity in 1962. I'm still worrying, and I'll bet a few engineer types at this point are, er, trying to sort out their thoughts. What IS a proton current? More important, what good is it for audio? Only R & D will tell.



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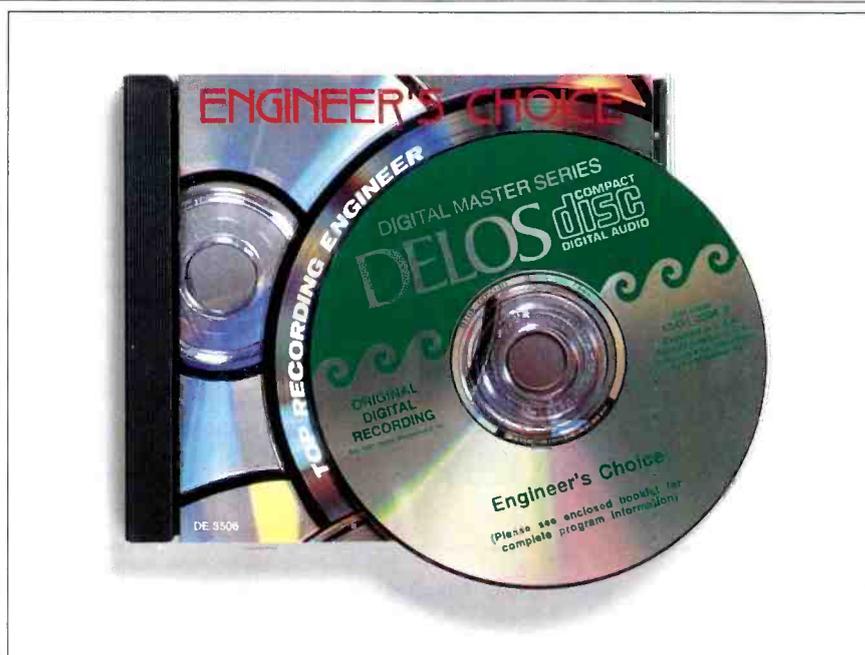
ENGINEER'S PERSPECTIVE

Every recording engineer dreams of putting together a demonstration CD of favorite projects. For me that dream came true when Amelia Haygood, President of Delos International, suggested that I come up with a program for *Engineer's Choice*. I immediately jumped at the chance to do this, and I set about reviewing the previous six years of recording. The idea, as I saw it, was to select movements or short sections of works that covered the wide range of the company's projects and which, in one way or another, exemplified some aspect or "lesson" in recording art and technology. After the CD (Delos DE 3506) was released in January 1991, Editor Gene Pitts suggested that I do an article on the project for *Audio* which would present more technical detail than the booklet accompanying the disc.

I consider recording to be both art and science. The art begins with selecting a venue suitable for the musical period and scope of the performance; the science begins with the choice of a microphone array that preserves both spatial cues in the venue and image specificity in the performing ensemble. The same orchestra recorded in the same hall may not always call for the same microphone deployment, and these decisions are usually a joint responsibility of the conductor (or performer), producer, and engineer. The recording venue is often altered to make it more or less reverberant, depending on musical requirements.

Another important factor in recording is the possible reseating of performers in ways not practicable during performance. Such changes are normally made for acoustical reasons and to facilitate communication and eye contact among performers; the changes are often essential in the smooth running of sessions. As we work our way through the disc, I will describe the basic recording setup in terms of microphone choices and placement, the choice of venue, and any changes made in it.

The basic microphone setup I use for orchestral recording forms the basis for more than half of the works on the disc. I use a pair of directional microphones (cardioid pattern) in what is called the ORTF (French Radio) configuration, spaced apart by 17 cm and



splayed outward from each other by 110°. Flanking this pair are single left and right microphones located 2 to 3 meters from the main pair. These "basic four" account for most of the pickup; the ORTF pair provides accurate left-right imaging, and the two flanking microphones, fed into the mix at a somewhat lower level, provide a bit more spread in string sound. The basic four microphones are normally about 2½ to 3 meters high and placed about 1½ meters behind the conductor. Another ORTF pair is placed over the woodwinds, not so much for added level but for a bit more presence. From this point on, individual accent or "spot" microphones will be used as needed to limn out certain musical lines or to supplement weaker instruments. In some halls, an added stereo microphone pair will be placed back in the hall (about 8 meters away) to pick up reverberation.

Shostakovich: Symphony No. 10, Scherzo. The mid-size hall at Hyvinkää, north of Helsinki, seats about 800 and can be physically adjusted to be fairly live. In such a space, this translates not so much into extended reverberation time but rather a feeling of "bloom"—the immediate envelopment of orchestral sound by room ambience. This is a space that the orchestra, the Helsinki Philharmonic, knows

well, and it was the site of an earlier Delos recording of the Shostakovich 11th, (DE 3080) which won high marks for sound. The basic four microphones were used, along with the woodwind pair and single accent microphones on the first stand of basses and the timpani. You may ask: *Why* would anybody want to place a microphone next to the timpani? The reason is certainly not to make it louder, but only to give its thundering sound more immediacy. The music, which is a depiction of Stalin's brutality, certainly calls for this.

David Schiff: Excerpt from Gimpel the Fool. Most orchestral rules are abandoned when recording chamber music. The group here consisted of clarinet, piano, violin, and cello. The players were arranged in an arc, with piano and cello toward the back, violin on the left, and clarinet on the right. Spaced omnidirectional microphones were placed across the front, and these picked up the violin and clarinet with good presence. Additional accent microphones were used for piano and cello pickup and were "panned" into the stereo stage at their proper positions. This deployment of microphones enabled me to move in fairly close to the players for intimacy. If I had attempted to use the basic four, the sound of the group would have been more "staged" and a bit more distant.

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The tweakos and cultists, on the other hand, focus on wires and cables, tiptoes and CD rings, tubes vs. transistors, "power conditioners" and \$200 line cords, etc. They are on their 37th preamplifier but only their 3rd speaker. They seem to be oblivious to the snickers of the academics and industry professionals, and they read those...well, those other "alternative" audio magazines to which *The Audio Critic* is the best alternative.

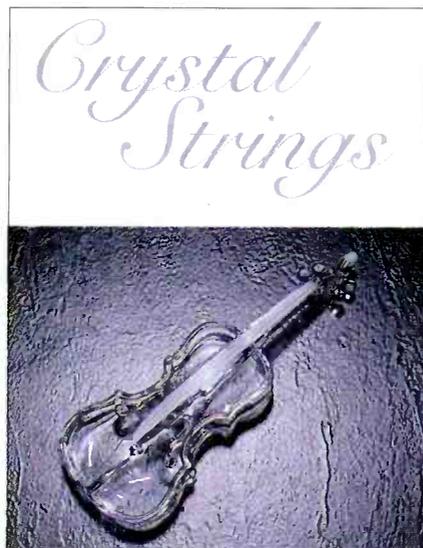
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An additional stereo microphone pair was placed out in the hall, which was Theater C in the performing arts center at the State University of New York, Purchase.

Taylor: Through the Looking Glass, "Looking Glass Insects." The basic orchestral microphone array described earlier was used here. When recording the Seattle Symphony in the Seattle Opera House, we always liven the room by removing chairs from the loge and covering all veloured openings to the hall with thick pieces of plexiglass. The result of this treatment is a noticeable increase in reverberation time, with no trace of thickness. House microphones are normally used, and the amount of reverberation fed into the stereo mix is, of course, an important element in establishing the perspective for the recording. This is an example of "mid-perspective," in which both close-up details and house ambience are clear. The etched sound of woodwinds and piano obligato were the goal in setting balances.

Grofé: Grand Canyon Suite, "Sunset." Without any significant differences in microphone placement relative to the previous example, a much more spacious sound was obtained from the Seattle Symphony simply by using more of the house pair in the stereo mix. This "far-perspective" fits the mood and texture of the music and gives an opulence to the wide spread of string sound.

Copland: Billy the Kid, "Gun Battle." This excerpt was recorded ever so slightly closer than the Grofé and with less contribution from the house pair. The result is, again, in keeping with the musical requirement. Incidentally, *The Grand Canyon Suite* and *Billy the Kid* are adjacent to each other on the same CD. As one piece ends and the other begins, the ear is in no way jarred by the difference in recorded perspective; it seems quite natural, in fact.

Hanson: Symphony No. 6, Movements III and VI. While we normally think of Hanson in the grand romantic tradition of his early writing, this symphony is taut and sometimes hard-edged. To complement this, I used the "near-perspective" approach with its lesser amount of reverberation and slightly narrower imaging in the reverberant pickup.

Recording is both a science and an art; the art begins with selection of the venue and the science with choice of microphone array.

Grieg: Piano Concerto, Adagio. With a mid-perspective on the Seattle Symphony, the texture of the muted strings is preserved, heightened all the more by the divided seating of the two violin sections. Bella Davidovich's piano was picked up primarily by the main ORTF pair, but a secondary stereo microphone pair was used close-in to brighten the instrument's timbre slightly.

Vaughan Williams: Wassail Song. The basic four were used here in order to ensure precise localization of the four sections of the Roger Wagner Chorale, which are arrayed sopranos and basses to the left and altos and tenors to the right. A microphone pair in the house enhanced the feeling of space in the Chapel at the University of Redlands, Cal.

Poulenc: Fleurs. For better eye-to-eye communication between soloists and their accompanists, it is effective to depart from normal concert setup and place the two so that they can look directly at each other. In this recording, two omnidirectional microphones were used to pick up the piano. About 2½ meters away, soprano Arleen Augér was positioned with her own microphone so that she could look directly at the accompanist, Dalton Baldwin. The outputs of the three microphones were combined into the stereo stage, with the vocalist's microphone panned into the center. A house microphone pair was used to add a bit of room sound. The result is perfectly natural.

David Popper: Minuetto. A similar setup was used in this recording of cellist János Starker and pianist Shigeo Neriki, again, to facilitate communication between the two. The recording was made in the Opera Theater at Indiana University, and a reverberant pair of microphones was used.

Haydn: Symphony No. 51, Finale. Music of the classical era was normally performed in venues not much different from Queen's Hall in Edinburgh, where this recording was made. The space is a converted church and is ideal for both the performance and recording of groups the size of the Scottish Chamber Orchestra. Pew cushions were removed to make the space a little more reverberant. The basic four microphones were supplemented only by an accent microphone on the two basses in the ensemble.

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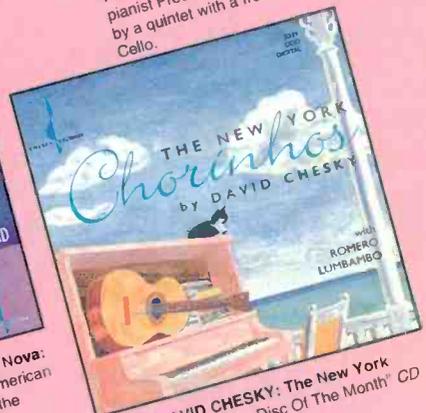
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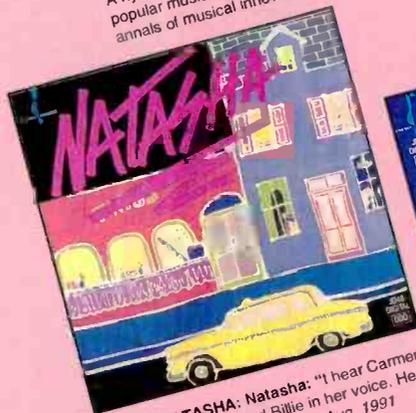
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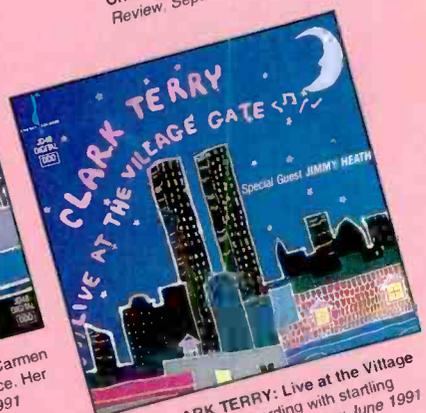
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What applies to performance doesn't apply to recording, where venues may be altered and performer seating rearranged.

Bennett: Suite for Skip and Sadie, "Good Morning." The instrument used here was my own Bösendorfer concert grand, recorded not in my living room but in the fairly live First Congregational Church in Los Angeles. The intent in the recording, however, was to bring the piano into *your* living room by

keeping the sound immediate, with just a hint of room sound. For small musical forms, this is as valid an approach for recording as the traditional goal of bringing the listener into the concert hall. I believe it works very well.

Tchaikovsky: Piano Trio, Variations I and III. As in some of the other cham-

ber recordings previously discussed, the players were arranged so that they had excellent eye contact. A stereo pair of microphones was used on the piano, while the violin and cello were each picked up by their own microphones. The panning assignments were violin left, cello right, with the piano filling the entire space between them. A little contribution from the reverberant microphone pair fleshes out the texture.

Stephen Albert: TreeStone, "Tristopher Tristian." This studio recording of the New York Chamber Orchestra juxtaposes lyrical elements with percussive ones in the composer's setting of text by James Joyce. The decision to place tenor David Gordon and soprano Lucy Shelton opposite one another, with different reverberant textures for each, was the option chosen by both engineer and producer in order to heighten contrast between the soloists.

Rachmaninoff: Prelude in G Minor. John Browning's Steinway concert grand was recorded here with an ORTF pair located about 2 meters from the instrument. The venue was a fairly live recital hall on Long Island and the distance between the microphones and instrument was carefully adjusted to provide the desired balance between direct and reverberant sound. In such cases as this, the critical balance decision is jointly made by engineer, producer, and artist.

Ned Rorem: Two Excerpts from A Quaker Reader. Organist Catharine Crozier plays the Danish Marcussen organ located at Wichita State University in Kansas. Wiedemann Hall was designed for the organ and seats about 1,000 people. The reverberation time is fairly long, considering the moderate size of the space. Here, the intent was not to capture the image of the organ, since pipe organs rarely present a left-right image as such. I used a pair of omnidirectional microphones spaced about 3 meters apart and about 5 meters from the instrument. What is conveyed to the listener is a sense that the organ and its environment are one and the same.

Piston: Symphony No. 6, Scherzo. The near-perspective Seattle balance was used here, carefully setting the level of the house microphones so that

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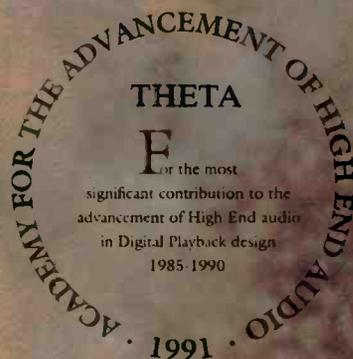
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Yes! A mike *was* placed next to the timpani in recording Shostakovich's 10th, but only to give its thundering sound more immediacy.

they did not get in the way of musical detail but at the same time provided enough sense of space.

Bartók: Excerpt from *The Miraculous Mandarin*. The challenge in this recording was to heighten the often mystical quality of Bartók's writing. I chose a combination of close-in detail with a

good bit of ambience. The brief choral section was recorded with the Seattle Chorale seated in the house *behind* the conductor. This was done to place the chorus well into the live acoustical characteristic of the hall rather than in their normal concert position at the back of the stage on risers.

Diamond: *Symphony No. 2, Excerpt from Allegro vigoroso*. Diamond's writing is uniquely his own, but often there are overtones of Copland and Harris. A mid-perspective was used in the Seattle Opera House to give a sense of space, which the music calls for.

Respighi: Excerpt from *Roman Festivals*. This recording illustrates how the augmented orchestra may be handled. There are nine percussion players, three herald trumpets in the balcony (to the left), and an organ. The approach taken here is to array the percussion across the entire stage for maximum stereo delineation. While the Arlene Schnitzer Concert Hall, in Portland, Ore., does not have a long reverberation time, it does produce a lovely sense of ambience around the Oregon Symphony Orchestra. The basic array was used, with accent microphones on basses and harp, as well as a stereo pair in the house.

Falla: Excerpt from *Nights in the Gardens of Spain*. Carol Rosenberger's Bösendorfer Imperial grand piano functions here not in the usual concerto role, but as an important coloristic element in this masterpiece of Spanish impressionism. Recorded with the London Symphony Orchestra in St. John's, Smith Square, in London, the sound has great sweep to it. The piano was accented with its own microphone pair.

Ravel: Final scene from *Daphnis and Chloë*. As with the earlier Bartók excerpt, the chorus was placed in the house behind the conductor. The intent in this Seattle recording was to preserve both intimacy and expansiveness of sound, and for this purpose the reverberation microphone pair was spaced farther apart than normal.

I'd like to add that Delos, as do a few other audiophile-oriented companies, records *direct to two-track* stereo, as opposed to multi-track. This keeps budgets within reason and all aspects of production and postproduction in-house. More to the point, it puts us all on our mettle regarding musical balances. Fixing it in the mix does not apply, so balances must be right at the session! When artist, producer, and engineer equally decide these matters, the results are invariably correct. As I reviewed the material for *Engineer's Choice*, this simple point was made time and again. A

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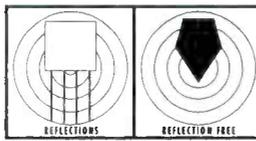
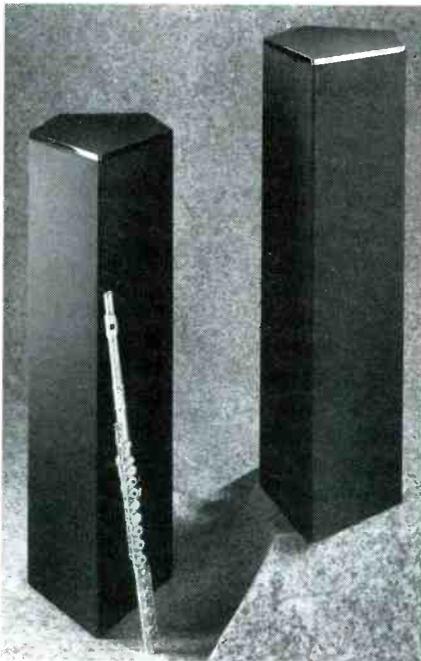
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Peter W. Mitchell, *Stereophile*,
Vol. 13 No. 4, April 1990.

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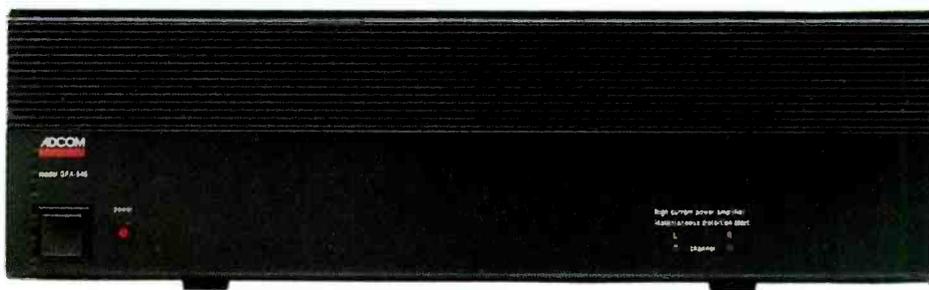
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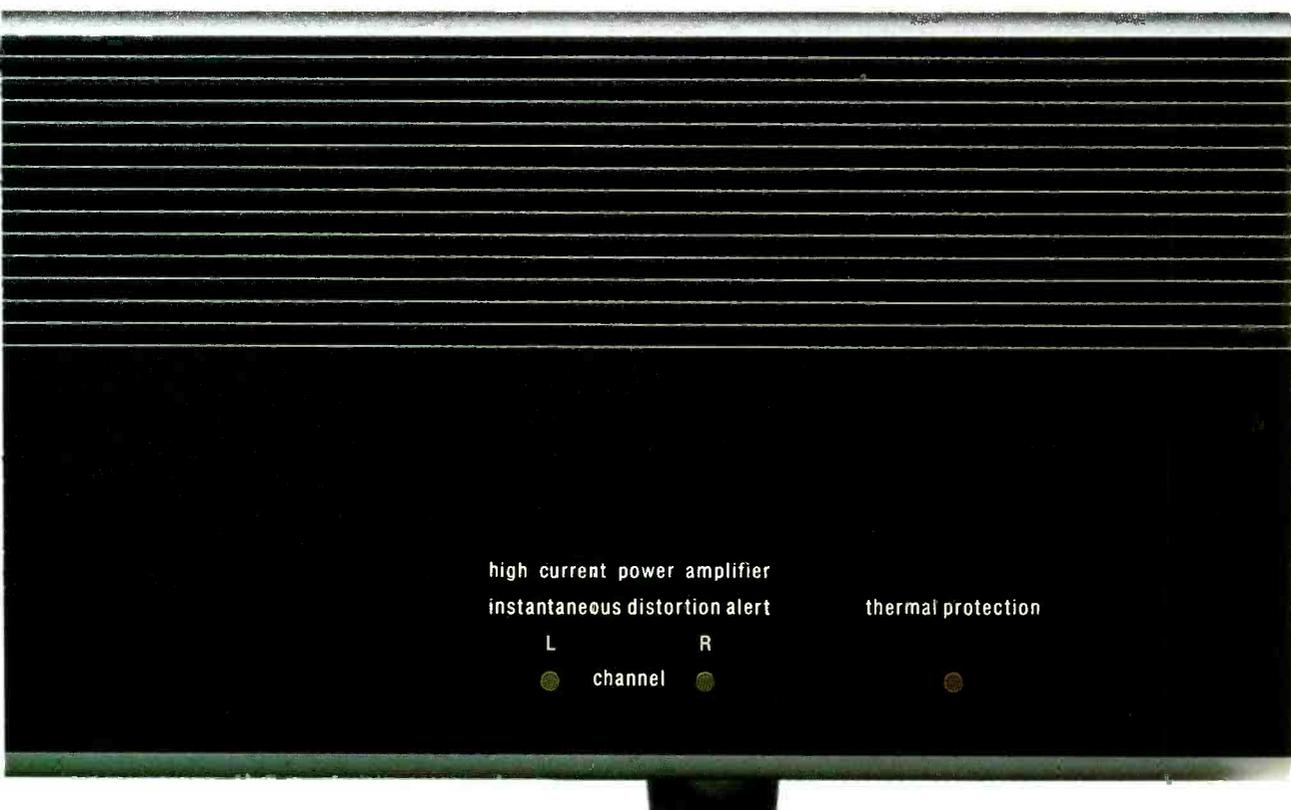
to refine and balance the details you can hear. And most importantly, Adcom learned first hand from the thousands of GFA-545s which were in service, how to build for optimum reliability.

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in more demanding ways. Loudspeaker design, while certainly advancing, has in some ways created a new set of problems for amplifiers. Although nominal impedance may be stated as 8 ohms, it is found that, depending on frequency, actual speaker impedance may range from 60 to 2 ohms. Varying impedances and highly reactive loads present great difficulties to an amplifier, and it is here in the real world of music reproduction that Adcom amplifiers rise above others.

While other amplifiers struggle to remain stable when facing such problem loads, the specially designed output stage of the GFA-545II, which utilizes 12 discrete output transistors, delivers an extraordinary amount of current. In fact, many amplifiers are designed to shut down under conditions which don't faze the GFA-545 a bit.

By reducing the effects of speaker impedance variations, Adcom's triple Darlington output stage achieves remarkably low distortion throughout the entire audio spectrum. The Adcom GFA-545II is truly an ideal choice for home music systems where very high power levels are not required.

Also contributing to the GFA-545II's remarkable performance is the elimination of coupling capacitors through its direct coupled design, avoiding the introduction of any number of subtle distortions. Also eliminated are protective coils which tend to introduce frequency-response irregularities while lowering damping factor. The pure simplicity of direct coupling keeps the damping factor high and the sound clear and uncolored at all frequencies, lowers phase shift and improves overall performance at varying impedances.

(Over please)

The Adcom Advantage Of A Massive Power Supply

The GFA-545II's output stage would be unable to reach its full potential without being supplied with an enormous amount of power both instantaneously and continuously. The power supply of the new GFA-545II is more potent than ever. A new larger toroidal transformer is used to increase heat dissipation and provide better overall regulation. It offers an increased peak-current capacity which provides for more stable operation. Large, specially designed filter storage capacitors are also utilized to provide tremendous continuous power reserves during the most dynamic musical demands, not just for a few microseconds.

This massive power supply is largely responsible for maintaining minimal distortion down to the very lowest audible frequencies. Its high degree of regulation is also a major factor in the amplifier's overall superior performance even with inevitable AC line fluctuations.

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The cooler an amplifier runs, the greater its life will be. The GFA-545II incorporates several new features that help to minimize its operating temperature.

New oversized heat sinks are used for each channel, greatly increasing heat dissipation. Better bias tracking and improved thermal stability are also achieved by using larger, individual heat sinks. The new toroidal transformer used in the power supply allows for better heat transfer from its core. And, more cooling vents in the cover and chassis have been added for dependably cool operation.

In severe cases where the operating temperature rises above a safe level, a thermal overload protection circuit will activate

temporarily shutting down the amplifier. Front panel LEDs will indicate the overload condition, and as soon as the temperature has returned to a safe level, the amplifier will automatically be reactivated.

Details You Can Hear

The new GFA-545II incorporates many other refinements including new circuits and component parts that contribute to its superior performance.

A new servo circuit reduces DC voltage at the output. This minimizes woofer cone offset with no signal present, which can seriously degrade speaker performance without apparent cause, and minimizes heating-up of speaker voice coils which can greatly reduce their life expectancy.

Improving even the smallest details were considered important at Adcom. Higher quality, gold-plated input jacks feature Teflon insulators for quieter, dependable source connections. And, upgraded gold-plated 5-way binding posts make speaker hook-ups easy, secure and loss-free.

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An Equalizer As a Preamplifier

Q. I would like to know if it is possible to use my graphic equalizer as a preamplifier. It has left and right attenuators.—Thomas E. Wells III, Wichita, Kans.

A. If your equalizer can supply sufficient voltage to drive the input of your power amplifier to a satisfactory output power, you may be able to use the equalizer as a preamplifier. I use the word "may" here, because some attenuators are not designed to reduce volume to zero when turned down fully. Thus, you might not be able to make the music soft enough for many applications.

There is another potential problem: Your equalizer probably has only one set of inputs. If you have many program sources, you will not be able to select among them as you could with a conventional preamplifier. You will have to physically plug and unplug these sources or obtain a multi-input switchbox (see "Too Many Signal

Sources," *Audio*, June 1989). Such boxes are often used to extend the number of inputs on a preamplifier or to provide a means of using several tape decks on a preamp or receiver having too few tape loops.

Mysterious Circuit Noise

Q. I built a simple voltage-follower gain stage to buffer the output of an electronic crossover so it could drive two power amplifiers with different sensitivities. I copied the circuit from my CD player. But the circuit I built produces significant noise as its input control pot is turned up, while the CD player doesn't have this problem. I tested my circuit with the crossover inputs shorted. I am at a loss to understand why the circuit I built was noisy while the same circuit is quiet in my CD player.—Larry Hurst, Murray, Utah.

A. First, try running your buffer stage with its inputs shorted, just to see how much noise it really does generate. If that eliminates the noise, your

source is the crossover. The crossover, even with its input shorted, will produce some noise. Is it possible that your buffer has too much gain, thereby amplifying the noise of the crossover circuit? If you find that the power amplifier is driven fully even at low settings of the preamp's volume control, this is probably the case. If so, you must increase the amount of feedback to reduce the gain. This may pose some problems if the volume is adjusted via changes in the feedback level. If so, you might have to place input pots between the crossover's output and the buffer's input.

Should the buffer be the source of the noise, first check how accurately you've copied the circuit. Did you use the correct feedback network values?

If you have a problem or question about audio, write to Mr. Joseph Giovanelli at AUDIO Magazine, 1633 Broadway, New York, N.Y. 10019. All letters are answered. Please enclose a stamped, self-addressed envelope.

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Correct tube bias is most important in the output stage of power amps, where differences between tubes affect performance.

(If not, that could account for the excessive gain problem described in the previous paragraph.) If the original circuit used coupling capacitors, did you include them? Or did you perhaps omit them to obtain phase accuracy? Direct-coupling the crossover to your buffer may present a different load to

the buffer's input than was present in the CD player. This could affect the buffer's bias or perhaps its feedback. Using coupling capacitors where the original circuit did not call for them could also cause problems.

You may have to measure some voltages and see how you can change

some component values at the input circuit of the buffer in order to duplicate *all* the conditions found in your CD player. Finally, you may have used a noisy op-amp. Try replacing it with another.

Adjusting Bias in Tube Amplifiers

Q. It is my understanding that vacuum tubes may differ in performance from one to the next, even if all tubes are made by the same manufacturer. Because of these differences, these tubes need to be rebiased when they are placed in service. I have been told that with most equipment, these adjustments must be done by the amplifier maker. Is this a fair observation? What exactly is performed when making bias adjustments? Will attempting this procedure on my own violate the warranty? —Carl Rohringer, Winnipeg, Man., Canada

A. I have no idea about violating the warranty if you make your own bias adjustments. I have not worked with any of the new-generation tube amplifiers and have not read any warranties.

Setting correct tube bias is most important in the case of power-amplifier output stages, where differences between individual tubes will affect performance if bias is not quite right. In most other circuits, this is far less of a problem.

When adjusting bias, we are setting each tube to operate on the segment of its input-versus-output curve intended by the designer of the amplifier. By adjusting a voltage from the power supply, each grid is set at just the right point below the voltage on that tube's cathode.

In some circuits, one bias adjustment will affect both halves of a push-pull output stage. Others will permit adjusting individual tubes. There will be a test point for each tube or tubes. A good VTVM, DVM, or multimeter can be used between this test point and ground. Bias voltage is adjusted until it agrees with the figure specified in the service manual for the device being adjusted.

Along with biasing, the balance of the driver stage must sometimes be checked to ensure equal driving voltage to each grid in the push-pull stage. Your service and manual will instruct you about all of this. **A**



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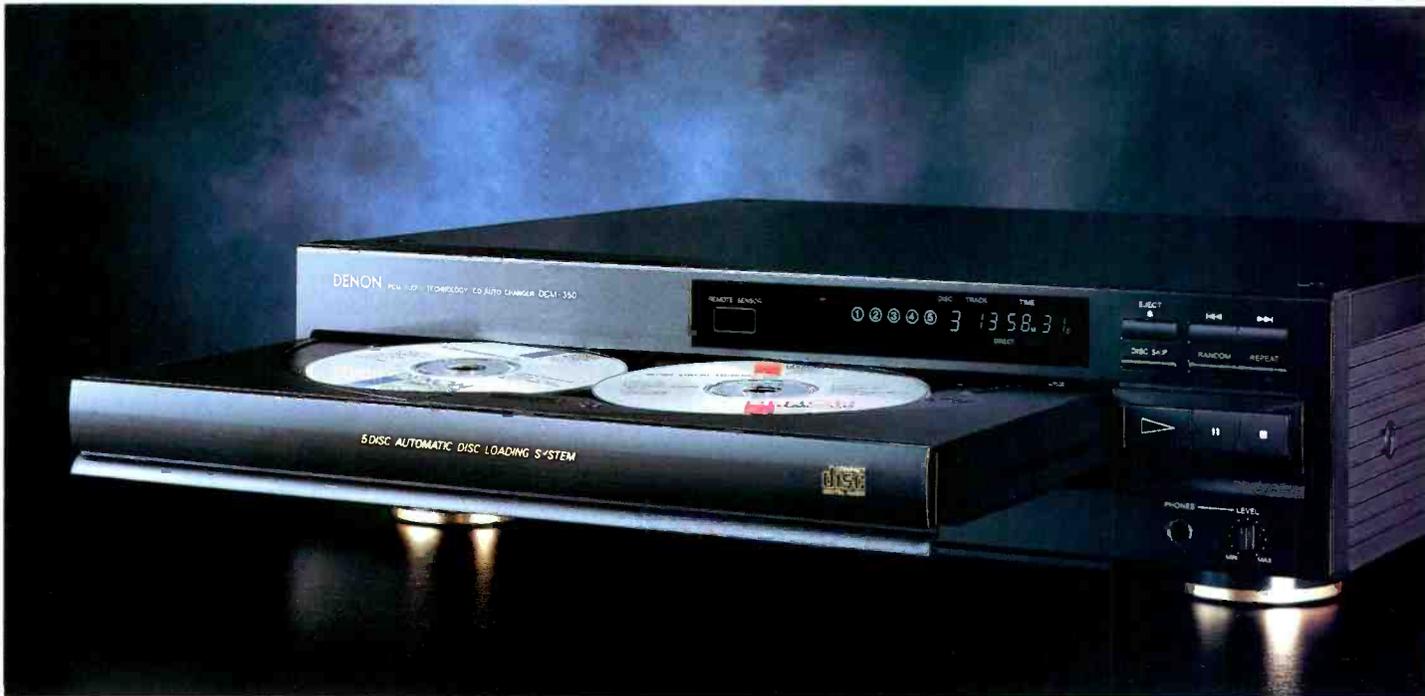
The technology used is also very impressive. With components such as true high fidelity dual coil toroidal power transformers, bipolar integrated circuit line outputs, line input balance "trim" controls, instant muting circuitry, "straight line" board level signal paths, low light signal level indicators and, most importantly, expandable chassis; this amplifier is not only innovative, but reliable and great sounding as well.

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STILL LIFE



Works by William Grant Still. Videmus.

New World 803992, CD; DDD; 64:16.

By the time William Grant Still died in 1978 at 83, he had carved himself a niche unique in American musical history, but fortune had hardly smiled upon him. Of these works, only the *Incantation and Dance* (for flute and piano) attracted the attention of a major publisher; the leaflet contains the desolate line "All other works available from William Grant Still Music, Flagstaff, Arizona."

Still acquired solid training from George Whitefield Chadwick at the New England Conservatory and from Edgard Varèse during his most radical avant-garde days, although that left no trace in this music. During the 1920s, Still did arrangements for prominent dance-band leaders including Paul

Whiteman and W. C. Handy, but by 1931, especially with his "Afro-American Symphony" (which Leopold Stokowski and other leading conductors championed), Still had become known as this country's first prominent black symphonic composer and conductor. During that era, a miscegenated marriage hardly furthered his career, but settling in Los Angeles afforded the Stills perhaps the most receptive environment available to them in their native land at that time.

One cannot honestly avoid the question of what accounts for Still's lack of lasting success. If racism, that would cry out for restitution. If insufficient talent, or even inadequate training and nurturing of that talent, both those misfortunes have stultified many a white composer. This question, which will have to remain moot, does not diminish this recording's importance from the historical standpoint.

In mining African-American sources for concert music, Still stylistically went barely farther than Antonín Dvořák, although Still does sound less Central European, more authentically American. He knew how to distill essences from his own heritage and transfer them into other vessels; the opening of the *Suite for Violin and Piano* immediately evokes the "Tell old Pharaoh" phrase from "Let My People Go," and in "Here's One" he arranged an authentic spiritual. Vigorous rhythms abound, but a hint of the precious also occasionally steals in, as in his setting à la Poulenc of a rather nondescript French poem in the *Songs of Separation* cycle. He does substantially better with lyrics by such Black Renaissance poets as Arna Bontemps, Paul Laurence Dunbar, and Langston Hughes.

I would have liked to report more positively about this music. Videmus, an ensemble dedicated to "the music of minority and women composers," recorded these devoted performances of good quality at Boston's African Meeting House. The slapdash leaflet omits some poems and gives little information as to which pieces require what participants. To my ears, these works rank William Grant Still not as a has-been, but as a poignant could-have-been. Had other factors during his time on earth been different . . . who can ever say? *Paul Moor*

Borodin: Symphonies No. 1 and No. 2. Rotterdam Philharmonic Orchestra, Valery Gergiev.
Philips 422 996-2, CD; DDD; 66:22.

Borodin is best known for the "Polovtsian Dances" from his opera, *Prince Igor*. However, his *Symphony No. 2* is also fairly well known. Indeed, this symphony contains quite a bit of the quasi-oriental orchestral color, as well as allusions to Russian folk music, which clearly echo some of his musical inspirations in *Prince Igor*. As for the *Symphony No. 1*, it is pleasant, but noninvolving and rarely performed.

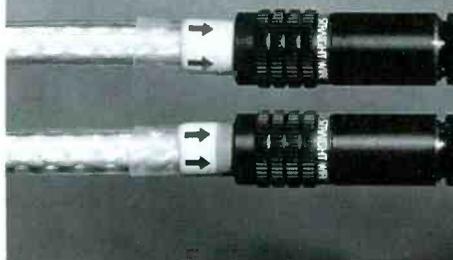
Valery Gergiev is the latest in the new crop of Russian whiz-kid conductors—not really known well enough to assess but well attuned to this kind of music, as his well-balanced, highly dynamic, and propulsive reading attests.

The recording, especially of the *Second Symphony*, is a knockout. De Doelen hall in Rotterdam has a nice spacious reverb but also can provide great dynamic weight and good detail to the sound of the orchestra. In the first, second, and fourth movements of the *Second Symphony*, you will hear some marvelous, declamatory, and well-projected brass sounds along with really heavyweight bass drums. Woodwinds are well detailed, and the string tone has a rich presence, but without edginess. One of Philips' best recent CD recordings. *Bert Whyte*

Valery Gergiev



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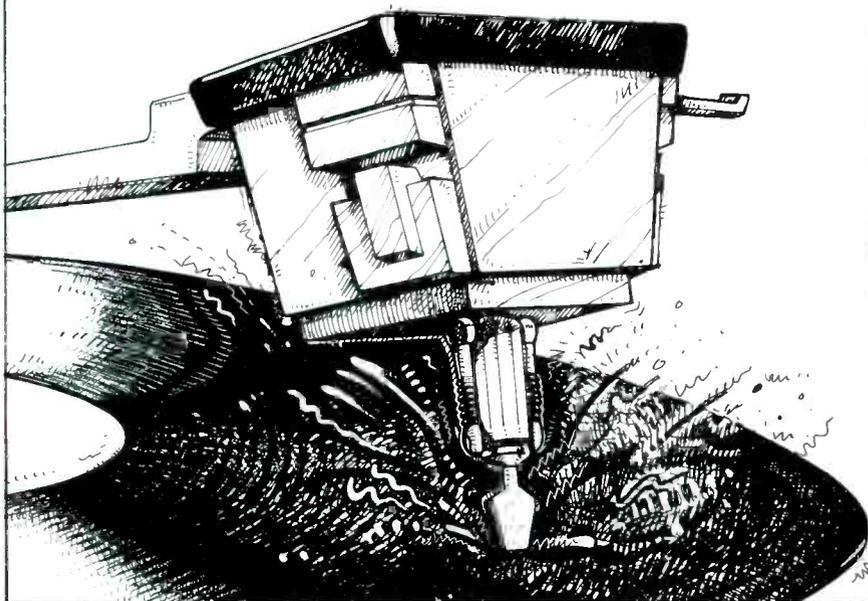
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The music of Josquin sums up the astonishing math of the day, full of elaborate canons, imitations, and decorative material.

Josquin Des Prez; L'Homme arme Masses. The Tallis Scholars, Peter Philips.

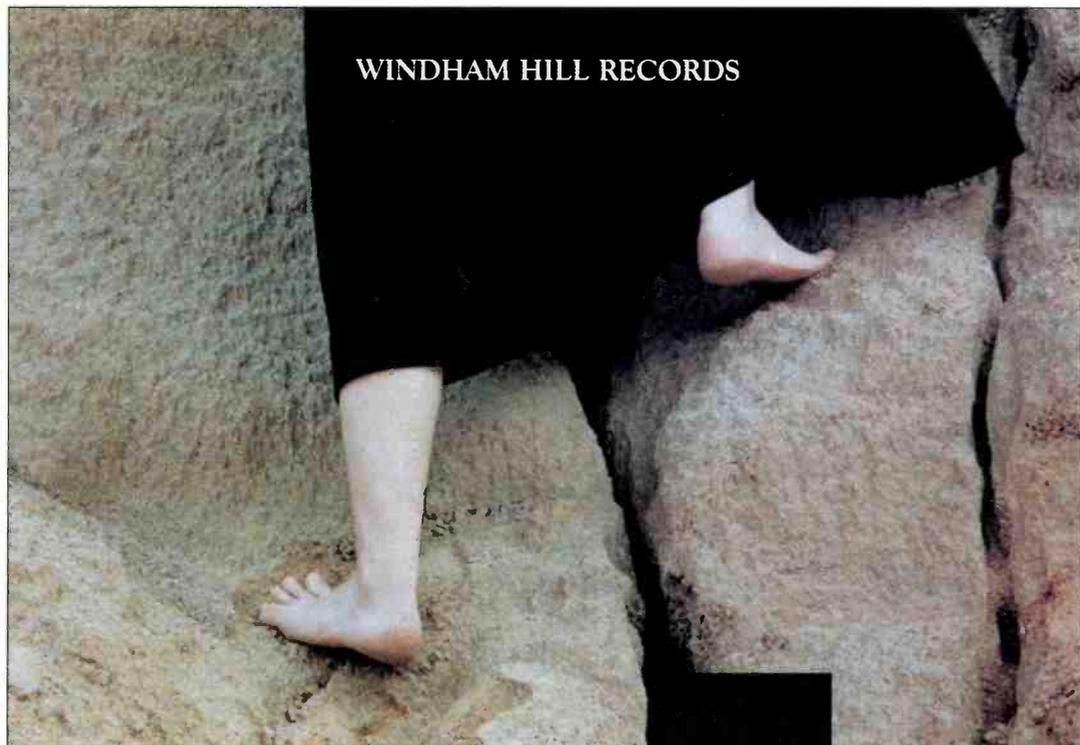
Gimell CD GIM 019, CD; DDD; 74:16.

Who ever heard of Josquin, as he is usually called? I have, for a quarter century and more (a mere moment since Josquin's life, which straddled the 15th to 16th centuries). My own chorus has sung Josquin's music with immense appreciation these many years—he is one of the Big Ones, no question about it. A curious bridge, this man, between the more familiar 16th century music, both early and late, and the still cryptic, highly ornamented music of the middle 15th century, still mostly a music for specialist performers with its complex, nearly impenetrable rhythms (for us today) and its "lack" of modern expressiveness. No lack at the time! It's our fault. But Josquin is to the rescue. He was one of those (also Heinrich Isaac, his contemporary) who developed what was a seemingly simpler music that "spoke" more directly to people as well as to God himself.

From our viewpoint, Josquin relates oddly to Vivaldi, some two centuries later. Both men were strong, but not overtly so. We all know Vivaldi's somewhat bald and straightforward harmonies, strong as an ox, often plodding and repetitive, but always with a sense of immense reserve power. So it is, in a more exotic idiom, with Josquin. His music sums up all the astonishing mathematics of the day, full of elaborate canons, note-for-note imitations at some remove, wonderfully surrounded with decorative material. Even so, his language is simple and direct, all within the octave and the key or mode, much like a genuine folk song today. "Popular" tunes appear everywhere in Josquin—they were at least well known and popular in *his* day, and they sound out ever so clearly as the sort anybody can understand. So do not be afraid of Josquin, even in this performance by the exalted Tallis Scholars!

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Mendelssohn's ambition to master the technique, form, and sound of string writing is realized in music that enchants today's listener.

female singers who blend in purity like so many boy sopranos. Also tenors and high countertenors, not blending quite so well but good and fervent. Only the basses, typically (for England), show that soloistic and operatic individualism that is of our time, not Josquin's. No great harm—these bas-

so gents are musical and dedicated even so.

There is, to be sure, still a slight overlay of Romantic fervor, much *cre-scendo* and *diminuendo*, in this group's musical excitement. Again, no harm! I can conceive (and have executed) a less Romantic but also ex-

pressive way to do the music, but I would never denigrate the British way. You will like it. If you want a quite new kind of musical experience, within the classical area, just steep yourself in Josquin.

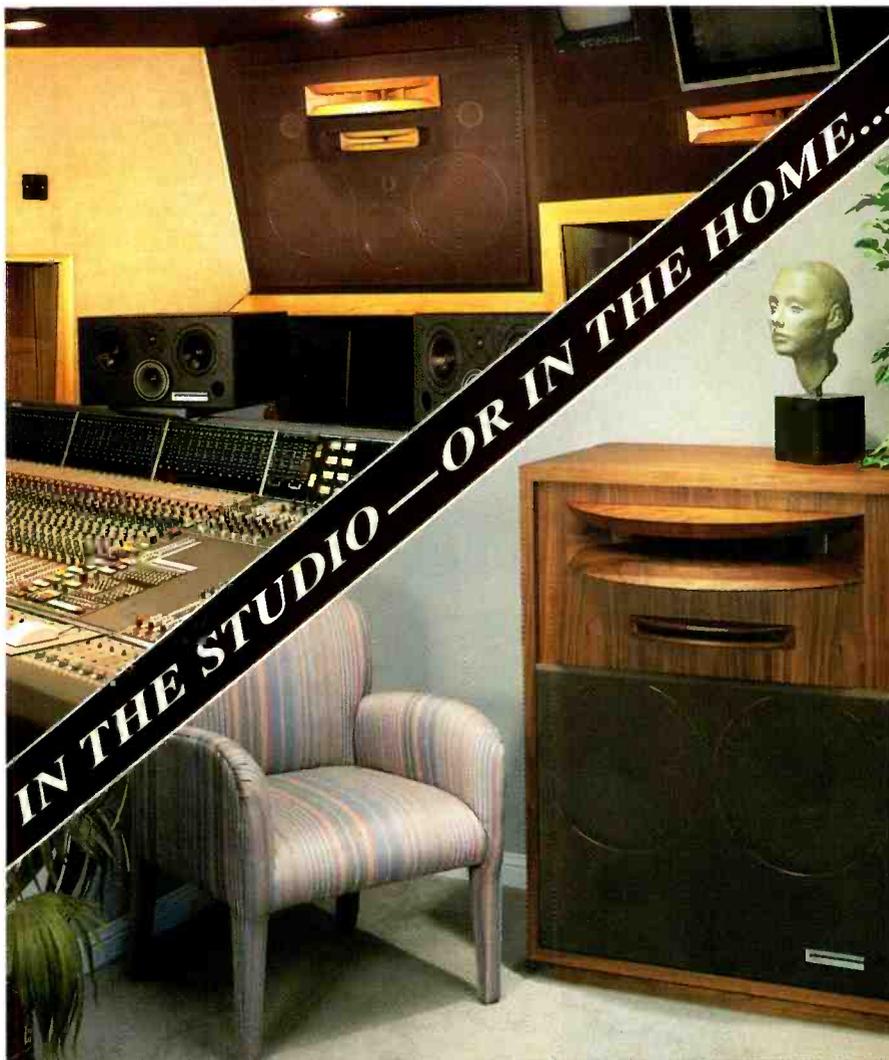
Edward Tatnall Canby

Mendelssohn: 12 Symphonies for Strings. Amadeus Chamber Orchestra; Agnieszka Duczmal, conductor. **Koch International/Europa Musica 350-204**, four CDs; DDD; 4 hours, 2 minutes.

Between the ages of 11 and 15, Felix Mendelssohn composed more than 200 short operas, concerti, chamber music and piano pieces, and symphonies—including these dozen graceful scores. Mendelssohn considered them as stylistic exercises, in which he tried out different genres and compositional methods, rather than works of self-expression, and he didn't intend them for public performance. However, they are beautifully finished and enjoyable pieces full of the composer's gift of melody, if not yet fully identifiable with his unique stamp. They flow in an easy manner, full of invention and with a fine sense of proportion.

There is no doubt that Mendelssohn's early training took the study of the classics as one of its central reference points. Haydn, Handel, and Mozart all contributed to the incredibly precocious young Mendelssohn's musical language. Still, his ambition to master the technique, form, and sound of string writing was realized in music that enchants today's listener and is no less "important" than the divertimenti of Mozart or umpteen diverse Vivaldi concerti.

The first five symphonies are in the shadow of Haydn, and the first six use the fast/slow/fast form, with three short movements. From the Seventh on, a classical four-movement form is used, with longer movements and a greater influence of Mozart. The Eighth begins to show a study of Beethoven, and the string section was enlarged with the Ninth. This and No. 11 both have movements that elaborate on Swiss folksong melodies. Only the first movement of No. 10 still exists; the Mozart influence is heard throughout the work, but one theme closely resembles part of the overture to "A Midsummer



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*Ford Compact Disc Systems are optional on select Ford, Mercury and Lincoln vehicles.



AUDIO SYSTEMS
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When Leon Bates performs Corea, we are suddenly in Bartók and Prokofiev for children.

Night's Dream." Symphony No. 11 is the longest of the set, in five movements ending with a virtuoso combination of sonata form and double fugue. The outer movements of many of the symphonies show a dark and passionate mood not often found in later Mendelssohn. With the last symphony,

Mendelssohn returns to the baroque ideal with a three-movement work concluding with a strenuous finale that reflects the inspiring conclusion of Mozart's Symphony in G Minor.

The glorious string tone of the Amadeus Chamber Orchestra aids this unassuming music to make its mark. The

conductor, Agnieszka Dúczmal, is unfamiliar to me, but this appears to be a Polish aggregation. The Polish Radio and TV and the Frequenz label participated in the quadruple-CD production. There is not a hint of digital steeliness, and the "air" and hall ambience are cleanly captured.

The variety found in these 12 little symphonies is a constant delight, similar to the diversity of Scarlatti or Mozart sonatas. Since natural, massed string tone, with perfect intonation, richly recorded without either in-your-face or too-distant miking, is not something a collector finds everyday, this pleasant, four-hour album is well worth one's attention.

John Sunier

Gershwin: Three Preludes; Six Songs; Corea: 20 Children's Songs. Leon Bates, piano. **Naxos 8.550341.**

Once there was Third Stream. No longer. It's a big, wide river now, with a classical current along one side. Leon Bates, of the Marsalis generation, is a fantastic pianist, stylist, and improviser. The Gershwin Preludes, an early try at "classical," are properly done, but it is the Songs, on which Gershwin himself improvised eternally whenever his fingers got to a piano, that Bates does up with double complexity—but in excellent G. style. Then comes Chick Corea, and we are suddenly in Bartók and Prokofiev for children! Very classical, graded from easy to astounding. An impressively musical recording.

Edward Tatnall Canby

Mozart: Piano Quartets K 478 and 493. Soloists of the Vienna Chamber Orchestra; Philippe Entremont, piano. **Pro Arte Audio Plus CDD 469.**

A generation ago we could assume that the Vienna Octet comprised players of Austrian birth, presumably out of the Vienna Philharmonic or similar. Look here! The soloist is, or was, a French pianist; one of the other three is Austrian, the others from Sweden and Australia. And yet, the sound is still Vienna, tightened perhaps by Entremont's crisp style. (He is now double chinned, with girth, but his playing remains slim.) A bit old-fashioned in sound, even so, and the Bösendorfer is unfortunate for such music. All-digital ("direct to digital") processing.

Edward Tatnall Canby

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John Atkinson, Stereophile, Vol. 13 No 11 (Nov. '90)

"(The Studio 15) is good enough to meet and beat the best on offer, and in view of its exceptional build quality and standard of finish, it deserves and receives our unequivocal recommendation."

Hi-Fi Review (Jan '91)

*Gold dome tweeter technology and advanced metal-cone woofers act as one to produce stunning realism * Cabinets are of the finest matched real woods or hand-rubbed black lacquer

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Introducing the new Adcom GTP-500 II Tuner/Preamplifier.

Only a few years ago, Adcom announced the dawn of a new era by introducing its GTP-500 tuner/preamplifier. Together with any of Adcom's critically acclaimed power amplifiers, this unique audio product has given thousands of cost-minded, serious music lovers a quality alternative far superior to the common receiver. The new, evolutionary GTP-500 II offers a meaningful expansion of convenient features and sonic performance.

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For total music system integration, the GTP-500 II remote sensors will also receive and retransmit commands to a majority of remotely controlled components, regardless of brand. This remarkable design gives you full command of your entire music system throughout your home and offers the ultimate flexibility of integrating the remote features of components manufactured by others.

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The overall performance of the new GTP-500 II is demonstrably superior through its evolutionary design

and the use of state-of-the-art component parts.

Adcom's unique, low-impedance RIAA compensation provides lower noise and distortion in the phono input stage. To further reduce noise and distortion in all stages, all switching devices are buffered.

Long term adherence to circuit design objectives is accomplished by utilizing 1% Roederstein resistors in all critical applications as well as a new low-loss, printed circuit board.

Through a careful balance of sensitivity and selectivity, the GTP-500 II optimizes FM performance whether you're in an urban or rural area. Design parameters, including an improved IF stage, have been optimized to translate into lower distortion. In fact, the quality of FM stereo reproduction through the GTP-500 II is as good as the broadcast itself.

More Sound, Less Money

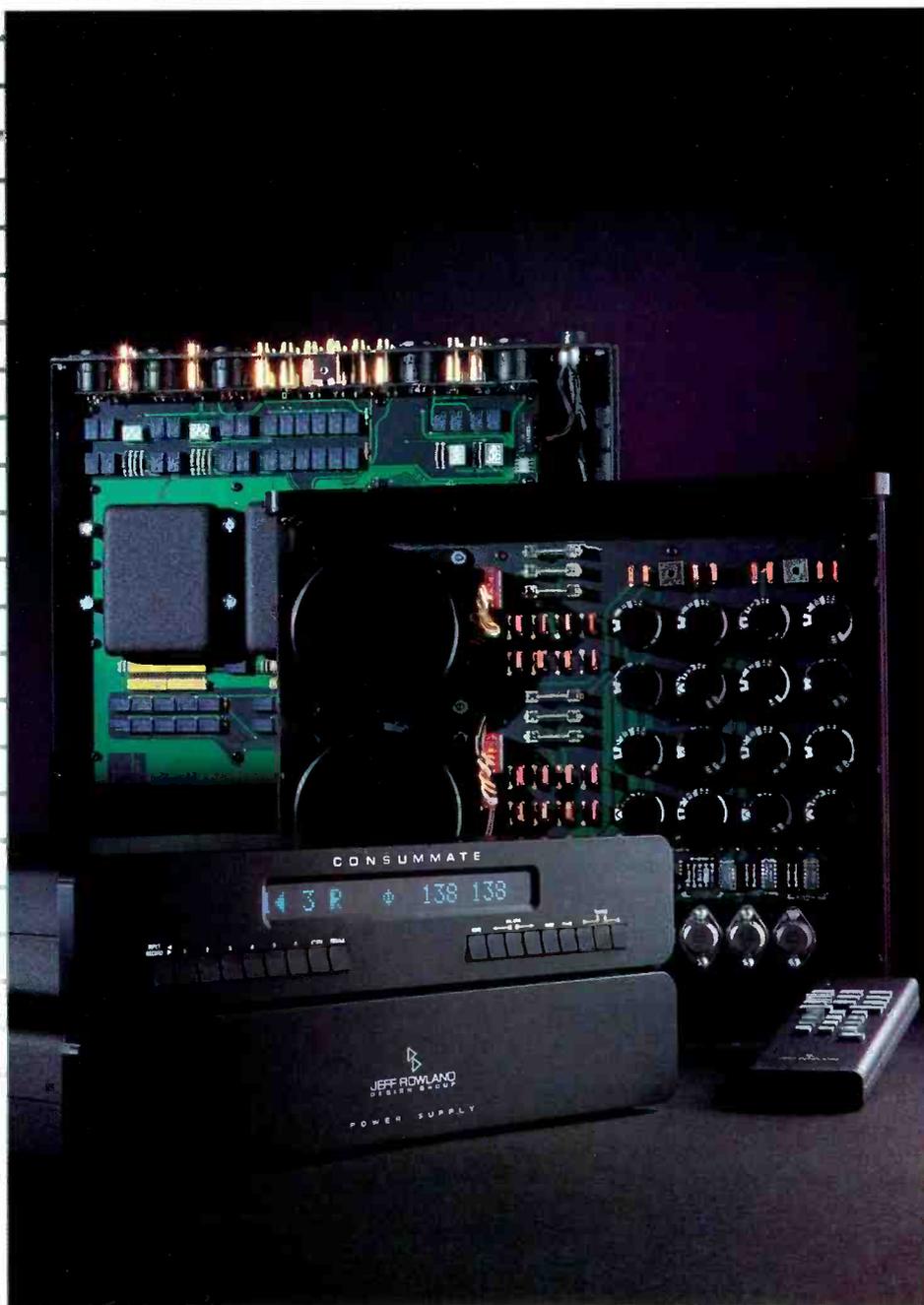
Adcom stereo components have established a reputation for sounding superior to components costing two and three times as much. The new GTP-500 II promises to keep faith with this tradition of more sound for less money.

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34th ANNUAL EQUIPMENT DIRECTORY

From the viewpoint of the junior editors who put them together, these Annual Equipment Directories are sheer drudge work, to be done with jeweler's loupes, nerd-packs, several bottles of eyedrops, and about a gross of pencils and ball-point pens in various colors. An extra lamp, particularly one which gives off light of just the right color, is a much sought-after item.

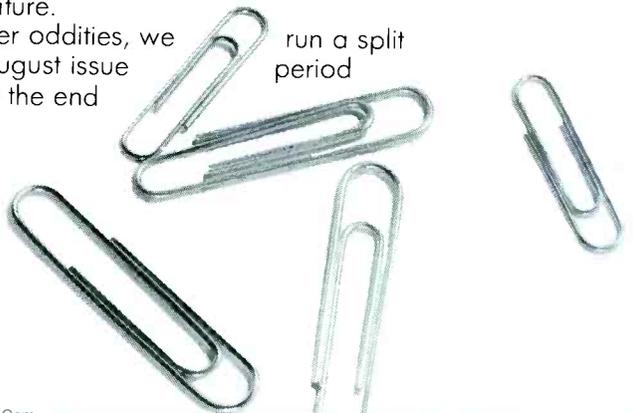
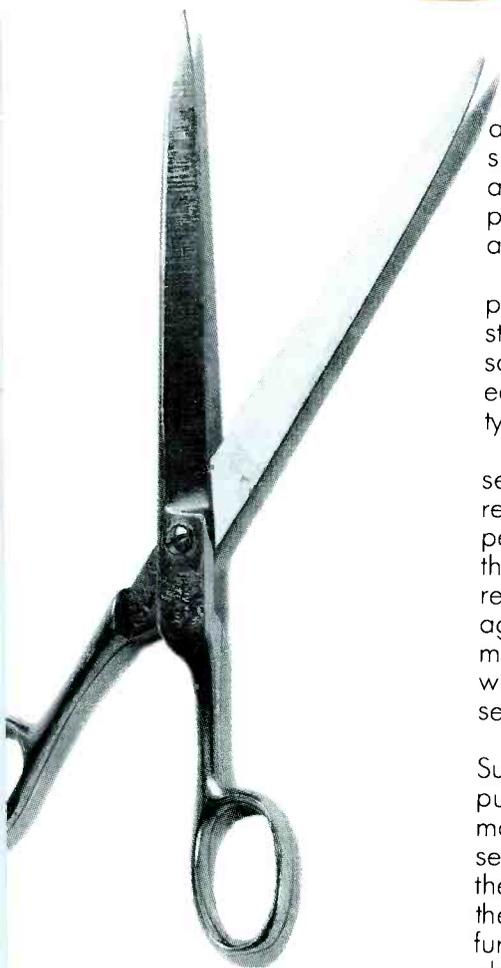
It will come as a surprise to those familiar with desktop publishing that such a technical magazine as *Audio* would still be using a hard-copy system. While we do indeed have some computers here in the offices, not to mention at the equipment reviewers' facilities, they are not used for typesetting—at least at this time.

Instead, we send sets of forms, with instructions, to several thousand people at manufacturers and their public relations agencies. The total number of forms sent out is, perhaps, 10 times the total number of firms with listings in the Directory. While we obviously do not list the public relations agencies, some firms strongly prefer that these agencies handle this work. Additionally, we may have as many as five (or more) active contacts at a manufacturer, where some of this work might be distributed among several people.

At any rate, the forms go out in early June, just before the Summer Consumer Electronics Show, timed with the purpose of catching the wave of new product introductions made at that show. Considering the overkill we do in the sending out of forms, it is remarkable how little duplication there is when they come back. What's more worrisome are the unresponsive answers, that is, answers using a scale of furlongs per fortnight rather than a simple "yes" or "no" about the inclusion of a feature.

To resolve these and other oddities, we staff from late during the August issue until near the end

run a split period





DAT RECORDERS/
COMPACT DISC PLAYERS &
D/A CONVERTERS



AMPLIFIERS
PREAMPLIFIERS



TUNERS
RECEIVERS



TURNTABLES
TONEARMS
PHONO CARTRIDGES



CASSETTE DECKS
OPEN-REEL TAPE DECKS
BLANK TAPE



HEADPHONES



EQUALIZERS/AMBIENCE &
SURROUND SOUND
PROCESSORS/SIGNAL
PROCESSORS/CROSSOVERS



LOUDSPEAKERS



of October issue production. By "split staff," I mean that some of us work on the Directory tables and the rest of us work on the last of August, all of September, and the standard copy for October. In addition, we hire some full-time temporary folks to work just on the Directory; specialists at their trade, they have helped us more than they realize. So, then, a hearty round of applause for these two, Cindy Kulongowski and Patrick Hoffman, for sacrificing their sight and sanity to deal with the Directory forms. And I ask you, Gentle Reader, for yet another round of applause for our new Directory Editor, Ken Richardson, a full-time permanent addition to our staff who will also help us with ordinary copy when we don't have a Directory in production. Prizes to these three are, again, magnifying eyeglasses with attached false nose and mustache, save in the case of Mr. Richardson, whose eyeglasses will have two false noses attached.

Returning to the forms, we go through a very intense process of clarification, most usually of the handwriting, but often, too, of internal inconsistencies. For example, a speaker system with two drivers cannot have a three-section crossover. Sometimes we can clear up the differences between fours and nines just by looking, but often we have to call the manufacturer.

In the end, however, what we send to the typesetter is a clean set of forms for his keyboardists to punch into his computer. We don't do that here. The amount of computer space needed is amazing; one year, I'm told, we overloaded two big DECs.

A more important thing, I think, in this year of difficult economics, is that we are actually listing more models this year than last. We are up by 287 to 5,376. There were two categories which gained, Speakers by 297 to 2,087, and Amplifiers by 78 to 614. Perhaps predictably, Turntables lost 20 models, while Cartridges are down 30. *Sic transit gloria mundi.*—**E.P.**



SPECTRAL DMC-12 PREAMPLIFIER

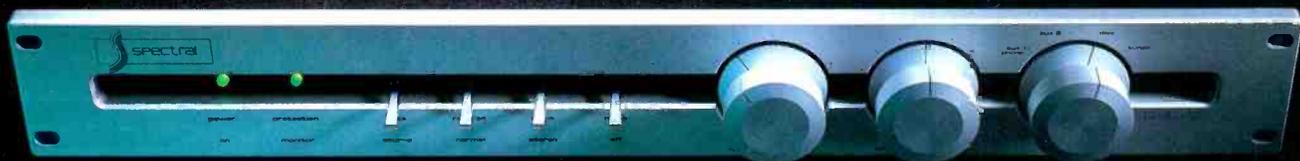
The Evolution of Excellence

Over the last 15 years, preamplifiers from Spectral have achieved a worldwide reputation for the ultimate in sonic sophistication, engineering innovation and quality. Benchmark audio products like the classic DMC-10 and the DMC-20 Reference Preamp have set enduring performance standards in their categories. The evolution of excellence continues in the Spectral DMC-12, a high resolution preamplifier which is now the beneficiary of a decade and a half of research and development in advanced component design.

Refinement and flexibility characterize the broad capabilities of the DMC-12, even in the most critical applications. Spectral's unique circuit topology combines full control flexibility and input features with matchless signal transparency. Our high-current line section is designed to dominate the most demanding load conditions of any cable and amplifier combination.

The DMC-12 also protects your investment with fully modular systemboard construction for ease of update and service. The model 120 universal phono section is an available option with precision facilities for any phono cartridge.

The Spectral DMC-12 offers a lifetime of distinguished performance as the musical heart of your audio system.



DAT RECORDERS

| MANUFACTURER | Model (RI) = Remote Included; (RO) = Remote Optional | Receiving Sampling Rates: 48 kHz = A, 44.1 kHz = B, 22 kHz = C | Frequency Response: Hz to kHz, ± dB | Dynamic Range, dB | THD at 1 kHz or Maximum (D-98) Record Level | Input Filtration: Analog Plus Digital = A, Digital Only = B, Analog & Digital = C | Output Filtration: Analog Plus Digital = A, Digital Only = B, Analog & Digital = C | Decoding System: Number of Bits | Inputs: Mike = M, Line = L, Balanced = B, Coaxial Digital = D, Fiber Optic = F | Outputs: Line = L, Line with Level Control = LL, Balanced = H, High Level Control = HL, Fiber Optic = F | Headroom (Margin) Indicator? | ID: Auto Encode = A, Manual Encode = M, Remappable = R, Skip ID = S, End ID = E, ID Erase = X | Repeat Functions: Entire Tape = A, Track = B, Program = C | Audible Fast Search? | Intro Scan? | Price, \$ | Notes |
|----------------|--|--|-------------------------------------|-------------------|---|---|--|---------------------------------|--|---|------------------------------|---|---|----------------------|-------------|--------------|--|
| AIWA | HD-S100(RI) | A/B/C | 10-22 ± 1 | 90 | 0.009 | B | B | 1-64X | M/L/D | L/HL/D | Yes | A/M/R/E | | | | 950.00 | Portable. |
| | XD-S260(RI) | A/B/C | 2-22 ± 0.5 | 90 | 0.005 | B | B | 1-64X | L/D/F | L/D/F | Yes | A/M/R/S/E/X | | | | 1100.00 | Mini-sized. |
| AUDIO + DESIGN | PRODAT 1A(RI) | A/B/C | 2-22 ± 0.5 | 90 | 0.005 | A | B | 16 | L/B/D | L/HL/B/D | Yes | A/M/R/S | Yes | No | | 3995.00 | Apogee filters; error status display; AES sync; copy prohibit. |
| DENON | DTR-2000 | A/B/C | 2-22 ± 0.5 | 90 | 0.006 | B | A | 20-8X | L/D/F | L/HL/D/F | Yes | A/R/S/E/X | B | Yes | No | 1000.00 | Lambda System D/A converters. |
| | DTR-80P | A/B/C | 20-22 ± 0.5 | 90 | 0.008 | B | A | 18-8X | M/L/D/F | L/HL/D | Yes | A/R/S/E/X | Yes | Yes | | 900.00 | Portable; uses nickel-cadmium or alkaline batteries; mike inputs; digital in/out. |
| ESOTERIC | R-10 | A/B/C | 1-22 ± 0.5 | 94 | 0.05 | A | A | 18-8X | L/B/D/F | LL/HL/B/D/F | Yes | A/M/R/S/E/X | A/B/C | Yes | Yes | 2500.00 | |
| FOSTEX | D-20 | A/B | 20-20 | 90 | 0.05 | | | 16-2X | L†/B/D | L†/B/H | | | | Yes | | 8000.00 | † + 4 dBm. |
| JVC | XOZ507TN(RI) | A/B/C | 2-22 ± 0.5 | 91 | 0.004 | A | A | PEM-8X | L/D/F | L/HL/D/F | Yes | A/M/R/E/X | A/B | Yes | No | 1000.00 | Response specs for Standard Play; in Long Play, 2 Hz to 14.5 kHz, ± 0.5 dB. |
| | XDZ1010TN(RI) | A/B/C | 2-22 ± 0.5 | 93 | 0.003 | A | A | 18-8X | M/L/D/F | LL/HL/D/F | Yes | A/M/R/S/E/X | A/B/C | Yes | Yes | 1700.00 | As above. |
| MARANTZ | CDR-1 CD Recorder | B | 20-20 ± 0.1 | 96 | 0.002 | B | A | 1-256X | L/B/D/F | L/B/D/F | Yes | M/S | † | Yes | No | 10,000. | Compact Disc recorder. †Repeats disc, track, phrase, and program. |
| NAKAMICHI | 1000DARS(RI) | A/B/C | 5-20 ± 0.5 | 100 | .0005 | A | A | 20-8X | L/B/D/F | LL/HL/B/D/F | Yes | A/M/R/S/E/X | A/C | Yes | No | 11,000. | Includes 1000P A-D and D/A converter (see also "D/A Converters"). |
| ONKYO | DT-9000(RI) | A/B/C | 2-22 ± 0.5 | 90 | 0.005 | A | A | 1-8X | L/D/F | L/HL/F | Yes | A/M/R/S/E/X | A | Yes | Yes | 1100.00 | |
| SHARP | RXP1 | A/B/C | 5-22 | 90 | 0.009 | A | A | 1-64X | M/L/D | L/H/D | No | A/M/R/E/X | A | Yes | No | 1199.95 | Portable. |
| SONY | DTC-700(RI) | A/B/C | 2-22 ± 0.5 | 92 | .0045 | A | A | PLM-64X | L/O/F | L/HL/D/F | Yes | A/M/R/S/E/X | A | Yes | Yes | 900.00 | Specs shown for Standard Play; in Long Play: Response, 2 Hz to 14.5 kHz, ± 0.5 dB; THD, 0.08%. |
| SONY ES | DTC-75ES(RI) | A/B/C | 2-22 ± 0.5 | 93 | .0045 | A | A | PLM-64X | L/D/F | L/HL/D/F | Yes | A/M/R/S/E/X | A | Yes | Yes | 950.00 | Specs shown for Standard Play; in Long Play: Response, 2 Hz to 14.5 kHz, ± 0.5 dB; dynamic range, 92 dB; THD, 0.08%. |
| | DTC-87ES(RI) | A/B/C | 2-22 ± 0.5 | 94 | 0.004 | A | A | HDLC-8X | L/D/F | L/D/F | Yes | A/M/R/S/E/X | A/B | Yes | No | 1800.00 | Four heads; off-tape monitoring. |
| STELLAVOX | Stelladat | A/B | | | | | | | † | † | † | † | | | | From 7500.00 | †Optional. Portable; 32-kHz sampling rate optional. |
| TECHNICS | SV-0A10(RI) | A/B/C | 2-22 ± 0.5 | 90 | 0.008 | A | A | MASH | L/D/F | L/HL/D/F | | A/M/R/S/E/X | A/B/C | Yes | Yes | 899.95 | SCMS equipped. |

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CD PLAYERS & D/A CONVERTERS

| MANUFACTURER | Model (RI) = Remote Included, (RO) = Remote Optional | Disc Capacity | Decoding System: <i>D</i> = Digital, <i>A</i> = Analog, <i>F</i> = Freq. Filtered, <i>V</i> = Variable | | | Output Filter: <i>A</i> = Analog, <i>D</i> = Digital, <i>H</i> = Hybrid | Line Outputs: <i>F</i> = Fixed, <i>V</i> = Variable | Other Outputs: <i>H</i> = Headphone, <i>C</i> = Coaxial, <i>D</i> = Digital, <i>A</i> = Analog | Frequency Response, Hz to kHz, \pm dB | S/N Ratio, "A" Wtd., \pm dB | THD, % | Engage-Time Display: From Disc Start = <i>D</i> , From Track Start = <i>T</i> , None = <i>B</i> | Remaining-Time Display: To Disc End = <i>D</i> , To Track End = <i>T</i> , None = <i>B</i> | Number of Programmable Selections | Repeat Functions: Entire Disc = <i>D</i> , Track = <i>T</i> , A-B Phrase = <i>P</i> , Entire Program = <i>E</i> | Weight, Lbs. | Price, \$ | Notes |
|----------------------------|--|---------------|--|-------------|-------------|---|---|--|---|-------------------------------|--------|---|--|-----------------------------------|---|---|---|-------|
| | | | Number of Bits | D | A | | | | | | | | | | | | | |
| ADCOM | GCD-575(RI) | 1 | 16-4X | A | F/V | HL/D | 5-20 +0.1,-0.5 | 105 | .0025 | B | B | 24 | D/T/P/E | 12 | 599.95 | | | |
| ALLEGRO AUDIO DESIGNS | Digital Processor | | 18-8X | C | F | | 20-20 \pm 0.25 | | 0.05 | | | | | | 1400.00 | D/A converter. | | |
| ALTIS AUDIO | DAP Bitstream Reference Bitstream CDT-1(RI) | 1 | 16-256X 16-256X | A A B | F F F | D/F D/F D/F | 10-24 \pm 0.5 10-24 \pm 0.5 20-24.1 \pm 0.5 | 98 104 98 | 0.01 0.01 † | B | B | 0 | D/T | 12 20 20 | 1995.00 2995.00 2995.00 | D/A converter. As above. CD transport. †90 dB for 0 dB at 1 kHz. | | |
| ANALOG RESEARCH | Segue | | 20-8X | A | F/V | | 2-20 +0,-0.2 | 103 | 0.01 | | | | | | 20 | 1950.00 | D/A converter. | |
| ANDDYNE GROUP | Adapt | | 20-8X | A | F | | 4-20 \pm 0.3 | 112 | 0.03 | | | | | | 26 | 2495.00 | D/A converter; tube hybrid analog. | |
| | FET-Adapt ATA | | 20-8X 20-8X | A A | F F | | 4-20 \pm 0.2 4-20 \pm 0.6 | 115 107 | 0.006 0.1 | | | | | | 19 28 | 1895.00 2995.00 | D/A converter. D/A converter; tube analog. | |
| AR | CD-07(RI) | 1 | 1-256X | A | | | 20-20 \pm 0.5 | 100 | 0.005 | T | | 20 | D/T/E | 13.2 | 499.00 | | | |
| ARAGON | DZA MKII | | 18-8X | A | F | D | 2-20 \pm 0.3 | 110 | 0.005 | | | | | | 14 | 1595.00 | D/A converter; three inputs; remote polarity inversion; includes external power supply. | |
| ARCAM | Alpha CD(RO) | 1 | 16-4X | A | F | D | 20-20 +0.1,-0.5 | † | 0.007 | T | | 20 | | 8.2 | 849.00 | †105 dB, CCIR ARM weighting. Display dimmer. | | |
| | Delta 70.2(RI) | 1 | 16-4X | A | F/V | D | 20-20 +0.1,-0.5 | † | 0.007 | T | T | 20 | | 11.6 | 1300.00 | CD transport; as above. | | |
| | Delta 170(RI) | 1 | | | | D/F | | | | T | T | 20 | | 11.6 | 1300.00 | †Dual 1-bit D/A converters. | | |
| | Delta Black Box 3 | | † | | | F | | | | | | | | 11 | 799.00 | D/A converter and preamp (see also "Preamplifiers"). | | |
| | Delta 110 | | 1-256X | | V | D/F | | | | | | | | | 1500.00 | | | |
| ARISTON | Encore CD Player(RI) | 1 | 16-4X | A | F | H/D | 2-20 | 105 | 0.002 | B | B | | | | 15 | 799.00 | | |
| AUDIO BY VAN ALSTINE | Delta(RI) | 1 | 16-4X | A | F | H | 5-20 \pm 0.02 | 101 | 0.002 | T | | 20 | D/T/P/E | 10 | 295.00 | | | |
| | Omega(RI) | 1 | 16-4X | A | F | H | 3-20 \pm 0.02 | 103 | 0.001 | T | | 20 | D/T/P/E | 10 | 495.00 | | | |
| | Transcendence(RI) | 1 | 16-4X | A | F | H | 2-20 \pm 0.01 | 105 | 0.001 | T | | 20 | D/T/P/E | 11 | 895.00 | | | |
| | FET Valve(RI) | 1 | 16-4X | A | F | H | 1-20 \pm 0.01 | 107 | .0009 | T | | 20 | D/T/P/E | 16 | 1195.00 | | | |
| AUDIOLAB | 800DAC | | 20-8X | A | F | D | 20-20 +0,-0.5 | 103 | .0028 | | | | | | 17½ | 1149.00 | D/A converter; polarity inversion switch; four inputs. | |
| AUDIOMETRICS | CD-10(RO) | 1 | 16 | B | B | H/D | 5-22 \pm 0.5 | 96 | 0.008 | T | T | 1 | D | 16 | 1399.00 | Cartridge type. | | |
| AUDIO RESEARCH | DAC1-18 | | 18-8X | A | F | | 0.01-20 \pm 0.2 | 100 | 0.002 | | | | | | 12 | 2995.00 | D/A converter; polarity inversion switch; plastic, glass, and BNC inputs. As above. | |
| | DAC1-20 | | 20-8X | A | F | | 0.01-20 \pm 0.2 | 100 | 0.002 | | | | | | 12 | 3495.00 | | |
| BANG & OLUFSEN | CD4500 | 1 | 16-4X | A | F | D | 3-20 \pm 0.3 | 110 | 0.003 | B | D | 20 | D | 9.9 | 800.00 | | | |
| | CD6500 | 1 | 16-4X | A | F | D | 3-20 \pm 0.3 | 110 | 0.003 | B | D | 20 | E | 14.1 | 1140.00 | | | |
| BITWISE AUDIO TECHNOLOGIES | MS-1 | | 18-8X | A | F | | 0-20 +0,-3 | | 0.01 | | | | | | 14 | 1990.00 | D/A converter; two chassis. | |
| | MS-0 | | 18-8X | A | F | | 0-20 +0,-3 | | 0.01 | | | | | | 10 | 1200.00 | D/A converter. | |
| | Musik System Thor | | 20-16X | A | F/B | D/F | 0-20 +0,-3 | | 0.001 | | | | | | 60 | 12,000.00 | As above; six chassis. | |
| CALIFORNIA AUDIO LABS | Icon(RI) | 1 | 18-8X | A | F | D | 10-20 +0,-0.5 | 106 | 0.003 | B | B | 20 | D/P/E | 18 | 795.00 | | | |
| | Tercet MK IV(RI) | 1 | 20-8X | A | F | D | 10-20 +0,-0.02 | 106 | 0.012 | B | B | 20 | D/P/E | 20 | 1450.00 | | | |
| | Aria MK III(RI) | 1 | 18-8X | A | F | † | 10-20 +0,-1.8 | 96 | 0.005 | B | B | 20 | D/P/E | 25 | 2395.00 | †Optional digital output. Tube analog stage. | | |
| | Genesis(RI) System 1 | 1 | 1-32X † | A | F/B F/B | F | 10-20 +0,-0.04 | 96 | 0.015 | B | B | 20 | D/P/E | 30 25 | 1995.00 1995.00 | †D/A converter with optional plug-ins of 1, 16, 18, or 20 bits and 8X to 128X oversampling. | | |
| CARRERA | CD-3300(RI) | 1 | 16-2X | A | F | H | 20-20 \pm 0.5 | 95 | 0.01 | D | D | 20 | D/T/P | 9 | 199.95 | | | |
| | CD-3400(RI) | 6 | 16-4X | A | F | | 20-20 \pm 0.5 | 96 | 0.009 | B | B | 32 | D/T/P/E | 11 | 249.00 | | | |
| CARVER | SD/A-490(RI) | 1 | 1 | A | F/V | HL/D | 10-20 \pm 0.2 | 100 | 0.5 | T | D | 24 | D/P/E | | 699.95 | Tube output stage; soft EQ; motorized remote volume control. | | |
| | SD/A-450(RI) | 1 | 1 | A | F | HL/D | 5-20 \pm 0.2 | 100 | 0.002 | T | D | 24 | D/P/E | | 519.95 | Soft EQ. | | |
| | SD/A-350(RI) | 5 | 1 | A | F | HL/D | 5-20 \pm 0.2 | 100 | 0.002 | T | D | 20 | D/T/P/E | | 399.95 | As above. | | |
| | M/DA-420(RI) | 1 | 18-8X | A | F | HL/D | 5-20 \pm 0.2 | 100 | 0.003 | T | D | 20 | D/T/P/E | | 299.95 | | | |
| | TLM-3600(RI) | 10 | 18-8X | A | F | HL | 5-20 \pm 0.2 | 110 | 0.005 | B | B | 32 | D/T/P/E | 16 | 699.00 | As above; time-domain correction circuitry. CD/Video disc player; time search. | | |
| | MD/V-500(RI) | 1 | 18-8X | A | F | HL/D | 20-20 \pm 0.5 | 100 | 0.007 | B | D | | D/T/P/E | | 699.95 | | | |
| CARY AUDIO DESIGN | CAD855(RI) | 1 | 16-4X | A | F | D | 20-20 \pm 0.5 | 100 | .0025 | T | | 20 | D/T | 19 | 995.00 | Tube analog output stage. | | |



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Remember a time not too long ago, when we just listened to music? There was no worry whether the source was analog or digital, no debate about digital strings, harsh brass or the lack of sweetness and air in a good recording. There was only the music. Well, the music is back. Audio Research, the most trusted name in high-resolution

electronics for over twenty years, is proud to introduce its own digital-to-analog converter for digital-source playback: the DAC1.

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Digital design guided by analog expertise.

There is no single key to the DAC1's remarkable performance, but the three basic sections of its overall architecture merit discussion: power-supply topology and regulation; the digital-analog converter itself; and the all-discrete analog output stage. The first and last of these areas draw heavily upon Audio Research's many years of experience and leadership in analog circuit design.

First, three separate power transformers are used in the DAC1: one for the digital input and filtering stages, another for the digital converter and a third for the analog output stage. Three transformers allow tighter regulation of the supplies they feed, with better isolation between analog and digital circuitry, than a single multi-winding transformer can offer; the final result is cleaner, more dynamic musical performance. In addition, a total of five costly discrete regulators help maintain a clean supply of power to each critical stage. Finally, two linear regulators are dedicated to the digital input stage and to the automatic muting circuit. In-circuit capacitors are all audio-grade polypropylene or polystyrene types which have been individually evaluated for best sonic performance.

The DAC1's heavy, double-sided circuit board typifies the Audio Research approach: heavy plating and extra-wide traces laid down in a clean, "shortest-path" layout. Special care was taken in the design of grounding paths to prevent infiltration of the analog signal path by digital noise.

In addition to the meticulously executed power supply, the digital converter used inside the DAC1 merits further discussion. Manufactured for Audio Research by UltraAnalog Inc., an acknowledged leader in high-resolution digital design, the converter itself is a multi-bit, eight-times-oversampling design with full linearity over 108 dB of dynamic range (112 dB for the DAC1-20). These specifications are *inherent* in the design of the converter itself, and thus will not degrade or vary over time. The converter itself is preceded in-circuit by an 18-bit (20-bit in the DAC1-20), eight-times oversampling digital filter providing de-emphasis (when required) in the digital domain, scaled to all incoming frequencies. An initial digital "receiver" automatically locks on the incoming sampling frequency (32, 44.1 or 48 KHz) and relocks all data via a single phase-locked-loop circuit, thus minimizing data "jitter" at the input — a contributing cause of poor digital audio quality.



The DAC1 is an elegant, straightforward design, carefully executed, which does not require so-called "on-board computers" to "reconfigure" the digital data input.

The analog output stage of the DAC1 clearly exhibits Audio Research's belief that this section of the overall design has been seriously compromised in many previous digital products. The DAC1 has a high-current, all-discrete analog stage employing J-FET transistors at the input and MOSFETs at the output. Only costly discrete regulators are used, along with a patented DEC (Decoupled Electrolytic Capacitor) circuit. The latter is a new circuit technique employed by Audio Research engineers to enable critical bypass capacitors to operate more effectively (i.e. with lower distortion) at middle and high frequencies, where the human ear is most sensitive.

Other, less obvious aspects of the DAC1's design are important as well. A built-in AC line filter at the input helps deliver cleaner AC power to all three transformers for better sonics. And, none of the DAC1's three front-panel switches (power on-off, phase inversion, and input selector) invade the audio signal path. Phase inversion is

accomplished in the digital domain for maximum purity and accuracy.

Sonically, the DAC1 brings CD playback to a new level of realism and enjoyment. Used in conjunction with a high-quality CD transport, the DAC1 is capable of recreating a musical soundstage that is remarkably akin to high-resolution analog in its presentation of spatial cues, low-level ambient detail, high-frequency information and musical dynamics. In short, the DAC1 is a new window opened upon the world of digital playback.

DAC1-18, DAC1-20 SPECIFICATIONS

FREQUENCY RESPONSE: 0.01-20,000Hz, \pm 2dB

SIGNAL TO NOISE RATIO: 100dB (unweighted)
20-20,000Hz)

DISTORTION: -94dB (0.002%) 1kHz

CHANNEL SEPARATION: 100dB (1kHz)

PHASE LINEARITY: \pm 0.5° (20-20,000Hz)

DIGITAL INPUT 1 (SWITCH SELECTABLE): BNC
COAX 75 ohm (S/P DIF) / ST TYPE GLASS FIBER
OPTICS; 1300 nm, 62.5/125 FIBER

DIGITAL INPUT 2: EIAJ CP-340 Plastic Fiber Digital
Audio interface

DIGITAL INPUT 3: BNC COAX 75 ohm (S/P DIF)

FORMAT: 32kHz (DAT), 44.1kHz (CD), 48 kHz (DAT)

CONVERTER RESOLUTION: 18 bits or 20 bits, 8 x
oversampled

MONOTONICITY: DAC1-18, 18 bits min. DAC1-20, 20 typ.

INPUT RESOLUTION: 16 bits

STEREO ANALOG OUTPUT: 2.0Vrms (+6dBV full
output) Unbalanced RCA Phono Jacks

OUTPUT IMPEDANCE: 30 Ohms

RELOCKING METHOD: PLL

INVERTING SWITCH: Digital Domain

PANEL CONTROLS: Switches for Power On, Phase
Invert, Input Select

PANEL INDICATORS: Power On, Digital Lock

COMPLIANCE: RF interference complies with FCC and
VDE

POWER SUPPLY: 3 Transformers, 5 Discrete
Regulators, 2 IC Regulators

POWER REQUIREMENTS: 95-135VAC 60Hz
(190-270VAC 50/60 Hz), 25 Watts Maximum

LINE FUSE: 6/10A Fast (3/8A Fast 240V)

DIMENSIONS: 19" (48cm) W x 5 1/4" (13.4 cm) H x
10 1/4" (26 cm) D. Handles extend 1 5/8" (4.1cm) forward
of front panel. Rear chassis fittings extend 7/8" (2.3 cm)

WEIGHT: 12 lbs. (5.5 kg) Net; 20 lbs. (9.1 kg) Shipping

Three-Year Limited Warranty

All Audio Research products are backed by a Three-Year Limited Warranty. For one year from date of purchase, Audio Research pays round-trip freight charges on any equipment requiring warranty service at the factory. See your authorized Audio Research dealer for details.

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CD PLAYERS & D/A CONVERTERS



| MANUFACTURER | Model (RD) = Remote Included, (RO) = Remote Optional | Disc Capacity | Decoding System: | | | Oversampling Rate | | Frequency Response, Hz to KHz, ±dB | S/N Ratio, A: Wtd., -dB | THD, % | Egress Time (Open From Disc Start = D, From Track Start = B, From Track End = C, To Disc End = D, To Track End = B, B, B) | Number of Programmable Selections | Repeat Factors: Entire Disc = D, Track = T, A-B Phrase = P | Weight, Lbs. | Price, \$ | Notes |
|------------------------|--|-------------------|------------------|------------------------------------|--|------------------------------------|--|------------------------------------|-------------------------|--------|---|-----------------------------------|--|--------------|--|--|
| | | | Number of Bits | Other Digital = A, Analog Only = C | Other Digital = F, Var. = V, Balanced Analog = B | Other Digital = B, Analog Only = C | Other Digital = F, Var. = V, Balanced Analog = B | | | | | | | | | |
| CITIZEN | CD-2200 | 1 16-2X | B | F | HL | 20-20 | +0.5, -1.5 | 92 | 0.07 | T | T | 16 | D/T/P/E | 1.1 | 199.99 | Portable; includes headphones, rechargeable battery, and a.c. adaptor. |
| CONRAD-JOHNSON | D/A1 | 1-256X | A | F | | 20-20 | ±0.5 | 96 | 0.1 | | | | | 14 | 1495.00 | D/A converter. |
| CREEK | CD60(RI) | 1 16-4X | A | F | D | 20-20 | ±0.1 | 110 | 0.007 | T | B | | | | 1195.00 | Display on/off; twin power supplies. |
| DELTEC PRECISION AUDIO | The Little Bit | 8-384X | A | F | | 20-20 | ±0.4 | 104 | 0.003 | | | | | 3.3 | 995.00 | Bitstream D/A converter. |
| | PDM 1 II PDM 2 | 8-384X 16-384X | A A | F F | | 20-20 ±0.4 20-20 ±0.008 | | 104 109 | 0.003 0.008 | | | | | 4.4 12 | 1995.00 5600.00 | As above. As above. |
| DENON | DCD-3500RG(RI) | 1 20-8X | A | F/V/B | HL/D/F | 2-20 | ±0.2 | 120 | .0015 | B | B | 20 | D/T/P/E | | 3000.00 | Four D/A converters; time search; auto edit and auto space modes; display dimmer/off control. Four D/A converters. |
| | DCD-3560(RI) | 1 20-8X | A | F/V/B | HL/D/F | 2-20 | ±0.2 | 120 | .0015 | B | B | 20 | D/T/E | 37½ | 1500.00 | As above; adjusted for MSB. |
| | DCD-2560(RI) | 1 20-16X | A | F/V | HL/D/F | 2-20 | ±0.2 | 116 | .0018 | B | B | 20 | D/T/P/E | 28 | 750.00 | Dual D/A converters adjusted for MSB; digital pitch control. |
| | DCD-1560(RI) | 1 20-8X | A | F/V | HL/D/F | 2-20 | ±0.2 | 115 | 0.002 | B | B | 20 | D/T/P/E | 23½ | 650.00 | Dual D/A converters; peak search mode for setting record levels. |
| | DCD-970(RI) | 1 20-8X | A | V | HL/D | 2-20 | ±0.2 | 110 | .0025 | B | B | 20 | D/T/P/E | | 400.00 | As above. |
| | DCD-670(RI) | 1 18-8X | A | F | HL/D | 2-20 | ±0.2 | 105 | .0035 | B | B | 20 | D/T/E | | 300.00 | Changer with dual D/A converters adjusted for MSB. |
| | DCM-777(RI) | 6 20-8X | A | F/V | HL/D/F | 4-20 | ±0.2 | 106 | 0.003 | T | T | 32 | D/T/E | 13¼ | 700.00 | Carousel changer with dual D/A converters; favorite track memory for 100 discs. |
| | DCM-520(RI) | 5 20-8X | A | F/V | HL/D | 2-20 | ±0.2 | 110 | 0.003 | T | | (5) 20 | D/T/E | | 500.00 | Carousel changer with dual D/A converters; output level memory for 100 discs. |
| | OCM-450(RI) | 6 16-8X | A | F/V | HL/D | 4-20 | ±0.5 | 105 | 0.005 | D | B | (6) 20 | D/T/E | 14 | 450.00 | Carousel changer with dual D/A converters; resume mode for interrupted play. |
| | DCM-420(RI) | 5 18-8X | A | F/V | HL/D | 4-20 | ±0.5 | 106 | 0.003 | T | | 20 | D/T/E | | 400.00 | Portable with dual D/A converters; uses alkaline or nickel-cadmium batteries. Portable; includes a.c. adaptor. |
| | DCM-320(RI) | 5 18-8X | A | F | HL | 4-20 | ±0.5 | 102 | 0.006 | T | | 20 | D/T/E | | 300.00 | Portable with dual D/A converters; CD/video disc player; S-video outputs. |
| | LA-3000(RI) | 1 20-8X | A | F/V | | 5-20 | ±0.3 | 109 | 0.003 | B | B | 20 | | 28½ | 1000.00 | CD/video disc player. Portable with dual D/A converters; resume mode for interrupted play. |
| | LA-2000(RI) | 1 20-8X | A | F | | 5-20 | ±0.5 | 106 | 0.004 | B | B | 20 | | 21 | 700.00 | Portable with dual D/A converters; resume mode for interrupted play. |
| | DCE-150(RI) | 1 18-8X | A | V | HL/D | 20-20 | ±0.5 | 98 | 0.006 | T | T | 32 | D/T/E | 1½ | 400.00 | Portable with dual D/A converters; uses alkaline or nickel-cadmium batteries. Portable; includes a.c. adaptor. |
| DCE-70(RI) | 1 16-8X | A | V | HL/D | 20-20 | ±0.5 | 97 | 0.01 | T | T | 16 | | 1 | 300.00 | Portable with dual D/A converters; uses alkaline or nickel-cadmium batteries. Portable; includes a.c. adaptor. | |
| DCE-50(RI) | 1 16-4X | A | V | HL | 20-20 | ±0.5 | 90 | 0.004 | T | | 16 | D/T/E | 1 | 250.00 | Portable with dual D/A converters; uses alkaline or nickel-cadmium batteries. Portable; includes a.c. adaptor. | |
| EAD | Ultra EAD-Rotek 855(RI) | 1 16-4X | A | F | D | 20-20 | ±0.05 | 96 | .0025 | T | | 20 | D/E | 15 | 899.00 | D/A converter; coax and fiber-optic digital inputs. |
| | Digital Processor | 20-8X | A | F | | 0-20 | ±0.1 | 120 | .0016 | | | | | 20 | 1299.00 | D/A converter; coax and fiber-optic digital inputs. |
| ESOTERIC | X-1(RI) | 1 25-8X | A | F/B | D/F | 0-20 | ±0.3 | 110 | .0013 | T | B | 20 | D/T/P/E | 40 | 5000.00 | CD transport. |
| | CD-2500(RI) | 1 18-8X | A | F/V | HL/D/F | 1-20 | ±0.5 | 110 | 0.002 | T | B | 20 | D/T/P/E | 11 | 850.00 | D/A converter. |
| | P-2(RI) | 1 45-8X | A | V/B | D/F | 0-20 | ±0.3 | 110 | .0014 | B | B | 40 | D/T/P/E | 28¼ | 4000.00 | CD transport. |
| | D-2 | 1 45-8X | A | V/B | D/F | 0-20 | ±0.3 | 110 | .0014 | B | B | 40 | D/T/P/E | 24 | 4000.00 | CD transport. |
| | P-10(RI) | 1 18-4X | A | F | | 0-20 | ±0.5 | 100 | .0018 | B | B | 20 | D/T/P/E | 21 | 2000.00 | CD transport. |
| | D-10 | 1 18-4X | A | F | | 0-20 | ±0.5 | 100 | .0018 | B | B | 20 | D/T/P/E | 21 | 2000.00 | CD transport. |
| FISHER | P-500(RI) | 1 25-8X | A | F | D/F | 0-20 | ±0.5 | 110 | 0.002 | B | B | 20 | D/T/P/E | 15½ | 1000.00 | CD transport. |
| | D-500 | 1 25-8X | A | F | | 0-20 | ±0.5 | 110 | 0.002 | B | B | 20 | D/T/P/E | 15½ | 1000.00 | D/A converter. |
| | AD-738(RO) | 1 18-8X | A | F | | 20-20 | ±0.5 | 98 | 0.05 | | | 24 | D/T/E | 6.6 | 149.95 | Combination CD changer/LP turntable. |
| | AD-743(RI) | 1 18-8X | A | F | | 20-20 | ±0.5 | 105 | 0.03 | B | B | 16 | D/T/E | 6.8 | 249.95 | |
| | DAC-143(RI) | 5 18-4X | A | F | | 20-20 | ±0.5 | 90 | 0.07 | B | B | 32 | D/T/E | 9.9 | 329.95 | |
| | DAC-145(RI) | 5 18-8X | A | F | | 20-20 | ±0.5 | 90 | 0.07 | B | B | 32 | D/T/E | 12.1 | 399.95 | |
| AD-ZI(RI) | 1 18-8X | A | F | HL/D/F | 2-20 | ±0.5 | 116 | .0025 | B | B | 20 | D/T/E | 17.8 | 749.95 | | |
| DAC-ZI(RI) | 5 18-8X | A | F | HL/D/F | 2-20 | ±0.5 | 116 | .0025 | B | B | 32 | D/T/E | 20.4 | 899.95 | | |
| DAC-199(RI) | 5 16-8X | A | F | HL | 20-20 | ±0.5 | 100 | 0.005 | B | B | 32 | D/T/E | 12.1 | 399.95 | | |
| GOLDMUND | Mimesis 10(RO) | | | F/V | D/F | | | | | | | | | | 8000.00 | D/A converter; six digital inputs; two digital tape loops. |
| HAFLER | SE 150(RI) | 1 16-4X | A | F | D | 2-20 | ±0.1 | 100 | .0025 | T | | 20 | D/E | | 549.00 | |
| | Iris CD(RO) | 1 16-4X | A | F | D | 2-20 | ±0.1 | 100 | .0025 | T | | 20 | D/E | | 599.00 | |
| HARMAN KARDON | TL8500(RI) | 5 PWM | A | F/V | HL | 4-20 | +0, -3 | 104 | 0.003 | B | B | | | 15 | 549.00 | |
| | TL8600(RI) | 5 PWM | A | F/V | HL | 4-20 | +0, -3 | 104 | 0.003 | B | B | | | 15 | 699.00 | |
| | HD7400(RI) | 1 18-4X | A | F | | 4-20 | ±0.2 | 100 | 0.008 | B | B | 36 | D/T/E | | 249.00 | |



Presenting The Distinctive Acoustics Of Seven Different Environments In One Distinctive CD Carousel Changer.



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Why accept a machine that can only change your discs, when you can own one that will also change your acoustic environment? Introducing the CDP-C87ES, a 5-disc carousel changer with Digital Signal Processing (DSP). Thanks to DSP equalization and DSP reverb, this remarkable CD Changer can actually replicate the acoustic environment appropriate for just about any music. So you can hear Haydn in a Hall, a chorale in a Church, and a Stratocaster® in a Stadium. Which gives even the most familiar CD's a newfound richness of ambience and texture.

And once you choose the right environment for a CD, store it in the CDP-C87ES Custom File™ memory. The changer will then automatically recall your programmed environment every time you play that disc.

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incorporate an advanced complementary HDLC™ converter system. It overcomes low-level non-linearity —the number one sonic shortcoming in CD players.* So the sound of these changers is not only rich, it's refined.

Sony ES matches this technological enlightenment with an enlightened three-year limited warranty on parts and labor. See your authorized ES dealer for details. To find that dealer, call 201-930-7156 during East Coast business hours. And discover that in music at least, you really can improve the environment.

Buy either the Sony CDP-C87ES, C77ES, or C67ES between August 1 and October 31, 1991 and Sony will give you a boxed set of four glorious CD's to play on it.

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CD PLAYERS & D/A CONVERTERS

| MANUFACTURER | Model (RI) = Remote Included, (RO) = Remote Optional | Disc Capacity | Decoding System: | | | Digital Filteration Analog Plus Digital = A, Digital Only = B, Analog Only = C | Line Outputs: Fixed = F, Var. = V, Balanced Analog = B | Other Outputs: Headphone = H, Headphone with Level Control = HL, Coaxial Digital = D, Fiber Optic = F | Frequency Response, Hz to kHz, ±dB | S/N Ratio, "A" Wtd., -dB | THD, % | Elapsed Time Display, From Disc Start = D, From Track Start = T, Both = B | Remaining Time Display, To Disc End = D, To Track End = T, Both = B | Number of Programmable Selections | Repeat Functions: Entire Disc = D, Track = T, A/B Phrase = P, Entire Program = E | Weight, lbs. | Price, \$ | Notes |
|------------------------------|--|---------------|----------------------------------|-------------------|--------------------|---|--|---|------------------------------------|--------------------------|--------|--|--|-----------------------------------|---|------------------|--|--|
| | | | Number of Bits—Oversampling Rate | Input Filteration | Output Filteration | | | | | | | | | | | | | |
| HARMAN KARDON (Continued) | HD7450(RI) | 1 | PWM | A | F | | | 4-20 +0, -0.5 | 106 | 0.003 | B | B | 30 | D/T/P/E | 11 | 399.00 | Third-order noise shaping. | |
| | HD7500I(RI) HD7600I(RI) | 1 1 | PWM PWM | A A | F V F V | HL HL/D/F | | 4-20 +0, -0.2 4-20 +0, -0.2 | 106 106 | 0.003 0.003 | B B | B B | 30 30 | D/T/P/E D/T/P/E | | 499.00 679.00 | As above. As above. | |
| HITACHI | DA-6500 | 1 | 16 | C | F | | | 5-20 | 93 | 0.005 | | | 24 | D/T/P/E | 6 1/2 | 199.00 | CD/compact disc player. | |
| | DA-8500(RO) | 1 | 16-4X | A | F | | | 5-20 | 96 | 0.03 | T | | 32 | T/E | 6 | 199.00 | | |
| | VIP-RX6EX(RI) | 1 | 1-8X | A | F | HL | | 4-20 | 107 | 0.003 | B | | 24 | T/P/E | 16 1/2 | 599.00 | | |
| | DAC-501(RO) | 5 | 16-8X | C | F | | | 5-20 | 98 | 0.05 | | | 32 | D/T/P/E | | 249.00 | | |
| ISEM | Antenos(RI) | 1 | 1-256X | C | F/B | D/F | | 2-20 +0, -0.5 | 110 | 0.005 | T | T | | T | 20 | | Dual D/A converters. | |
| JVC | XLZ1050TN(RI) | 1 | PEM-8X | A | F/V | HL/D/F | | 2-20 | 114 | .0014 | B | B | 32 | D/T/P/E | 17 | 800.00 | K2 interface. Two-way edit. As above. | |
| | XLZ441TN(RI) | 1 | PEM-8X | A | F/V | HL/D/F | | 2-20 | 112 | .0015 | B | B | 32 | D/T/P/E | 8 | 240.00 | | |
| | XLV241TN(RI) | 1 | PEM-8X | F | H | | | 2-20 | 106 | .0025 | B | B | 32 | D/T/E | 7 3/4 | 200.00 | | |
| | XLV141TN | 1 | PEM-8X | F | H | | | 2-20 | 106 | .0025 | B | B | 32 | D/T/E | 7 3/4 | 180.00 | | |
| | XLG512NBK(RI) | 1 | 18-4X | A | F | HL | | 2-20 | 100 | 0.004 | B | B | 32 | D/T/E | 8 1/2 | 500.00 | Graphics capability. Disc/memory/magazine memory, t6 plus 1 changer. | |
| | XLM705TN(RI) | † | PEM-8X | A | F/V | HL/D/F | | 2-20 | 111 | .0016 | B | B | 32 | D/T/E | 11 1/2 | 480.00 | | |
| | XLM505TN(RI) | † | PEM-4X | | F | H | | 2-20 | 108 | 0.002 | B | B | 32 | D/T/E | 11 1/2 | 360.00 | Random play. As above. | |
| | XLM405TN | † | PEM-4X | | F | H | | 2-20 | 108 | 0.002 | B | B | 32 | D/T/E | 10 1/2 | 320.00 | | |
| | XLR304TN(RI) | 5 | PEM-4X | A | F | | | 2-20 | 98 | .0025 | B | B | 32 | D/T/E | 10 1/2 | 300.00 | | |
| | XLR204TN | 5 | PEM-4X | A | F | | | 2-20 | 98 | .0025 | T | | 32 | D/T | 10 1/2 | 260.00 | | |
| KENWOOD | DP-M7730(RI) | 7 | 1-8X | A | F | HL | | 4-20 ±1 | 94 | 0.005 | B | B | 20 | D/E | 11.9 | 379.00 | | |
| | DP-M6630(RI) | 7 | 1-8X | A | F | HL | | 4-20 ±1 | 94 | 0.005 | B | B | 20 | D/E | 11.9 | 329.00 | | |
| | DP-5030(RI) | 1 | 1-8X | A | V | HL/D/F | | 2-20 ±1 | 110 | .0025 | B | B | 20 | D/E | 9.2 | 299.00 | | |
| | DP-2030(RI) | 1 | 1-8X | A | F | H | | 4-20 ±1 | 94 | 0.005 | B | B | 20 | D/E | 7.5 | 199.00 | | |
| | DP-R4430(RI) | 5 | 1-8X | A | F | HL | | 4-20 ±1 | 94 | 0.005 | B | B | 20 | D/E | 12.3 | 299.00 | | |
| KINERGETICS RESEARCH | KDP-100 | | 18-8X | A | V | | | 20-20 ±1 | 110 | 0.02 | | | | | 20 | 1895.00 | D/A converter with line-level preamp (see "Preamps"). As above. D/A converter. As above. CD transport. | |
| | KDP-100U | | 20-8X | A | F/V | | | 20-20 ±1 | 110 | 0.02 | | | | | 20 | 4295.00 | | |
| | KCD-55P | | 18-8X | A | F/V | | | 20-20 ±1 | 110 | 0.02 | | | | | 20 | 1695.00 | | |
| | KCD-55U | | 20-8X | A | F/V | | | 20-20 ±1 | 110 | 0.02 | | | | | 20 | 3995.00 | | |
| | KCD-55T(RI) | 1 | | | | D | | | | | | | | | 22 | 1295.00 | | |
| | KCD-40I(RI) | 1 | 18-8X | A | V | | | 20-20 ±1 | 110 | 0.02 | T | B | 30 | D/T/E | 21 | 2295.00 | | |
| KCD-20B(RI) | 1 | 16-4X | A | V | | | 20-20 ±1 | 110 | 0.02 | T | B | 30 | D/T/E | 21 | 1495.00 | | | |
| KRELL DIGITAL | Stealth | | 1-8X | A | F/B | D/F | | 20-20 ±0.2 | | 0.005 | | | | | 18 | 1850.00 | D/A converter; optional AT&T-style fiber-optic output. Upgradable, software- based D/A converter; optional AT&T-style fiber-optic output. As above. | |
| | SBP-32X | | 18-32X | | F/B | D/F | | | 100 | 0.01 | | | | | 26 | 3500.00 | | |
| | SBP-64X | | 18-64X | | F/B | D/F | | | 105 | 0.01 | | | | | 40 | 8950.00 | | |
| | CD-1(RI) | 1 | 1-8X | A | F/B | D/F | | 20-20 ±0.2 | 100 | 0.005 | T | | 20 | D/E | 2950.00 | | | |
| | CD-DSP(RI) | 1 | 18-16X | A | F/B | D/F | | | 100 | 0.01 | T | | 20 | D/E | 3650.00 | | | |
| | CD-T(RI) | 1 | | | | | | | | | T | | 20 | D/E | 2700.00 | | | |
| | MD-2(RI) | 1 | | | | D/F | | | | | T | | | D | 28 | 2700.00 | | |
| MD-1 | 1 | | | | D/F | | | | | T | | | D | 33 | 5400.00 | | | |
| MARK LEVINSON | No. 30 | | 20-8X | A | F/B | D | | | | | | | | | 13,000. | D/A converter. | | |
| LUXMAN | D-351(RI) | 1 | 18-8X | A | F | HL/F | | 5-20 +0, -0.5 | 106 | 0.005 | B | | 24 | D/T | 6.8 | 600.00 | t6 + 1. Compatible with Alpine 5952 car changer. Hybrid with tubes. As above. | |
| | DZ-92(RO) | 1 | 16-4X | A | F | HL | | 5-20 +0, -0.5 | 105 | 0.06 | T | T | 20 | D/T/E | 280.00 | | | |
| | DC-114(RO) | † | 18-8X | A | F | HL | | 5-20 +0, -0.5 | 104 | 0.005 | T | T | 24 | D/T/E | 800.00 | | | |
| | D-105u(RI) | 1 | 18-8X | A | F/V | HL/D/F | | 5-20 +0, -1 | 105 | 0.05 | B | | 32 | D/T | 18.7 | 1200.00 | | |
| | DZ-111(RI) | 1 | 16-4X | A | F | HL/D | | 5-20 +0, -0.5 | 105 | 0.06 | B | | 32 | D/T | 9.3 | 350.00 | | |
| | DZ-112(RI) | 1 | 18-8X | A | F/V | HL/D | | 5-20 +0, -0.5 | 106 | 0.005 | B | | 32 | D/T | 9.9 | 500.00 | | |
| | DC-113(RI) | † | 16-8X | A | F | HL/D | | 5-20 +0, -0.5 | 98 | 0.008 | B | | 32 | D/T | 11.2 | 600.00 | | |
| | | | | | | | | | | | | | | | | | | t6 plus 1 changer. |
| MAGNAVOX | CDV305(RI) | 1 | 16-4X | A | F | | | 3-20 ±0.5 | 97 | 0.003 | B | D | 20 | D/T/P/E | 26 | 499.00 | CD videodisc player. | |
| | CDB-500(RO) | 1 | 16-4X | C | F | | | 2-20 ±0.5 | 95 | 0.015 | T | D | 20 | D/E | 7.7 | 169.95 | | |
| | CDB-502(RI) | 1 | 16-4X | C | F | H | | 2-20 ±0.5 | 95 | 0.015 | T | D | 20 | D/E | 7.7 | 179.95 | | |
| | CDB-624(RI) | 1 | 1-256X | A | F | HL | | 2-20 ±0.5 | 100 | .0025 | T | B | 30 | D/T/P/E | 9.5 | 299.95 | | |
| | CDC-550(RO) | 5 | 16-4X | C | F | | | 2-20 ±0.5 | 100 | 0.015 | T | | 50 | D/E | 9 | 249.95 | | |
| CDC-552(RI) | 5 | 16-4X | C | F | | | 2-20 ±0.5 | 100 | 0.015 | T | | 50 | D/E | 9 | 249.95 | | | |
| MARANTZ | CD-11 MK2(RI) | 1 | 1-256X | A | B | D/F | | 20-20 ±0.1 | 110 | 0.002 | T | D | 24 | D/T/P/E | 37 | 2500.00 | Favorite Track Selection. As above. As above. As above. | |
| | CD-72(RI) | 1 | 1-256X | A | F/V | HL/D/F | | 20-20 ±0.5 | 100 | 0.003 | T | D | 20 | D/T/P/E | 17 | 699.00 | | |
| | CD-82(RI) | 1 | 1-256X | A | F/V | H/D | | 20-20 ±0.5 | 96 | 0.004 | T | D | 20 | D/T/P/E | 11 | 499.00 | | |
| | CD-92(RI) | 1 | 1-256X | A | F | H/D | | 20-20 ±0.5 | 96 | 0.004 | T | D | 20 | D/T/P/E | 10 | 299.00 | | |
| McINTOSH | MCD7007(RI) | 1 | 16-4X | | F/V | H/D | | 20-20 +0, -0.3 | 114 | .0012 | B | D | 20 | D/T/P/E | 18 | 1995.00 | | |
| MELOS AUDIO | CD-T Bit-stream(RI) | 1 | 1-256X | A | V | | | 20-20 ±0.1 | 89 | 0.07 | D | | 20 | D/T/E | 32 | 1695.00 | Separate chassis for digital, analog, and power supply. As above; includes line-level preamp. | |
| | CD-T Bitstream Preamp(RI) | 1 | 1-256X | A | V | | | 20-20 ±0.1 | 89 | 0.07 | D | | 20 | D/T/E | 34 | 1995.00 | | |
| | 1 Bit Processor | | 1-256X | | | | | 20-20 ±0.1 | 89 | 0.07 | | | | | | 2395.00 | | D/A converter; differential mode bitstream; two chassis. |

CD PLAYERS & D/A CONVERTERS



| MANUFACTURER | Model (RI) = Remote Included, (RO) = Remote Optional | Disc Capacity | Decoding System: | | Oversampling Rate | | Frequency Response, Hz to kHz, \pm dB | S/N Ratio, "A" Wtd., \pm dB | THD, % | Equalizer | Repeat Time Display: From Disc Start = D, From Track Start = B, End = E | Number of Programmable Selections | Repeat Functions: Entire Disc = D, Track = T, A-B Phase = P, White Program = E | Weight, Lbs. | Price, \$ | Notes | |
|--------------------|--|---------------|------------------|----------------|--|---|---|-------------------------------|--------|-----------|--|-----------------------------------|---|--------------|---|---|------------------------------|
| | | | Number of Bits | Number of Bits | Line Outputs: Fixed = F, Var. = V, Balanced Analog = B | Other Outputs: Headphone = H, Headphone with Level Control = HL, Coaxial Digital = D, Fiber Optic = F | | | | | | | | | | | |
| MEMDREX | CDX-8100 | 1 | 16-8X | V | HL | 20-20 | 80 | 0.09 | B | | 21 | D/T/E | 1 | 249.00 | Portable; includes a.c. adaptor. | | |
| MERIDIAN | 203 | | 1-256X | A | F | 20-20 \pm 0.2 | 106 | 0.004 | | | | | 9 | 990.00 | D/A converter; coaxial and fiber-optic inputs. | | |
| | 206B(RI) | 1 | 1-256X | A | F/V | HL/D/F | 20-20 \pm 0.2 | 115 | 0.004 | B | D | 32 | D/T/E | 1990.00 | Three-input preamp. CD transport. D/A converter and preamp; four analog, four digital inputs. | | |
| | 208(RI) | 1 | 1-256X | A | F/V | HL/D/F | 20-20 \pm 0.2 | 106 | 0.004 | B | D | 32 | D/T/E | 2950.00 | | | |
| | 602(RI) | 1 | 1-256X | A | V/B | D/F | 20-20 \pm 0.2 | 108 | 0.004 | B | D | 32 | D/T/E | 2750.00 | | | |
| 603(RI) | 1 | 1-256X | A | V/B | D/F | 20-20 \pm 0.2 | 108 | 0.004 | B | D | 32 | D/T/E | 2750.00 | | | | |
| META RESEARCH | Laser I(RI) | 1 | | F | F | | | | | | | D/T/E | 16 | 3750.00 | CD transport. D/A converter; variable line outputs optional; expandable. | | |
| | Convert I(RO) | | | | D | | | | | | | | 13 | 3200.00 | | | |
| MICROMEGA | Solo(RI) | 1 | † | A | D/F | 20-20 \pm 0.2 | | | | | | D/T/P/E | 22 | 2795.00 | †Bitstream. CD transport. | | |
| | Duo C/D | 1 | | B | D/F | | | | | | | D/T/P/E | 20 | 3000.00 | | | |
| | Transport(RI) | | † | C | | 2-20 \pm 0.2 | | | | | | | 4½ | 975.00 | | D/A converter. | |
| MIRRDR IMAGE AUDIO | Duo B/S | 1 | †† | A | D/F | 2-20 \pm 0.2 | | | | | | D/T/P/E | 39 | 7500.00 | ††Dual bitstream D/A converters. | | |
| | D/A Converter Trio | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | |
| MIRRDR IMAGE AUDIO | .2D | | 20-8X | A | F/V/B | D/F | 20-20 \pm 0.1 | 110 | 96 | | | | 5/8 | 1985.00 | D/A converter and preamp implant. D/A converter; requires power supply. As above. | | |
| | .3D | | 20-8X | A | F/V/B | D/F | 20-20 \pm 0.1 | 110 | 96 | | | | 6¾ | 3990.00 | | | |
| | .4D | | 20-8X | A | F/V/B | D/F | 20-20 \pm 0.1 | 110 | 96 | | | | 6¾ | 5135.00 | | | |
| MISSION | Cyrus PCMI(RI) | 1 | 16-4X | A | V | HL | 2-20 \pm 0.5 | 96 | 0.003 | B | B | 20 | D/T/P/E | 16 | 999.00 | | |
| MITSUBISHI | M-C6010(RI) | 5 | 18-8X | B | F | HL | 4-20 \pm 0.3 | 106 | 0.002 | B | | † | D/P/E | 15 | 849.00 | †1000. Dual D/A converters; on-screen TV display with 50-magazine memory. Dual D/A converters. As above. | |
| | M-C4030(RI) | 5 | 16-4X | B | F | H | 4-20 \pm 0.5 | 100 | 0.02 | T | B | 20 | D/P/E | 14 | 449.00 | | |
| THE MOD SQUAD | M-C2050(RI) | 1 | 1-32X | F | HL | 4-20 \pm 0.5 | 100 | 0.003 | T | B | 20 | D/P/E | 8 | 349.00 | | | |
| | McCormack Signature(RI) | 1 | 16-4X | A | F/V | D/F | 0.1-20 \pm 0.5 | 100 | 0.005 | B | B | 20 | D/T/P/E | 14 | 2995.00 | Upgradable D/A converter; Favorite Track Selection. | |
| | McCormack Prism II(RI) | 1 | 16-4X | A | F/V | D/F | 0.1-20 \pm 0.5 | 100 | 0.005 | B | B | 20 | D/T/P/E | 12 | 1895.00 | As above. | |
| MUSEATEX AUDIO | McCormack CD Drive(RI) | 1 | | B | D/F | | | | B | B | 20 | D/T/P/E | 13 | 1995.00 | CD transport; FTS. | | |
| | Melior CD Deck(RI) | 1 | PDM | B | C | F | D/F | 20-20 \pm 0.2 | 100 | 0.005 | B | B | 99 | D/T/P/E | 22.5 | 1650.00 | CD transport. D/A converter. |
| | Melior D/A Converter | | | | | | | | | | | | 10 | 800.00 | | | |
| MUSICAL CONCEPTS | Enigma III(RI) | 1 | 1-256X | A | F | HL/D | 2-20 | 100 | .0025 | B | B | 30 | D/T/P/E | 10 | 595.00 | External transformer/power supply for analog section. External power supply for analog section. As above. | |
| | Era III(RI) | 1 | 1-256X | A | F | HL/D | 2-20 | 100 | .0025 | B | B | 30 | D/T/P/E | 10 | 895.00 | | |
| | Epoch III(RI) | 1 | 1-256X | A | F | HL/D | 2-20 | 100 | .0025 | B | B | 30 | D/T/P/E | 10 | 1295.00 | | |
| | Eden(RI) | 1 | 1-256X | A | F/V/B | HL/D/F | 2-20 | 96 | .0025 | B | B | 24 | D/T/P/E | 37 | 3295.00 | | |
| MUSIC & SOUND | CDT-1(RI) | 1 | | A | F | D/F | 20-20 \pm 0.1 | | | B | B | 16 | D/T/P/E | 15 | 895.00 | CD transport. D/A converter and preamp. | |
| | DCC-1(RO) | | 18-8X | A | F | | | | | | | | | 1195.00 | | | |
| NAD | 5000(RI) | 1 | 1-32X | A | F/V | H/D | 5-20 \pm 0.2 | 110 | 0.002 | B | B | 20 | D/T/P/E | | 499.00 | Remote has volume control. As above; random play of all discs. | |
| | 5060(RI) | 6 | 16-4X | A | F | | 5-20 \pm 0.5 | 112 | 0.035 | B | B | 32 | D/T/E | | 449.00 | | |
| | 5425(RI) | 1 | 1-32X | A | F | | 5-20 \pm 0.5 | 110 | .0025 | B | B | 16 | D/T/E | 13 | 299.00 | | |
| | 5440(RI) | 1 | 1-32X | A | F/V | D | 5-20 \pm 0.2 | 110 | 0.002 | B | B | 20 | D/T/P/E | 15 | 429.00 | | |
| NAJM AUDIO | NA CDS(RI) | 1 | 16-4X | A | F | None | 10-18 \pm 0.1 | | | B | | 20 | D/T/E | 44 | 6750.00 | Two chassis; includes external power supply. | |
| NAKAMICHI | CD Player 2(RI) | † | 20-8X | A | F/V | HL/D | 5-20 \pm 0.5 | 105 | .0025 | B | D | 50 | D/E | 12 | 799.00 | †6 plus 1 changer. Digital de-emphasis; synchro recording. †As above. Digital de-emphasis. Dual D/A converters. A/D and D/A converter; included with 1000 DAT recorder. | |
| | CD Player 3(RI) | † | 18-8X | A | F | HL | 5-20 \pm 0.5 | 103 | .0035 | B | D | 50 | D/E | 12 | 599.00 | | |
| | CD Player 4(RI) | 1 | 18-8X | A | F | HL/D | 5-20 \pm 0.5 | 100 | .0035 | B | D | 24 | D/E | 11 | 349.00 | | |
| NIKKO | 1000P | | 20-8X | A | F/V/B | HL/D/F | 5-20 \pm 0.5 | 106 | .0005 | | | | 38 | 5100.00 | | | |
| | NCD 2500R(RI) | 5 | 20-8X | C | F | H | 4-20 | 95 | 0.007 | B | B | 32 | D/T/P/E | 13¼ | 279.95 | | |
| | NCD 150 | 1 | 18-4X | C | F | H | 20-25 \pm 1.5 | 95 | 0.07 | B | B | 20 | D/T/P/E | 9¼ | 159.95 | | |
| | NCD 200 | 1 | 20-8X | C | F | H | 20-20 | 100 | | B | B | 30 | D/T/P/E | 8¾ | 189.95 | | |
| | NCD 300 | 5 | 20-8X | C | F | H | 4-20 | 95 | 0.007 | B | B | 32 | D/T/P/E | 13¼ | 279.95 | | |
| | NCD 730 | 1 | 16-4X | C | F | H | 20-20 \pm 2 | 90 | 0.008 | B | B | 16 | D/T/P/E | 8¾ | 159.95 | | |
| | NCD 910R(RI) | 1 | 16-4X | C | F | H | 20-20 \pm 3 | 95 | 0.07 | B | B | 20 | D/T/P/E | 7¼ | 169.95 | | |
| | NCD 2000R(RI) | 6 | 20-4X | C | F | None | 20-20 | 90 | | B | B | 32 | D/T/P/E | 13¼ | 319.95 | | |
| | NCD 2200 | 5 | 20-8X | C | F | H | 4-20 | 90 | | B | B | 32 | D/T/P/E | 13¼ | 249.95 | | |
| | NCD 1050R(RI) | 5 | 18-4X | C | F | None | 20-18 | 100 | 0.007 | B | B | 32 | D/T/E | 9¼ | 269.95 | | |

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CD PLAYERS & D/A CONVERTERS

| MANUFACTURER | Model (RI) = Remote included, (RD) = Remote Optional | Disc Capacity | Decoding System: | | | Output Filter: Analog Pwr. Output = A, Digital Only = B, Analog Only = C | Line Outputs: Fixed = F, Var. = V, Balanced Analog = B | Other Outputs: Headphone = H, Headphone with eye Center = HL, Cassette Digital = D, Other Output = F | Frequency Response, Hz to kHz, \pm dB | S/N Ratio, "A" Wtd., \pm dB | THD, % | Elapsed Time Memory: From Disc Start = D, From Track Start = T, Both = B | Repeat Time: Disc To Disc = D, No Track End = T, Both = B | Number of Programmable Selections | Repeat Functions: Entire Disc = D, Track = T, A-B Phrase = F, Entire Program = E | Weight, Lbs. | Price, \$ | Notes |
|--------------------------|--|---------------|------------------|---------|--------|---|--|--|---|-------------------------------|--------|---|--|-----------------------------------|---|---------------------------------------|--|-------|
| | | | Number of Bits | Digital | Analog | | | | | | | | | | | | | |
| MUMARK | CD 6020(RI) CD 5020(RI) | 2 2 | 16-4X 16-4X | A A | V F | | | 1-20 1-20 | 106 106 | .0028 .0028 | T T | 24 24 | D/T/E D/T/E | 27 27 | 1995.00 1275.00 | | | |
| DNKYD | DX-700(RD) | 1 | 1-8X | C | F | HL | | 5-20 | 100 | 0.004 | B | B | 20 | D/T/E | 11 | 200.00 | Four D/A converters; CD synchro start. As above; shuffle play; 10-key direct access. | |
| | DX-702(RI) | 1 | 1-8X | A | F | HL/F | | 5-20 | 100 | 0.004 | B | B | 20 | D/T/E | 11 | 230.00 | | |
| | DX-704(RI) | 1 | 1-8X | A | F | HL/F | | 5-20 | 100 | 0.004 | B | B | 20 | D/T/E | 11 | 350.00 | Four D/A converters; CD synchro start; motorized volume control; display dimmer. | |
| | Integra DX-706(RI) | 1 | 1-8X | A | V | HL/F | | 2-20 | 110 | 0.002 | B | B | 20 | D/T/P/E | 17.6 | 550.00 | As above. | |
| | Integra DX-708(RI) | 1 | 1-8X | A | V | HL/F | | 2-20 | 110 | 0.002 | B | B | 20 | D/T/P/E | 19.4 | 750.00 | Dpto-coupling. | |
| | DX-C201(RI) | 5 | 1-4X | C | V | | | 2-20 | 96 | 0.005 | B | T | 36 | D/T/E | 14.6 | 300.00 | Four D/A converters; shuffle play. | |
| | DX-C310(RI) | 6 | 18-8X | C | F | H | | 5-20 | 96 | 0.004 | B | B | 40 | D/T/E | 12.8 | 420.00 | Music File memory for 340 discs. | |
| | DX-C510(RI) | 6 | 18-8X | C | F | HL | | 5-20 | 96 | 0.004 | B | B | 40 | D/T/E | 12.8 | 520.00 | Shuttle search; variable speed scanning and cueing; digital polarity switch. | |
| Grand Integra DX-G10(RI) | 1 | 18-8X | A | F/V | HL/D/F | | 2-20 | 110 | .0015 | B | B | 16 | D/T/P/E | 59.5 | 2500.00 | | | |
| OPTIMUS | 42-5023(RI) | 5 | 18-8X | A | F | HL | | 20-20 \pm 0.5 | 105 | 0.008 | B | B | 32 | D/T/P/E | | 249.95 | Portable. CD/cassette. | |
| | 42-5022(RI) | 5 | 18-4X | A | F | HL | | 20-20 \pm 0.5 | 105 | 0.04 | T | T | 32 | D/T/E | | 239.95 | | |
| | 5031(RI) | 1 | 18-8X | A | F | HL | | 20-20 \pm 0.5 | 104 | 0.005 | B | B | 20 | D/T/E | | 229.95 | | |
| | 5030(RI) | 1 | 18-8X | A | F | HL | | 20-20 \pm 0.5 | 105 | 0.008 | B | B | 20 | D/T/E | | 219.95 | | |
| | 5028(RI) | 1 | 16-4X | A | F | H | | 20-20 \pm 0.1 | 80 | 0.04 | | | 20 | D/T | | 199.95 | | |
| | 14-661 | 1 | 16-4X | A | F | H | | 20-20 | 69 | 0.002 | | | 16 | D/T | | 299.95 | | |
| PANASONIC | SL-PC364(RD) | 5 | MASH | | | | | 2-20 \pm 1 | 100 | 0.009 | B | B | 32 | D/T | 10.4 | 219.95 | Rotary changer. | |
| | SL-PG354(RD) | 1 | 16-4X | | | | | 2-20 \pm 1 | 96 | 0.05 | B | B | 32 | D/T | 7.9 | 149.95 | | |
| | LX-101(RI) | 1 | MASH | | | | | 4-20 | 101 | 0.006 | B | B | 20 | D/T/P/E | 3.7 | 600.00 | CD/vidoeisc player. | |
| | LX-200(RI) | 1 | 18-8X | | | | | 4-20 | 106 | 0.003 | | | 20.3 | D/T/P/E | 20.3 | 850.00 | As above. | |
| | LX-1000(RI) | 1 | MASH | | | | | 4-20 | 110 | .0027 | | | 25.4 | D/T/P/E | 25.4 | 1400.00 | As above; jog/shuttle control. | |
| PARASOUND | CDX88(RI) | 1 | 18-8X | B | F | D | | 5-20 \pm 0.2 | 110 | 0.002 | T | T | 20 | D/T/P | 12 | 370.00 | Dual D/A converters. | |
| PHILIPS | CDB-630(RI) | 1 | 16-4X | A | F/B | H/D | | 2-20 \pm 0.5 | 105 | .0025 | T | B | 20 | D/T/P/E | 9 | 449.00 | Dual Favorite Track Selection. | |
| | CDV-400(RI) | 1 | 16-4X | A | F | D | | 3-20 \pm 0.5 | 98 | 0.003 | B | D | 20 | D/T/P/E | 26 | 599.00 | CD/vidoeisc player; S-video output. | |
| | CDV-600(RI) | 1 | 1-256X | A | F | F | | 2-20 \pm 0.5 | 100 | 0.082 | B | D | 20 | D/T/P/E | 27½ | 1099.00 | As above; two D/A converters per channel; FTS; digital frame memory. | |
| | CD-40(RI) | 1 | 16-4X | A | F | H | | 20-20 \pm 0.1 | 102 | .0025 | T | | 20 | D/T/P/E | 9 | 249.95 | Random play; intro scan; index access. | |
| LHH-1000(RI) | 1 | 16-4X | A | F/B | HL/D/F | | 20-20 \pm 0.1 | 104 | .0015 | B | B | 20 | D/T/P/E | 62 | 4000.00 | Separate transport and D/A converter. | | |
| PIONEER | PD-7700(RI) | 1 | 1-384X | A | F | HL/F | | 2-20 \pm 0.5 | 106 | .0026 | T | T | 24 | D/T/E | 9¼ | 400.00 | CD/vidoeisc player. As above. As above. As above. As above. †Five CDs and one LD. CD/vidoeisc player. As above. | |
| | PD-6700(RI) | 1 | 1-384X | A | F | HL/F | | 2-20 \pm 0.5 | 102 | 0.003 | T | T | 24 | D/T/E | 7½ | 260.00 | | |
| | PD-5700(RI) | 1 | 1-384X | A | F | HL | | 2-20 \pm 0.5 | 102 | 0.003 | T | T | 24 | D/T/E | 7½ | 220.00 | | |
| | PD-4700 | 1 | 1-384X | A | F | HL | | 2-20 \pm 0.5 | 98 | 0.003 | T | T | 24 | D/T/E | 7½ | 190.00 | | |
| | PD-TM1(RI) | 18 | 1-384X | A | F | HL | | 2-20 \pm 0.5 | 102 | 0.003 | T | T | 48 | D/T/E | 15 | 510.00 | | |
| | PD-M650(RI) | 6 | 1-384X | A | F | HL | | 2-20 \pm 0.5 | 105 | .0028 | T | T | 40 | D/T/E | 11¼ | 440.00 | | |
| | PD-M640(RI) | 6 | 1-384X | A | F | HL | | 2-20 \pm 0.5 | 105 | .0028 | T | T | 40 | D/T/E | 11¼ | 380.00 | | |
| | PD-M550(RI) | 6 | 1-384X | A | F | HL | | 2-20 \pm 0.5 | 102 | 0.003 | T | T | 32 | D/T/E | 8½ | 325.00 | | |
| | PD-M455(RI) | 6 | 1-384X | A | F | HL | | 2-20 \pm 0.5 | 102 | 0.003 | T | T | 32 | D/T/E | 8½ | 300.00 | | |
| | PD-M450 | 6 | 1-384X | A | F | F | | 2-20 \pm 0.5 | 102 | 0.003 | T | T | 32 | D/T/E | 8 | 270.00 | | |
| | PD-31(RI) | 1 | 1-384X | A | F | HL/F | | 2-20 \pm 0.5 | 108 | .0022 | T | T | 24 | D/T/E | | 450.00 | | |
| | PD-41(RI) | 1 | 1-384X | A | F | HL/F | | 2-20 \pm 0.5 | 111 | 0.002 | T | T | 24 | D/T/E | | 600.00 | | |
| | PD-75(RI) | 1 | 1-384X | A | F | HL/F | | 2-20 \pm 0.5 | 112 | .0018 | T | T | 24 | D/T/E | 27½ | 1200.00 | | |
| | PD-M95(RI) | 6 | 1-384X | A | F | HL/F | | 2-20 \pm 0.5 | 112 | .0018 | T | T | 40 | D/T/E | 17½ | 850.00 | | |
| | PD-M51(RI) | 6 | 1-384X | A | F | HL | | 2-20 \pm 0.5 | 110 | 0.002 | T | T | 40 | D/T/E | 13½ | 550.00 | | |
| | CLD-95(RI) | 1 | 20-8X | A | F | F | | 4-20 \pm 0.2 | 115 | .0017 | T | T | 24 | D/T/P/E | 31¾ | 2000.00 | | |
| | CLD-31(RI) | 1 | 1-192X | A | F | HL/F | | 4-20 \pm 0.3 | 115 | .0018 | T | T | 24 | D/T/P/E | 16¾ | 700.00 | | |
| | CLD-3090(RI) | 1 | 1-32X | A | F | HL/F | | 4-20 \pm 0.2 | 115 | .0018 | T | T | 24 | D/T/P/E | 18½ | 1200.00 | | |
| | CLD-2090(RI) | 1 | 1-32X | A | F | HL/F | | 4-20 \pm 0.2 | 114 | .0018 | T | T | 24 | D/T/P/E | 18½ | 800.00 | | |
| | CLD-M90(RI) | † | 1-384X | A | F | HL | | 4-20 | 112 | .0019 | T | T | 24 | D/T/P/E | 20½ | 700.00 | | |
| CLD-1090(RI) | 1 | 1-384X | A | F | HL/F | | 4-20 | 112 | .0019 | T | T | 24 | D/T/P/E | 16¾ | 600.00 | | | |
| CLD-990(RI) | 1 | 1-384X | A | F | None | | 4-20 | 100 | 0.006 | T | T | 24 | D/T/P/E | 16¾ | 500.00 | | | |
| PROCEED | PCD 2(RI) | 1 | 18-8X | A | F/B | D | | 10-20 +0,-0.2 | 105 | 0.004 | D | | 20 | D/T/E | 25 | 2150.00 | D/A converter. CD transport. †Via XLR and RCA jacks. ††100-disc changer, 15 programmable categories. †††Via XLR and RCA jacks. †††2970 selections. | |
| | PDP 2 | 1 | 18-8X | A | F/B | D | | 10-20 +0,-0.2 | 105 | 0.004 | | | 20 | D/T/E | 21 | 1595.00 | | |
| | PDT 2(RI) | 1 | | | | D† | | | | | | | 20 | D/T/E | 24 | 1695.00 | | |
| CD Library(RI) | † | 18-8X | A | V/B | D†† | | 10-20 +0,-0.2 | 105 | 0.004 | B | B | ††† | | | 14,000. | | | |
| PROTON | AC-620(RD) | 1 | 16-4X | A | F/V | HL | | 20-20 \pm 0.3 | 100 | 0.003 | T | | 20 | D/T/E | 17 | 650.00 | | |
| | AC-422(RD) | 1 | 1-256X | A | F | H | | 20-20 \pm 0.3 | 95 | 0.005 | T | | 15 | D/T/E | 9¾ | 350.00 | | |
| | AC-421 | 1 | 18-4X | A | F | H | | 20-20 \pm 0.3 | 95 | 0.005 | T | | 15 | D/T/E | 9¾ | 300.00 | | |
| | AC-420 | 1 | 16-2X | A | F | H | | 20-20 \pm 0.3 | 95 | 0.005 | T | | 15 | D/T/E | 9¾ | 250.00 | | |
| | AC-425(RI) | 5 | 1-256X | B | F/V | HL | | 20-20 \pm 0.5 | 105 | .0035 | B | | | D/T/E | 13¾ | 450.00 | | |
| PS AUDIO | PS Digital Link II | | 18-8X | A | F | | | 20-20 \pm 0.5 | 100 | 0.01 | | | | | 13 | 799.00 | D/A converter. As above; uses three power supplies. | |
| | PS SuperLink | | 18-8X | A | F | | | 20-20 \pm 0.5 | 100 | 0.01 | | | | | 17 | 1195.00 | | |

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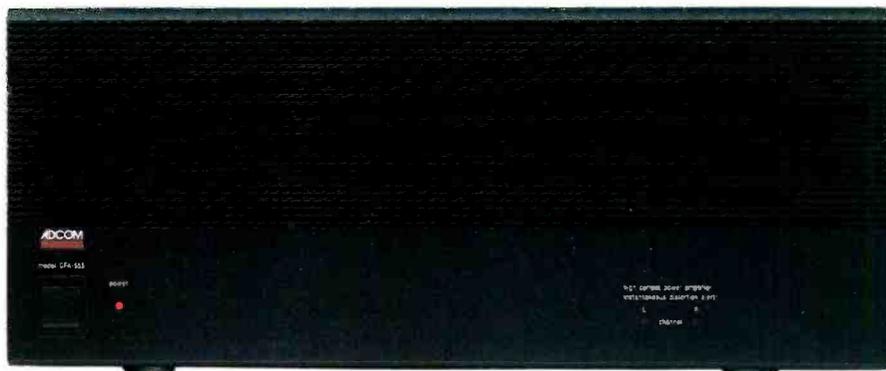
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CD PLAYERS & D/A CONVERTERS

| MANUFACTURER | Model (RI) = Remote Included, (RO) = Remote Optional | Disc Capacity | Decoding System: | | | Oversampling Rate | Digital Filter: Analog Plus Digital = A, Digital Only = B, Analog Only = C | Line Outputs: Fixed F, Var. = V, Balanced Analog = B | Other Outputs: Headphone = H, Headphone with Level Control = HL, Coaxial Digital = D, Fiber Optic = F | Frequency Response, Hz to kHz, ±dB | S/N Ratio, "A" Wid., -dB | THD, % | Elapsed Time Display: From Disc Start = 0, From Track Start = 1, Push B Remaining Time Display to Disc End = 0, To Track End = 1, Push B | Number of Programmable Selections | Repeat Functions: Entire Disc = 0, Track = 1, A-B Phrase = 2, Entire Program = E | Weight, Lbs. | Price, \$ | Notes |
|----------------------|--|---|--|---|---|--|--|---|---|--|--|--|---|---|--|--|-----------|-------|
| | | | Number of Bits | A | F | | | | | | | | | | | | | |
| QUAD | 66CD(RI) | 1 | 16-4X | A | F | D | 20-20 ± 0.03 | 112 | 0.003 | B | B | 19 | D/T/P/E | 8½ | 1200.00 | | | |
| RADFORD | WS2(RI) DAC1 | 1 | 16-4X 16-4X | A | F/V | | 10-20 ± 0.25 10-20 ± 0.25 | 105 110 | 0.002 0.001 | B | B | 20 | D/T/P/E | 14 | 2295.00 1875.00 | Display off function. D/A converter. | | |
| REALISTIC | 16-302(RI) 42-5026 | 1 1 | 16-4X 16-2X | A A | F F | H H | 20-20 ± 2 20-20 ± 2 | 90 75 | 0.03 0.07 | B | B | 20 | D/T/E | | 499.95 189.95 | CD/vidoeodic player. Portable; includes AM/FM tuner. | | |
| REVDX | H2(RO) B226-S(RD) | 1 1 | 256-1X 16-4X | A B | F F/V | H/D HL/D/F | 20-20 ± 0.1 20-20 ± 0.1 | 100 100 | 0.005 0.005 | B B | B B | 19 | D/T/P/E | 17 18½ | 1990.00 1975.00 | | | |
| ROTEL | RCD855(RI) RCD8658X(RI) | 1 1 | 16-4X † | A | F | D | 20-20 ± 0.05 | 100 | .0025 | T | | 20 | D/T | 16 | 349.00 599.00 | †Bitstream. | | |
| SAMSUNG | CD44R(RI) CD42R(RI) MYCD2 | 1 1 1 | -8X -2X | | | H H H | | | | | | 16 16 | T/E | 7 7 1 | 79.95 229.95 199.95 | Shuffle play; intro scan. As above. Portable. | | |
| SANSUI | Vintage CD-X617(RI) | 1 | MASH | A | F/V | HL/F | 4-20 ± 0.5 | 110 | 0.002 | B | B | 24 | D/T/P/E | 9 | 599.95 | Dual D/A converters; three-mode time edit; remote has volume control. | | |
| | CD-X317(RI) | 1 | MASH | A | F/V | HL/F | 4-20 ± 0.5 | 100 | 0.003 | B | B | 24 | D/T/P/E | 9 | 349.95 | Three-mode time edit; remote has volume control. | | |
| | CD-3700(RI) | 1 | MASH | A | F/V | D | 4-20 | 100 | 0.005 | B | B | 20 | D/T/P/E | 9 | 229.95 | Two-mode time edit; two-speed manual search. | | |
| | CR-280(RI) CD-X211(RI) CD-2700(RI) CD-3100M(RI) Vintage CD-X711(RI) | 5 1 1 1 1 | 16-4X MASH MASH 16-4X 1 | A A A A B | F V F F B | HL/D HL/D HL/D HL/D HL/D/F | 2-20 4-20 5-20 5-20 0-20 ± 0.3 | 98 100 100 100 103 | 0.04 0.005 0.005 0.04 0.003 | B B B B B | B B B B B | 16 20 16 30 20 | D/T/P/E D/T/P/E D/T/E D/T/E D/T/P/E | 6¼ 8¼ 8 10¾ 20 | 239.95 299.95 199.95 299.95 1199.95 | Top-loading. | | |
| SANYO | CP791 CPM500(RD) CPM510(RI) | 1 5 5 | 18-8X 18-8X 18-8X | A A A | F F F | | 20-20 ± 1 20-20 ± 1 20-20 ± 1 | 98 98 98 | 0.05 0.05 0.05 | B B B | | 24 32 32 | D/T D/T/E D/T/E | 6.6 8.4 8.6 | 99.99 179.99 199.99 | | | |
| SHARP | DX200 DX250(RI) DXC1800(RI) | 1 1 6 | 16-2X 16-2X 16-4X | C C C | F F F | | 5-20 5-20 20-20 | 95 95 95 | 0.05 0.05 0.05 | B B B | T T T | 20 20 32 | D/T/E D/T/E D/T/E | 6.2 6.2 10.1 | 129.95 169.95 299.95 | | | |
| SHERWOOD | CDC-3010R(RI) CD-3010R(RI) | 5 1 | 18-8X | A | F/B | HL | 20-20 ± 0.5 | 103 | 0.008 | B | D | 32 | E | 9 | 225.00 | Carousal changer/tape player. | | |
| SIMPLYPHYSICS | Bitmaker RR40(RI) Bitmaker RRS1 Digitdeck RRS2 | 1 1 1 | | | F | D D | | | | | | | | 30 65 150 | 895.00 1995.00 6000.00 | CD transport. As above. D/A converter; four chassis. | | |
| SONDGRAPHE | SD22(RI) | 1 | 1-256X | A | F | | 20-20 ± 0.5 | 96 | 0.1 | T | D | 20 | D/T/P/E | 12 | 895.00 | | | |
| SONY | CDP-291 CDP-491(RI) CDP-591(RI) CDP-991(RI) CDP-C215 CDP-C315(RI) CDP-C515(RI) CDP-C615(RI) CDP-C715(RI) CDP-C910(RI) | 1 1 1 1 5 5 5 5 5 10 | 16-4X † † † † † † † † † | A A A A A A A A A | F F F/V F/V F V V V V | HL HL HL/F HL/F HL HL/F HL/F HL/F HL/F | 2-20 ± 1 2-20 ± 0.5 2-20 ± 0.5 2-20 ± 0.3 2-20 ± 0.5 2-20 ± 0.5 2-20 ± 0.5 2-20 ± 0.5 2-20 ± 0.3 2-20 ± 0.3 | 93 100 100 113 100 100 100 100 110 110 | 0.005 0.005 0.003 0.003 0.005 0.005 0.005 0.004 0.003 0.003 | B B B B B B B B B B | B B B B B B B B B B | 24 24 24 24 32 32 32 32 32 32 | D/T/E D/T/E D/T/P/E D/T/P/E D/T/E D/T/E D/T/E D/T/E D/T/P/E D/T/E | 7 7 8 10 13¼ 13¼ 13¼ 13¼ 14½ 14½ | 165.00 190.00 240.00 380.00 240.00 280.00 330.00 380.00 470.00 470.00 | †Pulse-8X. | | |
| SONY ES | CDP-X111ES(RI) CDP-X222ES(RI) CDP-X555ES(RI) CDP-X777ES(RI) CDP-C67ES(RI) CDP-C77ES(RI) CDP-C87ES(RI) CDP-C90ES(RI) | 1 1 1 1 5 5 5 10 | † † † † † † † † | A A A A A A A A | V V V V/B V V V V | HL/F HL/F HL/F HL/D/F HL/F HL/F HL/F HL/F | 2-20 ± 0.5 2-20 ± 0.3 2-20 ± 0.3 2-20 ± 0.3 2-20 ± 0.3 2-20 ± 0.3 2-20 ± 0.3 2-20 ± 0.3 | 108 115 117 118 110 110 110 110 | .0027 .0025 .0017 .0015 .0025 .0025 .0025 .0025 | B B B B B B B B | B B B B B B B B | 24 24 24 20 32 32 32 32 | D/T/P/E D/T/P/E D/T/P/E D/T/P/E D/T/E D/T/E D/T/E D/T/E | 8¾ 13¾ 28¼ 37¼ 13¾ 13¾ 18 20¾ 17¼ | 320.00 400.00 900.00 1700.00 380.00 500.00 700.00 500.00 | †HDLC-8X. | | |
| SOTA | Vanguard(RI) | 1 | † | A | F/V | HL/D/F | 20-20 ± 0.2 | 100 | 0.002 | T | B | 30 | D/T/P/E | 24 | 1995.00 | †Dual bitstream D/A converters. Line input. | | |
| SOUND ENGINEERING | PFM-1M PFM-1R(RI) | 1 1 | 16-4X 16-4X | A A | F F | D D | 0-20 + 0, -2 0-20 + 0, -2 | 112 110 | 0.003 0.004 | T T | | 20 20 | D/T/E D/T/E | 16 16 | 1200.00 1350.00 | | | |
| SPECTRAL AUDIO | SDR-1000SL Digital Reference(RD) SDR-1000 Series II Digital Reference(RD) | 1 1 | | A† | V | | 0-20 ± 0.1 | 106 | 0.003 | B | B | | | 49 | 5795.00 | †Selectable output filters. | | |
| | | | | A† | V | | 0-20 ± 0.1 | 106 | 0.003 | B | B | | | 49 | 7895.00 | Combination CD player/preamp. | | |
| STAX | DAC-Talent DAC-X1T | | 20-8X 20-8X | C C | F F/B | | 0-20 4-20 | 118 118 | .0015 .0016 | | | | | 3.3 42 | 2700.00 12,000. | D/A converter. As above; tube output stage. As above. | | |
| | DAC-X2T | | 20-8X | C | F/B | | 4-20 | 118 | .0016 | | | | | 42 | | | | |
| SUMO | Athena II D/A Module | | 1-256X | A | | | 20-20 ± 0.5 | 105 | 0.006 | | | | | 2 | 499.00 | Plug-in D/A converter for Athena II preamp. | | |
| SYLVANIA | CD-1502(RI) CD-1552(RI) | 1 5 | 16-4X 16-4X | C C | F F | H | 2-20 ± 0.5 2-20 ± 0.5 | 95 100 | 0.015 0.015 | T T | D | 20 50 | D/E D/E | 7.7 9 | 179.95 249.95 | Four of five discs changeable during play | | |

The Breakthrough.



The original Adcom GFA-555 power amplifier.

The New Br



Not long after its introduction, the Adcom GFA-555 power amplifier was widely considered a breakthrough in audio technology. Its performance was rated superior to amplifiers costing two and three times as much. Indeed, some critics had difficulty in naming a better sounding component at any price.

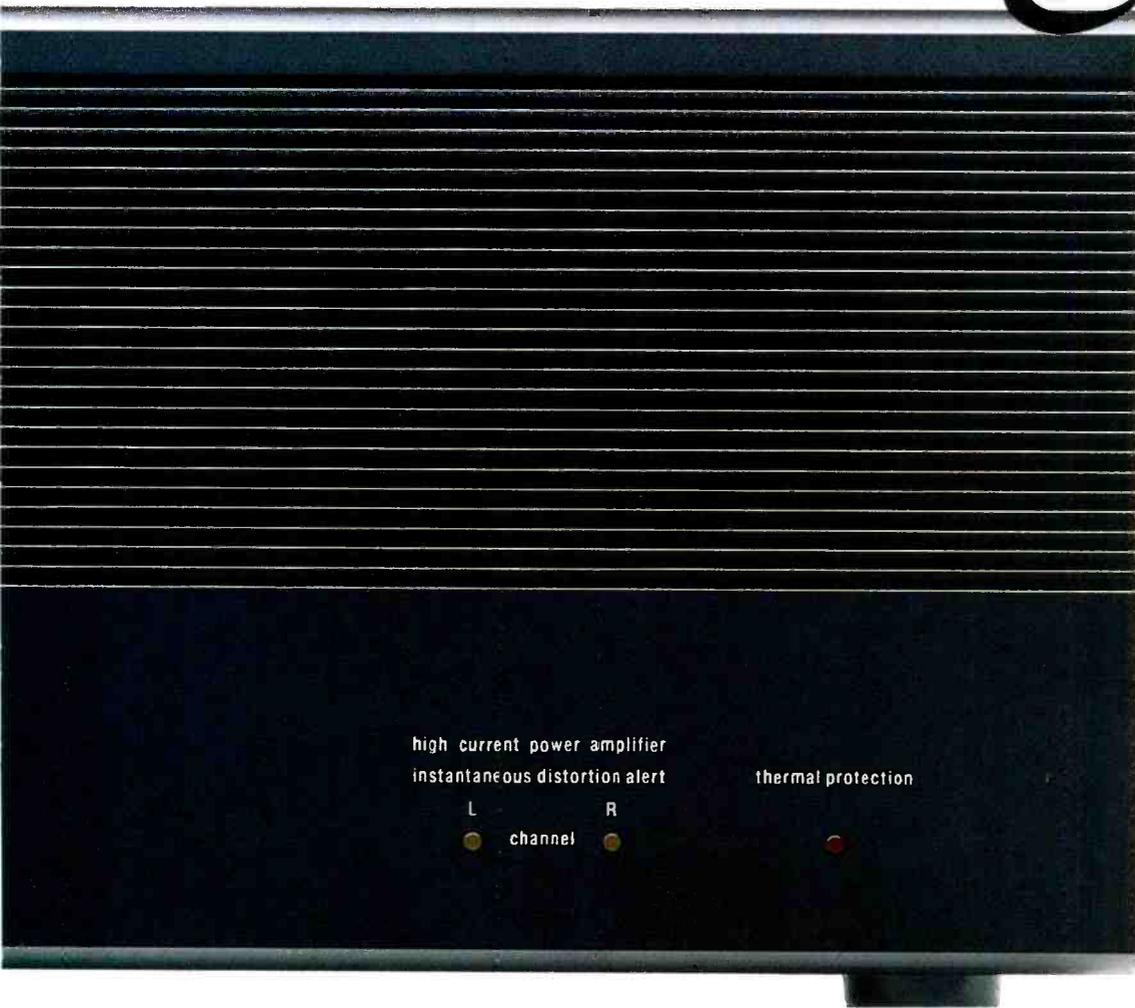
While the GFA-555 "...went on to become one of the best-selling amplifiers of all time"*, Adcom designers expanded their search for sonic perfection by investigating several new improvements. Using the GFA-555 as their model, they experimented with new circuits and component parts to see how close they could come to creating an even more desirable, upgraded GFA-555.

Now, after years of working on improving what was already one of the finest amplifiers available, Adcom announces the GFA-555II, a new breakthrough in performance and value. Rated at 200 watts per channel,** the new GFA-555II offers greater stability, superior heat dissipation and less distortion, even when driving complex speaker loads. It is everything the famous GFA-555 is known for, and more.

High Current: High Performance

While it is to be expected that an amplifier will perform well under predictable laboratory conditions, it is more important that an amplifier is capable of high performance during real-world operating conditions. Driving the complex and varying loads of today's

breakthrough.



*The new Adcom
GFA-555II
power amplifier.*

advanced speakers with musical signals supplied by the newest, most dynamic software, is the task of the world's best amplifiers.

A speaker rated nominally at 8 ohms may represent an actual load of between 60 and 2 ohms depending upon the frequencies it is reproducing. Some esoteric speakers actually present as little as 1 ohm at certain frequencies. In such cases, excessive demands are put on an amplifier's output stage to deliver more and more current. When these demands are pushed to the limit, lesser designs may distort, shut down or self destruct.

To meet the extraordinary requirements of today's musical source material and speaker systems, the GFA-555II's newly designed triple Darlington output stage is capable of delivering more than 75 amps of

peak current per channel into low impedances safely and with a high degree of stability. Additionally, each channel has been given a larger single, contoured heat sink to improve heat dissipation, allow for better bias tracking, and allow easier handling during installation.

Adcom also takes advantage of direct coupling its amplification stages to eliminate the use of coupling capacitors (and their inherent problems), which can be responsible for a variety of signal anomalies and distortions. The GFA-555II also eliminates coils in the output circuits which are known to induce frequency-response irregularities and lower damping factor. Direct coupling keeps damping factor high at all frequencies, lowers phase shift and improves performance into all speaker systems including electrostatics.

(Over please)

A Mighty Power Supply

In order to provide for the enormous demands of its output stages, the Adcom GFA-555II has a newer, even more potent power supply. Its larger potted toroidal transformer assures superior heat transfer from its core and better overall regulation. This improved regulation translates into a more stable and reliable amplifier.

Specially designed filter storage capacitors with a total capacitance of 60,000 microfarads provide the tremendous power reserves needed during the highest dynamic demands of music. An impressive way of demonstrating the strength of this reserve power is to unplug the AC line cord of the GFA-555II after playing your system for awhile. You'll hear the music continue for several seconds with the power disconnected!

The new, mightier power supply of the GFA-555II enables its superior output stages to operate at their fullest potential, minimizing distortion at even the lowest of frequencies and providing astounding dynamic power across the entire audio spectrum.

Cool & Safe In All Conditions

The Adcom GFA-555II runs reasonably cool even under quite demanding operating conditions. Its potted power supply transformer and one-piece, larger heat sinks allow for better heat dissipation. More cooling vents on the standard cover and chassis also contribute to its consistent, reliable operation.

Sustained and unusually high-power operation may activate a thermal overload protection circuit which will be indicated by an LED on the front panel. When the amplifier cools to a safe temperature, its operation is automatically restored. Under most home conditions its optional ventilating fan is unnecessary, but it is available for special applications which may cause an unusually high operating temperature.

To protect the GFA-555II from very large overloads such as an output short circuit, readily accessible, rear mounted DC power supply fuses are used. Overall, the GFA-555II is a stable, dependable operator which should outlive many other components in your music system.

Instantaneous Distortion Alert

To instantly warn you of the approach of any form of distortion including THD, IM, TIM or SID which exceeds 1 percent, separate channel, front panel LEDs will illuminate.

These highly accurate indicators, activated by Adcom's unique circuitry monitoring the activity in the internal feedback loop warn you of the dangers of excessive distortion well before clipping.

The New Breakthrough In Performance And Value

Adcom has built its reputation by offering more sound for less money. Perhaps the leading example of Adcom's high performance, high value products has been the GFA-555. Year after year, it has received an unprecedented amount of critical acclaim, winning industry design awards and rave reviews throughout the world.

Instead of resting on its reputation, Adcom has created the beginning of a new generation of amplifiers. The GFA-555II marks a new standard for performance at a reasonable price, giving more and more music lovers the opportunity of experiencing the thrill of sonic perfection without the shock of exorbitant costs.

Visit your Adcom dealer. Ask for a demonstration of the new GFA-555II. Then ask its price. You'll hear how good this new breakthrough sounds.

**Stereophile*, October 1990

***Power output, watts/channel, continuous both channels driven into 8 ohms, at 1 kHz <0.003% THD.*

Specifications: (to FTC Requirements)

Power output, watts/channel,
continuous, 20 Hz - 20 kHz,
<0.04% THD: 8 ohms/200
4 ohms/325

<0.09% THD, bridged
w/ fan option installed: 8 ohms/600

Signal-to-noise ratio, A-weighted,
200 watts into 8 ohms: >110 dB

Input impedance: 100,000 ohms

Input sensitivity:
200 watts into 8 ohms: 1.75 V rms
1 watt into 8 ohms: 130 mV rms

Damping factor (20 Hz - 20 kHz): >800

Dynamic headroom into 4 ohms: 2.5 dB

Chassis dimensions: 6 3/4" (172mm) x 17"
(432mm) x 12 3/16" (310mm)

Maximum dimensions: 7 1/4" (185mm)
x 17" (432mm) x 12 3/16" (310mm)

Shipping weight: 39 lbs. (18kg)

Available options:
555 II FAN: Top mounted, automatically
variable, ventilating fan.
RM-7 rack mount adaptors.
White front panel.

Build a superior stereo system
with these matching Adcom
components.



*GFP-565 Reference Standard
Direct-Path Preamplifier.*



GFP-555 II Full Feature Preamplifier.



*GTP-500 II
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GCD-575 CD Player with Remote Control.

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CD PLAYERS & D/A CONVERTERS



| MANUFACTURER | Model (RI) = Remote Included (RD) = Remote Optional | Disc Capacity | Decoding System: | | | Output Filter: Analog Plus Digital = A, Digital Only = B, Analog Only = C | Line Outputs: Fixed = F, Var. = V, Balanced Analog = B | Oversampling Rate | Frequency Response, Hz to KHz, ±dB | S/N Ratio, "A" Wtd., ±dB | THD, % | Error-Time Display From Track Start = F, Back = B To Track End = T, Bolt = B | Remain Time Display From Track End = D, A-B Phase = P, Entire Program = E | Number of Programmable Selections | Reveal Function: Entire Disc = D, Track = T | Weight, Lbs. | Price, \$ | Notes |
|-----------------|---|---------------|------------------|--|--|--|--|-------------------|------------------------------------|--------------------------|--------|---|--|-----------------------------------|---|--|-----------|-------|
| | | | Number of Bits | Output Filter: Analog Plus Digital = A, Digital Only = B, Analog Only = C | Line Outputs: Fixed = F, Var. = V, Balanced Analog = B | | | | | | | | | | | | | |
| TEAC | PD-D700(RI) | 5 | 18-8X | A | F | | 5-20 ± 1 | 100 | 0.005 | B | D | 32 | D/T/E | 9 1/4 | 300.00 | | | |
| | PD-485(RI) | 1 | 18-8X | A | F | | 5-20 ± 1 | 100 | 0.005 | B | B | 20 | D/T/E | 8 | 209.00 | | | |
| | CDP-3000(RI) | 1 | 18-4X | A | B | H/D | 1-20 ± 0.5 | 105 | 0.002 | T | B | 20 | D/T/P/E | 9 1/2 | 310.00 | | | |
| TECHNICS | SL-P1300(RI) | 1 | 18-8X | A | F/B | HL/D/F | 2-20 ± 0.2 | 112 | 0.003 | B | B | 20 | D/T/P/E | 35 | 1799.00 | Wired remote port. | | |
| | SL-P1200(RI) | 1 | 16-2X | A | F | HL | 4-20 ± 0.1 | 106 | .0025 | B | B | 20 | D/T/E | 32 | 1499.00 | Dual D/A converters. | | |
| | SL-PS900(RI) | 1 | 1-8X | A | F | HL/D/F | 2-20 ± 0.3 | 118 | .0022 | B | B | 20 | D/T/P/E | 15 | 499.95 | Eight D/A converters; digital servo. | | |
| | SL-PS700(RI) | 1 | 1-4X | A | F | HL/D/F | 2-20 ± 0.3 | 114 | .0028 | B | B | 20 | D/T/P/E | 12.3 | 339.95 | Four D/A converters; digital servo. | | |
| | SL-PG300(RI) | 1 | 1-4X | A | F | HL | 2-20 ± 1 | 100 | 0.007 | B | B | 20 | D/T/P/E | 7.5 | 179.95 | As above; peak level search; 10-key direct access from front and remote. | | |
| | SL-PG100(RD) | 1 | 1-4X | A | F | | 2-20 ± 1 | 100 | 0.007 | B | B | 20 | D/T/E | 7.5 | 159.95 | Four D/A converters; digital servo; peak level search. | | |
| | SL-PD807(RI) | 5 | 1-4X | A | F | | 2-20 ± 1 | 102 | 0.007 | B | B | 32 | D/T/E | 15 | 279.95 | Four D/A converters; digital servo; disc changeable without play interruption. | | |
| | SL-PD607(RD) | 5 | 1-4X | A | F | | 2-20 ± 1 | 100 | 0.009 | B | B | 32 | D/T/E | 15 | 249.95 | As above. | | |
| | SL-PC705(RI) | 5 | 1-4X | A | F | | 2-20 ± 1 | 100 | 0.009 | B | B | 32 | D/T/E | 10.4 | 239.95 | As above; top-loading. | | |
| | SL-PC505(RD) | 5 | 1-4X | A | F | | 2-20 ± 1 | 100 | 0.009 | B | B | 32 | D/T/E | 10.4 | 219.95 | As above. | | |
| SL-XP700(RI) | 1 | 18-8X | C | F | HL | 20-20 ± 0.5 | 96 | | | | 24 | D/T/E | 10.7 | 339.95 | Portable. | | | |
| SL-XP300 | 1 | 18-8X | C | F | HL | 20-20 ± 0.5 | 96 | | | | 24 | D/T/P/E | 10.4 | 249.95 | As above. | | | |
| THETA DIGITAL | DS Pre Generation II | | 18-8X | A | V/F | D | 0-21 + 0, -0.2 | 108 | 0.002 | | | | | 25 | 4500.00 | Programmable D/A converter with preamp. | | |
| | DS Pro Generation II | | 18-8X | A | F | D | 0-21 + 0, -0.2 | 108 | 0.002 | | | | | 24 | 3500.00 | Programmable D/A converter; balanced version, \$4500.00. | | |
| | DS Pre basic | | 18-8X | A | V/F | D | 0-20.5 + 0, -0.2 | 106 | 0.002 | | | | | 15 | 2400.00 | Programmable D/A converter with preamp. | | |
| | DS Pro basic | | 18-8X | A | F | D | 0-20.5 + 0, -0.2 | 106 | 0.002 | | | | | 14 | 1995.00 | Programmable D/A converter. | | |
| | DS Pro Prime Data universal transport(RI) | 1 | 1-256X | A | F | D/† | 0-20 + 0, -0.2 | 104 | 0.003 | B | D | 20 | D/T/P/E | 12 38 | 1250.00 2200.00 | As above. Transport for CD and videodisc. †Optional glass-fiber output. | | |
| THRESHOLD | DAC-1/e | | 1-768X | C | F/B | F | 0-22 ± 0.15 | 110 | 0.002 | | | | | 15 | 2990.00 | D/A converter; two coaxial and two optical digital inputs; balanced/single-ended analog out; polarity inversion switch. | | |
| VECTDR RESEARCH | VCD-410R(RI) | 1 | 18-8X | A | F | H | 20-20 ± 0.5 | 100 | 0.004 | B | D | 20 | D/T/P/E | 9.9 | 259.00 | | | |
| | VCD-420R(RI) | 1 | 16-4X | A | F | H | 20-20 ± 0.5 | 100 | 0.004 | B | B | 20 | D/T/P/E | 9.9 | 299.00 | | | |
| | VCD-520R(RI) | 6 | 16-8X | A | F | | 20-20 ± 0.5 | 96 | 0.009 | B | D | 32 | D/T/P/E | 13 | 349.00 | | | |
| VTL | Reference | | 20-8X | C | F | D | 5-22 ± 1 | 112 | | | | | | 16 | 7000.00 | Dual mono, tube D/A converter; optional balanced output, \$2000.00. | | |
| | Straight Line | | 20-8X | C | | | | | | | | | | 12 | 3500.00 | Stereo, tube D/A converter and preamp; without preamp, \$3000.00. | | |
| | Manley Reference | | 20-128X | C | F/B | D | 5-22 | 112 | | | | | | 20 | 9000.00 | Tube A/D converter; without meters, \$8000.00. | | |
| WADIA DIGITAL | 2000 | | 18-64X | B | F/B | | † | † | † | | | | | 39 | 7450.00 | Optional Digitlink 40 glass-fiber output with four input switches, \$950.00. †Software-dependent D/A converter with glass-fiber input. | | |
| | Digimaster X64.4 | | 18-64X | B | F/B | | † | † | † | | | | | 27 | 5000.00 | | | |
| | Wadia Pro | | 18-32X | B | B | | † | † | † | | | | | 13 1/2 | 3500.00 | | | |
| | Digimaster X32 | | 18-32X | B | F | | † | † | † | | | | | 12 | 2500.00 | Optional plastic-fiber input. | | |
| | WT3200(RI) | 1 | | | | D/F | | | | B | D | | D/T/P/E | 27 | 2500.00 | CD transport; glass-fiber output. | | |
| WT2000(RI) | 1 | | | | D/F | | | | B | D | | D/T/P/E | 37 | 5600.00 | As above. | | | |
| YAMAHA | CDP-815(RI) | 5 | † | | V | HL/D | 2-20 ± 0.5 | 110 | .0025 | B | B | 40 | D/T/E | 13 3/8 | 499.00 | Four discs changeable during play. †5-Bit Plus | | |
| | CDC-715(RI) | 5 | † | | V | HL | 2-20 ± 0.5 | 108 | 0.003 | B | B | 40 | D/T/E | 13 3/8 | 429.00 | As above. | | |
| | CDC-615(RI) | 5 | S-Bit | | V | H | 2-20 ± 0.5 | 105 | 0.005 | B | B | 20 | D/T/E | 13 3/8 | 299.00 | As above. | | |
| | CDX-2020(RI) | 1 | 22-8X | A | V | H/D/F | 2-20 ± 0.3 | 118 | 0.003 | T | D | 24 | D/T/P/E | 34 3/4 | 1499.00 | Four D/A converters; 18-bit plus 4-bit floating. | | |
| | CDX-1050(RI) | 1 | † | | V | HL/D/F | 2-20 ± 0.3 | 118 | .0018 | B | B | 25 | D/T/P/E | 22 1/8 | 699.00 | | | |
| | CDX-750(RI) | 1 | † | | V | HL/D/F | 2-20 + 0.5, -1 | 106 | .0028 | B | B | 25 | D/T/E | 10 3/8 | 399.00 | | | |
| | CDX-550(RI) | 1 | † | | V | HL/D | 2-20 + 0.5, -1 | 106 | .0028 | B | B | 25 | D/T/E | 8 3/8 | 299.00 | | | |
| | CDX-450(RI) | 1 | SL-8bit | | V | H | 2-20 + 0.5, -1 | 105 | .0038 | B | B | 25 | D/T/E | 7 7/8 | 249.00 | | | |
| | CDV-1700(RI) | 1 | 18-8X | F | | HL/F | 5-20 + 0.5, -1 | 70 | 0.004 | B | | 15 | D/T/P/E | 20 1/2 | 699.00 | CD videodisc player. | | |



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AMPLIFIERS

| MANUFACTURER | Model (RD) = Remote Included; (RO) = Remote Optional | Type: Integrated = I, Basic = B, Tube = T, Hybrid = H, Mono = M | Rated THD, % | Balanced Inputs? | Rated Slew Rate, V/μs | High-Level Sensitivity, mV | Does Unit Invert Polarity? | Cont. Avg. Watts/Channel into 8 Ohms | Cont. Avg. Watts/Channel into 4 Ohms | Rated Full-Power Bandwidth, Hz to kHz | Class of Output Operation | POWER AMP | | | | PREAMP | | | | Notes | | | | | | | | | | | | | |
|-------------------------------------|--|---|--------------|------------------|-----------------------|----------------------------|----------------------------|--------------------------------------|--------------------------------------|---------------------------------------|---------------------------|----------------------|------------------------|--------------------|--------------------------|--------------------------|--------------------|--------------|-----------|-------|--|--|--|---------|---|--|--|-----------------------------|--|--|---------|---------|---------|
| | | | | | | | | | | | | Dynamic Headroom, dB | Input Impedance, kOhms | MM Phono S.N. - dB | MM Phono Sensitivity, mV | MM Phono Sensitivity, mV | Moving Coil Input? | Weight, Lbs. | Price, \$ | | | | | | | | | | | | | | |
| AUDIO DESIGN ASSOCIATES (Continued) | MPA-6 | B | 0.09 | No | 9 | 500 | Yes | † | †† | 20-20 | AB | | | | | | | | | | | | | 1595.00 | Five channels plus bass channel with parametric EQ, †40 watts x 5 and 90 watts x 1. ††85 watts x 5 and 180 watts x 1. Five-channel operation; separate power supply. Variable bass amp. | | | | | | | | |
| | MPA-500 | B | 0.02 | No | 25 | 500 | No | 100 | 175 | 20-20 | A/AB | | | | | | | | | | | | | | | 1495.00 | | | | | | | |
| | PBA-300 | B | 0.02 | No | 12 | 150 | No | 350 | 550 | 20-200 Hz | A/AB | | | | | | | | | | | | | | | 995.00 | | | | | | | |
| | PF-250 | B | 0.02 | No | 25 | 500 | No | 100 | 180 | 20-20 | A/AB | | | | | | | | | | | | | | | | | | | | | | |
| | PT-100 | B | 0.02 | No | 13 | 500 | Yes | 50 | 75 | 20-20 | A/AB | | | | | | | | | | | | | | | | | | | | | | |
| AUDIO INNOVATIONS | Series 200 | B/T | 0.1 | No | | 300 | No | 11 | 11 | 25-20 | A | | | | | | | | | | | | | | | 12 watts into 6 ohms. 9 watts into 6 ohms. | | | | | | | |
| | Series 300/II | I/T | 0.03 | No | | 250 | No | 8 | 8 | 20-15 | A | | | | | | | | | | | | | | | | | | | | | | |
| | Series 500 | I/T | 0.1 | No | | 150 | No | 25 | 25 | 30-20 | A | | | | | | | | | | | | | | | | | | | | | | |
| | Series 800/III | B/T | 0.1 | No | | 250 | No | 25 | 25 | 20-25 | A | | | | | | | | | | | | | | | | | | | | | | |
| | Series 1000 | B/T/M | 0.1 | No | | 250 | No | 50 | 50 | 20-25 | A | | | | | | | | | | | | | | | | | | | | | | |
| | First Audio Amplifier | B/T | 0.8 | No | | 75 | No | 7.5 | 7.5 | 20-30 | A | | | | | | | | | | | | | | | | | Triode operation. | | | | | |
| Second Audio Amplifier | B/T/M | 0.25 | No | | 75 | No | 15 | 15 | 20-35 | A | | | | | | | | | | | | | | | | As above. | | | | | | | |
| Third Audio Amplifier | B/T/M | | | | | | | 30 | | | A | | | | | | | | | | | | | | | As above. | | | | | | | |
| AUDIOLAB | 8000A | I | 0.05 | No | 100 | 100 | No | 60 | 100 | 1-65 | AB | 2.8 | 20 | 78 | 2.0 | 175 | Yes | 17 | | | | | | | | 799.00 | | | | | | | |
| | 8000P | B | 0.05 | No | 100 | 100 | No | 100 | 200 | 3-75 | AB | 2.9 | 50 | | | | | 20 | | | | | | | | 1199.00 | | | | | | | |
| | 8000M | B/M | 0.05 | No | 100 | 100 | No | 125 | 250 | 3-75 | AB | 2.9 | 50 | | | | | 20 | | | | | | | | | | | | | | | |
| AUDIO NOTE | Tomei (RO) | I/T | | No | 10 | | No | 7.5 | 4 | 10-40 | A | | | | | | | | | | | | | | | 4595.00 | Triode operation; with remote, \$4995.00. Triode operation; with remote, \$12,500. Triode operation. As above. As above. | | | | | | |
| | Ankoru (RO) | I/T | | No | 10 | | No | 25 | 20 | 10-40 | A | | | | | | | | | | | | | | | | | 12,000. | | | | | |
| | Neiro Ongaku | B/T | | No | 8 | | No | 7.5 | 4 | 10-40 | A | | | | | | | | | | | | | | | | | 15,000. | | | | | |
| | Gaku-On | I/T B/T/M | | No | 5 | | No | 27 | 20 | 10-40 | A | | | | | | | | | | | | | | | | | 65,000. 120,000. Pair | | | | | |
| AUDIO RESEARCH | Classic 30 | B/H | † | Opt. | 15 | 400 | No | 30 | 30 | 12-40 | AB | | | | | | | | | | | | | | | 2495.00 | Triode operation; balanced output. As above. As above. As above. Bridgeable. | | | | | | |
| | Classic 60 | B/H | † | Opt. | 20 | 550 | No | 60 | 60 | 15-50 | AB | | | | | | | | | | | | | | | | | 3495.00 | | | | | |
| | Classic 120 | B/H/M | † | Opt. | 25 | 650 | No | 115 | 115 | 10-80 | AB | | | | | | | | | | | | | | | | | 3495.00 | | | | | |
| | Classic 150 | B/H/M | 0.8 | Opt. | 25 | 600 | No | 140 | 140 | 7-100 | AB | | | | | | | | | | | | | | | | | 4995.00 | | | | | |
| | D240 | B/M | 0.5 | Yes | 50 | 1.6V | Var. | 120 | 240 | 8-60 | AB | 3 | 150 | | | | | | | | | | | | | | | 2995.00 | | | | | |
| AUDIOSOURCE | Amp One | B | 0.02 | No | 100 | 600 | No | 60 | 100 | 20-20 | AB | | | | | | | | | | | | | | | | 17½ | 299.95 | Bridgeable. | | | | |
| AUDIRE | Parlando | B | 0.02 | No | 50 | 1.4V | No | 100 | 200 | 2-50 | A | | | | | | | | | | | | | | | | 90 | 3000.00 | Bipolar; MOS-FET version, \$1150.00. Bipolar; MOS-FET version, \$535.00. | | | | |
| | Otez | B | 0.03 | No | 50 | 1.5V | No | 250 | 500 | 2-50 | AB | | | | | | | | | | | | | | | | | 90 | | 2900.00 | | | |
| | Noble I | B/M | 0.02 | No | 50 | 1.3V | No | 75 | 150 | 2-50 | A | | | | | | | | | | | | | | | | | 30 | | 1050.00 | | | |
| | Noble II | B/M | 0.03 | No | 50 | 1.5V | No | 200 | 400 | 2-50 | AB | | | | | | | | | | | | | | | | | | | 30 | 1100.00 | | |
| | Forte | B | 0.05 | No | 50 | 1.4V | No | 125 | 250 | 2-50 | AB | | | | | | | | | | | | | | | | | | | 45 | 1050.00 | | |
| | Crescendo | B | 0.05 | No | 45 | 1.3V | No | 75 | 130 | 2-50 | AB | | | | | | | | | | | | | | | | | | | 25 | 495.00 | | |
| BEL | 2002 | B | | | | 1.4V | No | 100 | 200 | 5-200 | A | | | | | | | | | | | | | | | | | 50 | 3995.00 | Balanced output. As above; bridges to 200 watts. †400 watts x 1 into 1 ohm. Balanced output; bridges to 200 watts. | | | |
| | 1001 | B | | Opt. | | 1V | No | 50 | 100 | 5-200 | A | | | | | | | | | | | | | | | | | | 28 | | 1895.00 | | |
| | 1001P | B/M | | | | 1V | No | † | | 5-200 | A | | | | | | | | | | | | | | | | | | 28 | | 1995.00 | | |
| | FET1001 | B | | Opt. | | 1V | No | 50 | 100 | 5-200 | A | | | | | | | | | | | | | | | | | | 28 | | 2195.00 | | |
| BELLES/OCM TECHNOLOGY | Soloist OCM 200 | B | 0.25 | Yes | 200 | 790 | No | 100 | 200 | 0.2-100 | AB | 2 | 50 | | | | | | | | | | | | | | | | 1595.00 | Bridges to 400 watts. | | | |
| | Soloist OCM 500 | B | 0.25 | Yes | 200 | 1.1V | No | 200 | 400 | 0.2-100 | AB | 2 | 50 | | | | | | | | | | | | | | | | 2595.00 | Bridges to 800 watts. | | | |
| DAVID BERNING CO. | EA-2101 | B/T | 2 | Yes | | 1V | No | 100 | 100 | 20-40 | AB | 2 | 100 | | | | | | | | | | | | | | | 40 | 4290.00 | | | | |
| BGW SYSTEMS | 85 | B | 0.1 | Opt. | 40 | 840 | No | 35 | 45 | 15-50 | AB/B | 1.3 | 15 | | | | | | | | | | | | | | | 14 | 529.00 | Metered version, Model 350A, \$1349. Metered version, Model 750G, \$1849. | | | |
| | 200 | B | 0.08 | Yes | 40 | 900 | No | 100 | | 10-50 | AB/B | 1.2 | 15 | | | | | | | | | | | | | | | | 14 | | 999.00 | | |
| | 350 | B | 0.02 | Yes | 40 | 1.2V | No | 200 | 325 | 10-50 | AB/B | 1.2 | 15 | | | | | | | | | | | | | | | | 34 | | 1199.00 | | |
| | 750F | B | 0.03 | Yes | 40 | 1.5V | No | 300 | 450 | 10-50 | AB/B | 1.6 | 15 | | | | | | | | | | | | | | | | 54 | | 1699.00 | | |
| | 7500T | B | 0.10 | Opt. | 40 | 1.2V | No | 200 | 325 | 10-50 | AB/B | 1.2 | 15 | | | | | | | | | | | | | | | | | | 36 | 849.00 | |
| | 6500T | B/H | 0.05 | Opt. | 40 | 900 | No | 100 | 150 | 10-50 | AB/B | | 15 | | | | | | | | | | | | | | | | | | 28 | 599.00 | |
| | 8500T | B | 0.10 | Opt. | 40 | 1.5V | No | 300 | 450 | 10-50 | AB/B | 1.5 | 15 | | | | | | | | | | | | | | | | | | 50 | 1299.00 | |
| | SPA-1 | I | 0.10 | Yes | | 1.5V | No | 250 | 400 | | | AB/B | 1.5 | 15 | | | | | | | | | | | | | | | | | 41 | 1999.00 | |
| | SPA-3 | † | 0.10 | Yes | | 1.5V | No | 250 | 400 | | | AB/B | 1.5 | 15 | | | | | | | | | | | | | | | | | 43 | 2599.00 | |
| | GTA | B | 0.10 | Yes | 40 | 1.5V | No | 360 | 625 | 10-50 | AB/B | 1.3 | 15 | | | | | | | | | | | | | | | | | | 78 | 2199.00 | |
| | GTB | B | 0.10 | Yes | 40 | 1.5V | No | 300 | 450 | 10-50 | AB/B | 1.6 | 15 | | | | | | | | | | | | | | | | | | | 50 | 1539.00 |
| | GTC | B | 0.05 | Yes | 20 | 1.3V | No | 375 | 650 | 20-20 | AB/B | | 15 | | | | | | | | | | | | | | | | | | | 48 | 2199.00 |
| | Tri-Amp | B/M | | Yes | 20 | 1.5V | No | 580 | 900 | | | AB/B | 1.6 | 15 | | | | | | | | | | | | | | | | | | 44 | 2499.00 |

AMPLIFIERS

| MANUFACTURER | Model (R) = Remote Included (RO) = Remote Optional | Type Integrated = I, Basic = B, Tube = T, Hybrid = H, Mono = M | Rated THD, % | Balanced Inputs? | Rated Slow Rate, V/uS | High-Level Sensitivity, mV | Does Unit Invert Polarity? | Cont. Avg. Watts Channel 1, mV | Cont. Avg. Watts Channel 1 into 8 Ohms | Rated Full Power Channel 1 into 8 Ohms | Class of Output Operation | POWER AMP | | | | PREAMP | | | | Notes |
|------------------------|--|--|--------------|------------------|-----------------------|----------------------------|----------------------------|--------------------------------|--|--|---------------------------|----------------------|------------------------|---------------------------------------|--------------------------|--------------------|--------------|-----------|---------|---|
| | | | | | | | | | | | | Dynamic Headroom, dB | Input Impedance, kOhms | MM Phone S/N, - dB, "A" w/d. re: 5 mV | MM Phone Sensitivity, mV | Moving Coil Input? | Weight, Lbs. | Price, \$ | | |
| DB SYSTEMS | DB-6A | B | 0.003 | No | 15 | 1V | No | 40 | 70 | 20-20 | AB | 3 | 48 | | | | | 18 | 795.00 | Three-times power-supply capacitance optional. |
| | DB-6A-M | B/M | 0.008 | No | 30 | 1V | No | 140 | 225 | 20-20 | AB | 3 | 48 | | | | | 18 | 795.00 | Per pair, \$1550.00. |
| DELTEC PRECISION AUDIO | DPA50S | B | .0005 | Yes | 35 | | No | 60 | 120 | | † | | 5 | | | | | 32 | 3300.00 | †Compound Class A. |
| DENON | PMA-1060 | I | 0.005 | No | | 150 | | | | 20-20 | † | | | 94 | 2.5 | 160 | Yes | | 600.00 | †Optical Class A. |
| | PMA-980(RI) | I | 0.01 | No | | 150 | | 105 | | 20-20 | † | | | 94 | 2.5 | 160 | Yes | | 500.00 | †As above. Remote includes speaker switching, relay-type input switching, motorized volume control. |
| | PMA-860 | I | 0.01 | No | | 150 | | 80 | | 20-20 | † | | | 94 | 2.5 | 160 | Yes | | 400.00 | †As above. |
| | PMA-560 | I | 0.015 | No | | 150 | | 70 | | 20-20 | † | | | 94 | 2.5 | 160 | Yes | | 350.00 | †As above. |
| | AVC-3020(RI) | I | 0.08 | No | | 150 | | † | | 20-20 | | 47 | | 76 | 2.5 | 160 | No | | 1000.00 | †Front, 80 watts x 2; center, 35 watts x 2; rear, 35 watts x 2. Dolby Pro-Logic, Dolby Time Link digital delay (see also "Surround Processors"). |
| | AVC-1000(RI) | I | 0.08 | No | | 150 | | † | | 20-20 | | 47 | | 76 | 2.5 | 160 | No | | 700.00 | †Front, 55 watts x 2; center, 25 watts x 2; rear, 25 watts x 2. Four- or six-channel operation. Dolby Pro-Logic (see also "Surround Processors"). |

(Continued)

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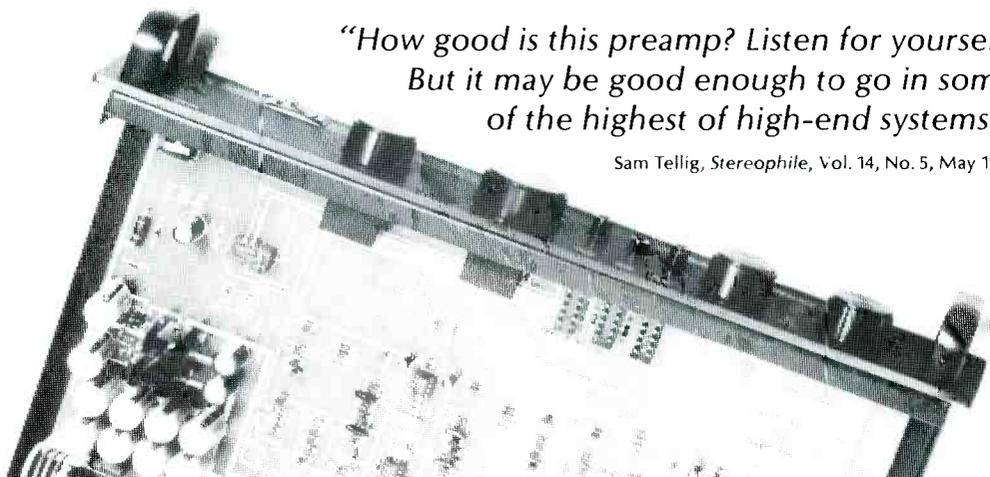
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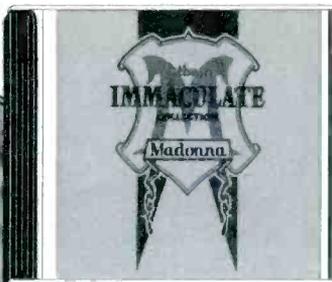
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Styx: 14 Classics (A&M) 14822 *

The Mamas & The Pappas: 16 Of Their Greatest Hits (MCA) 80183

Crosby, Stills, Nash & Young: Greatest Hits (Atlantic) 30230

Chuck Berry: The Great 28 (Chess) 64137

George Harrison: Best Of Dark Horse, 1976-89 (Dark Horse) 80307

Best Of Eric Clapton: Time Pieces (Polydor) 23385

Best Of Bad Company: 10 From 6 (Atlantic) 60321

All The Best Of The Liont Spoonful (Buddah) 10012

Eagles: Greatest Hits, Vol.1 (Asylum) 23481

The Best Of Steely Dan: Decade (MCA) 54135 *

Elvis Presley: 18 No. 1 Hits (RCA) 72190

Eagles: Hotel California (Asylum) 30030

Best Of The Doobie Brothers (Warner Bros.) 43738

Lynyrd Skynyrd's Innyrds (MCA) 01150

Supertramp: Classics (14 Greatest Hits) (A&M) 04891

Buffalo Springfield: Retrospective (ATCO) 00844

The Who: Who's Better, Who's Best (MCA) 00790

1950's Rock & Roll Revival (Buddah) 11179

Iron Butterfly: In-A-Gadda-Da-Vida (ATCO) 44356

Best Of The Grateful Dead: Skeletons From The Closet (Warner Bros.) 83892

ON THE CUTTING EDGE

Elvis Costello: Spike (Warner Bros.) 00841

Pixies: Bossa Nova (4AD/Elektra) 53773

The Cure: Disintegration (Elektra) 01109

The Sundays: Reading, Writing And Arithmetic (DGC) 63175

The Alarm: Standards (I.R.S.) 24765

Morrissey: Kill Uncle (Reprise/Sire) 20588

Concrete Blonde: Bloodletting (I.R.S.) 84212

R.E.M.: Eponymous (I.R.S.) 00701

Pump Up The Volume/Sdtk. (MCA) 44606

10,000 Maniacs: Hope Chest (Elektra) 44340

Replacements: All Shook Down (Warner Bros.) 83585

Dread Zeppelin: Un-Led-Ed (I.R.S.) 63594

Erasure: The Innocents (Sire) 01009

Waterboys: Room To Roam (Chrysalis) 74255

Lou Reed: New York (Warner Bros.) 01058

Morrissey: Bona Drag (Sire) 00578

World Party: Goodbye Jumbo (Chrysalis) 33536

The Stone Roses (Silvertone) 53921

The Christians: Colour (Island) 81645

Pixies: Doolittle (4AD/Elektra) 01108

R.E.M.: Green (Warner Bros.) 00715

Bob Mould: Black Sheets Of Rain (Virgin) 53750

Cowboy Junkies: The Trinity Session (RCA) 01043

Best Of The Velvet Underground (Verve) 62303

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AMPLIFIERS

| MANUFACTURER | Model (R) = Remote Included, (RO) = Remote Optional | Type: Integrate = I, Beat = B, Tone = F, Hybrid = H, Mono = M | Rated THD, % | Balanced Inputs? | Rates Slew Rate, V/μs | High-Level Sensitivity, mV | Does Unit Invert Polarity? | Cont. Avg. Watts/Channel, mV | Cont. Avg. Watts/Channel into 8 Ohms | Cont. Avg. Watts/Channel into 4 Ohms | POWER AMP | | | | | PREAMP | | | Notes | |
|------------------------|---|---|--------------|------------------|-----------------------|----------------------------|----------------------------|------------------------------|--------------------------------------|--------------------------------------|---------------------------|----------------------|-----------------------|---------------------|--------------------------|--------------------|--------------|-----------|-----------------|---|
| | | | | | | | | | | | Class of Output Operation | Dynamic Headroom, dB | Input Impedance, Ohms | MM Phono S.N. - oh. | MM Phono Sensitivity, mV | Moving Coil Input? | Weight, Lbs. | Price, \$ | | |
| JOVOX | HMA | B/H/M | 0.5 | Dpt. | 50 | 1V | No | 100 | 200 | 2-200 | A | 1 | 100 | | | | | 60 | 6800.00 Pair | |
| JRM | Power Tower | B/M | 0.02 | | 100 | † | No | †† | ††† | 0.6-75 | AB | 3 | 50 | | | | | 65 | 3300.00 | †(2)2.0 and (2)1.1 V. ††(2)180 and (2)70 watts. †††(2)500 and (2)250 watts into 2 ohms. All-cascade design. |
| | Power Tower/B Pro | B/M | 0.02 | | 100 | † | Sel. | †† | ††† | 0.6-75 | AB | 1.5 | 50 | | | | | 75 | 4100.00 | †(2)2.0 and (2)1.1 V. ††(2)600 and (2)200 watts. †††(2)800 and (2)350 watts into 4 ohms. All-cascade design; bridged outputs |
| JVC | AXZ911BK(RI) | I | 0.003 | No | 400 | | | 100 | | 20-20 | A/Sup. A | | 30 | 80 | 2.5 | 100 | Yes | 44 | 1100.00 | Direct digital inputs. As above; 18-bit D/A converters. |
| | AXZ1010TN(RI) | I | 0.004 | No | 300 | | | 100 | | 20-20 | A/Sup. A | | 30 | 82 | 4 | 100 | Yes | 37 | 1200.00 | |
| GEORGE KAYE AUDIO LABS | Julius Futterman OTL-200 | B/T | 0.6 | Dpt. | | | No | 225 | 150 | 1-20 | AB | 0 | 274 | | | | | | 20,000. | Regulated power supply; output transformerless and capacitorless. Bridges to 400 watts into 8 ohms. As above. |
| | Moscocode 360 | B/H | 0.4 | No | | | No | 180 | 240 | 10-50 | AB | 1.4 | 100 | | | | | | 1499.00 | |
| | Moscocode 650 | B/H | 0.4 | No | | | No | 325 | 500 | 10-50 | AB | 1.6 | 100 | | | | | | 2299.00 | |
| KEBSCHULL | 35/70 | B/T/M | 0.02 | No | | | No | 40 | 80 | 15-30 | A/AB | | 47 | | | | | 30 | 3200.00 Pair | Bridgeable. |
| | 100 | B/T | 0.01 | No | | | No | 50 | 100 | 10-50 | A | | 47 | | | | | 60 | 4950.00 | |
| KENWOOD | KA-V9500(RI) | I | 0.08 | No | 200 | | | 80† | | 20-20 | AB | | 47 | | | | | 38½ | 1499.00 | †Center, 45 watts per channel. Digital signal processing; six audio, six video, and four S-video inputs; Dolby Pro-Logic (see also "Surround Processors") |
| | KA-V7500(RI) | I | 0.08 | No | 200 | | | 70† | | 20-20 | AB | | 47 | | | | | 30½ | 899.00 | †Center, 70 watts per channel. Six audio, six video inputs; Dolby Pro-Logic (see also "Surround Processors") |
| KINERGETICS RESEARCH | KBA-75 | B | 0.02 | No | 65 | 1.5V | No | 75 | 150 | 5-100 | A | 3 | 100 | | | | | 65 | 1795.00 | Six-channel operation; for surround sound processors. |
| | KBA-202 | B/M | 0.05 | No | 65 | 1.5V | No | 250 | 400 | 5-100 | AB | 3 | 100 | | | | | 55 | 2590.00 Pair | |
| | KBA-505 | B | 0.02 | No | 40 | 1V | No | 75 | 150 | 20-40 | AB | 3 | 100 | | | | | 52 | 1695.00 | |
| KLIMO | Kent | B/T/M | 0.3 | No | | | No | 35 | 35 | | AB | | | | | | | 19 | 2650.00 Pair | |
| | Linnet | B/T/M | 0.3 | No | | | | 100 | 100 | | A | | 100 | | | | | 43 | 8400.00 Pair | |
| KLYNE AUDIO ARTS | SKX 120 | B | 0.1 | Yes | | | No | 100 | 200 | 0.1-200 | A/AB | | 50 | | | | | | | |
| KRELL | KSA-5 | B | 0.1 | Yes | 50 | 150 | No | 5 | 10 | 0-150 | A | | 47 | | | | | 50 | 1500.00 | For headphones. |
| | KST-100 | B/M | 0.15 | Yes | 50 | 150 | No | 100 | 200 | 0-150 | AB | | 47 | | | | | 50 | 2700.00 | |
| | KSA-100 | B | 0.1 | Yes | 100 | 180 | No | 400 | 800 | 0-150 | AB | | 47 | | | | | 50 | 2700.00 | |
| | KSA-150 | B | 0.1 | Yes | 100 | 180 | No | 150 | 300 | 0-250 | A | | 47 | | | | | 90 | 4650.00 | |
| | KSA-250 | B | 0.1 | Yes | 100 | 230 | No | 250 | 500 | 0-250 | A | | 47 | | | | | 143 | 6200.00 | |
| | MDA-300 | B/M | 0.1 | Yes | 100 | 180 | No | 300 | 600 | 0-250 | A | | 47 | | | | | 90 | 5000.00 | |
| | MDA-500 Audio Standard | B/M | 0.1 | Yes | 100 | 230 | No | 500 | † | 0-250 | A | | 47 | | | | | 143 | 6500.00 | |
| LAZARUS | H1B Monobloc | B/H/M | 0.2 | Yes | | Sel. | Var. | 200 | 350 | 10-100 | AB | 1.5 | Sel. | | | | | 38 | 2490.00 | Switchable to Class-A stereo, 50 watts per channel. |
| | Mark II Class A | B/H | 0.3 | No | | Sel. | Yes | 150 | 200 | 10-100 | AB | 2 | Sel. | | | | | 38 | 2790.00 | |
| LEGACY | The Power Amplifier | B | 0.05 | No | 50 | 120 | No | 250 | 400 | 20-20 | AB | 2.0 | 25 | | | | | 60 | 996.00 | |
| MARK LEVINSON | No. 20.5 | B/M | 0.3 | Yes | 141 | | Sel. | 100 | 200 | 20-20 | A | | 50 | | | | | 90 | 6500.00 | Regulated power supply |
| | No. 23.5 | B | 0.3 | Yes | 141 | | Sel. | 200 | 400 | 20-20 | AB | | 50 | | | | | 105 | 7500.00 | |
| | No. 27 | B | 0.5 | Yes | 141 | | Sel. | 100 | 200 | 20-20 | AB | | 50 | | | | | 75 | 3995.00 | |
| | No. 29 | B | 0.3 | Yes | 141 | | Sel. | 50 | 100 | 20-20 | AB | | 50 | | | | | 60 | 2800.00 | |
| LINN | LK100 | B | 0.5 | No | | | No | 50 | | 20-20 | AB | | | | | | | 22 | 2990.00 | Two chassis. |
| | LK280 Spark | B | | | | | | 80 | 160 | 20-20 | AB | | | | | | | 45 | 1695.00 | |
| | LK280 INTEK | B | | | | | | 80 | 160 | 20-20 | AB | | | | | | | 20 | 995.00 | |
| | LK280 | I | | | | | | 50 | | 20-20 | AB | | | | | | | 25 | | |
| LUXMAN | M-111 | B | 0.05 | No | 12 | 1V | No | 25 | | 20-20 | AB | 2.5 | 22 | | | | | 11 | 400.00 | Bridgeable; two-, three-, or four-channel operation. |
| | LV111 | I | 0.05 | No | 15 | 150 | No | 40 | | 20-20 | AB | | 40 | 82 | 2.5 | 140 | No | 14.3 | 350.00 | |
| | LV112 | I | 0.05 | No | 20 | 150 | No | 55 | | 20-20 | AB | | 40 | 84 | 2.5 | 140 | No | 19.8 | 550.00 | |
| | LV113 | I | 0.05 | No | 20 | 150 | No | 65 | | 20-20 | AB | | 40 | 84 | 2.5 | 140 | No | 21.6 | 750.00 | |
| | LV105u | I/H | 0.25 | No | 12 | 150 | No | 80 | | 20-20 | AB | | 47 | 90 | 2.0 | 160 | Yes | 25.3 | 1000.00 | |
| | LV117 | I | 0.05 | No | 12 | 150 | No | 110 | | 20-20 | AB | | 47 | | | | | 34.5 | 1200.00 | |
| | M113 | B | 0.03 | No | 15 | Sel. 1V | No | 50 | | 20-20 | AB | | 42 | | | | | 18.7 | 600.00 | |
| | M117 | B | 0.03 | No | 20 | | No | 200 | | 20-20 | AB | | 37 | | | | | 52 | 1250.00 | |
| | | | | | | | | | | | | | | | | | | | | |

AMPLIFIERS

| MANUFACTURER | POWER AMP | | | | | | | | | | | | | | | PREAMP | | | Notes | |
|-----------------------|---|---|--------------|------------------|-----------------------|----------------------------|----------------------------|--------------------------------------|--------------------------------------|---------------------------------------|---------------------------|----------------------|-------------------------------------|--------------------------|--------------------|--------------|-----------|-----|--------------|---|
| | Model (R) = Remote Included, (RD) = Remote Optional | Type: Integrated = I, Basic B, Tube = T, Hybrid = H, Mono = M | Rated THD, % | Balanced Inputs? | Rated Slow Rate, V/μS | High-Level Sensitivity, mV | Does Unit Invert Polarity? | Cont. Avg. Watts Channel into 8 Ohms | Cont. Avg. Watts Channel into 4 Ohms | Rated Full-Power Bandwidth, Hz to kHz | Class of Output Operation | Dynamic Headroom, dB | MM Phono S.N. - dB 'A' with re 5 mV | MM Phono Sensitivity, mV | Moving Coil Input? | Weight, Lbs. | Price, \$ | | | |
| MADISON FIELDING | M1 | B/H/M | 0.3 | No | 35 | 707 | No | 100 | 100 | 20-20 | A | 1.2 | 41 | | | | | 35 | 5500.00 | No overall feedback; 200 watts into 2 ohms. As above but 400 watts. As above but 120 watts. Multi-room system component; includes seven-band EQ. Multi-room system component; includes four-channel, three-band EQ. |
| | M2 | B/H/M | 0.3 | No | 55 | 1V | No | 200 | 200 | 20-20 | A/AB | 1.2 | 41 | | | | | 40 | Pair 2650.00 | |
| | M3 | B/H/M | 0.3 | No | 30 | 550 | No | 60 | 60 | 20-20 | A | 1.2 | 41 | | | | | 25 | 3990.00 | |
| | CA700(RD) | I | 0.01 | No | 20 | 100 | Yes | 60 | 100 | 20-20 | AB | 1.2 | 20 | | | | | 18 | Pair 1200.00 | |
| | CA300(RD) | I | 0.015 | No | 20 | 100 | Yes | 40 | 60 | 20-20 | AB | 1.2 | 20 | | | | | 20 | 1700.00 | |
| MARANTZ | MA-24 | B/M | 0.03 | No | | 1V | No | 30 | | 20-20 | A | | 47 | | | | | 25 | 1250.00 | Bridges to 350 watts into 8 ohms and 450 watts into 4 ohms. Class A to 25 watts; three tape monitors. |
| | MA-22 | B/M | 0.03 | No | | 1V | No | 50 | | 20-20 | AB | | 47 | | | | | 14 | 1000.00 | |
| | SM-80 | B | 0.02 | No | | 1V | No | 120 | 175 | 20-20 | AB | | 25 | | | | | 35 | 699.00 | |
| | PM-80 | I | 0.008 | No | | 150 | No | 100 | 140 | 20-20 | AB | 33 | 86 | 2.5 | Yes | | | 35 | 699.00 | |
| | PM-72 | I | 0.01 | No | | 150 | No | 100 | 130 | 20-20 | AB | 33 | 87 | 2.5 | Yes | | | 30 | 599.00 | |
| | PM-52 | I | 0.01 | No | | 150 | No | 70 | 100 | 20-20 | AB | 33 | 87 | 2.5 | Yes | | | 25 | 399.00 | |
| MARCHAND ELECTRONICS | PM2 | B/M | 0.01 | No | | 3V | No | 50 | 50 | 5-50 | AB | 3 | 100 | | | | | 1 | 69.95 | Requires ±40-V power supply. |
| McINTOSH | MC2600 | B | 0.005 | Yes | 50 | Sel. | No | 600 | 600 | 20-20 | AB | 1.7 | † | | | | | 130 | 4995.00 | †Balanced, 40 kilohms; unbalanced, 20 kilohms. Bridgeable. |
| | MC7300 | B | 0.005 | Yes | 35 | Sel. | No | 300 | 300 | 20-20 | AB | 1.9 | † | | | | | 79 | 2995.00 | As above. |
| | MC7270 | B | 0.02 | Yes | 17 | Sel. | No | 270 | 270 | 20-20 | AB | 1.6 | 20 | | | | | 82 | 2499.00 | As above. |
| | MC7200 | B | 0.005 | Yes | 35 | Sel. | No | 200 | 300 | 20-20 | AB | 1.8 | † | | | | | 55 | 2595.00 | As above. |
| | MC7150 | B | 0.005 | Yes | 25 | Sel. | No | 150 | 150 | 20-20 | AB | 1.8 | 20 | | | | | 58 | 2095.00 | As above. |
| | MC754 | B | 0.02 | Yes | 12 | Sel. | No | 100 | 100 | 20-20 | AB | 1.6 | 20 | | | | | 21 | 1049.00 | As above. |
| MELOS AUDIO | Triode 400 | B/T/M | 0.07 | Yes | | 1.2V | No | 400 | 400 | 15-39 | AB | 3 | 100 | | | | | 75 | 5995.00 | Triode operation; auto bias. |
| | Triode 200 | B/T/M | 0.07 | Yes | | 1.2V | No | 200 | 200 | 15-39 | AB | 3 | 100 | | | | | 58 | 4395.00 | As above. |
| | Triode 200ST | B/T | 0.07 | No | | 1.2V | No | 200 | 200 | 15-39 | AB | 3 | 100 | | | | | 72 | 2995.00 | As above. |
| | Triode 125ST | B/T | 0.07 | No | | 1.2V | No | 125 | 125 | 15-39 | AB | 3 | 100 | | | | | 65 | 2395.00 | As above. |
| | SHA-1 | B/T | 0.03 | No | | 10 | No | 1.5 | | 0.5-400 | A | | 100 | | | | | 18 | 995.00 | For Joseph Grado Signature headphones. |
| MEMOREX | Concept 2 Wireless Speaker System | B | 1 | Yes | | 150 | Yes | 20 | 40 | 20-20 | A | 1 | 47 | | | | | 9½ | 249.00 | Two-piece unit; uses a.c. wiring as signal carrier. |
| MERIDIAN | 205 | B/M | 0.04 | No | | 775 | Yes | 100 | 150 | 20-20 | † | 2 | 11 | | | | | 13 | 1790.00 | †Class AA, non-switching. Signal-sense auto turn-on. |
| METAXAS AUDIO SYSTEMS | Iraklis | B | 0.25 | No | † | 500 | No | 50 | 100 | 0-2M | AB | 3 | 100 | | | | | 50 | 1695.00 | †1200 V/μS. |
| | Solitaire | B | 0.08 | No | † | 500 | No | 150 | 300 | 0-2M | AB | 3 | 130 | | | | | 65 | 2995.00 | †1000 V/μS. |
| | Soliloquy | B/M | 0.08 | No | † | 500 | No | 100 | 200 | 0-2M | AB | 0 | 130 | | | | | 120 | 8995.00 | †As above. |
| MFA SYSTEMS | M200D | B/T/M | 0.3 | No | 40 | 1.5V | No | 200 | 200 | 14-120 | AB1 | 1.2 | 100 | | | | | 84 | 7200.00 | Switchable to triode operation. |
| | M120C | B/T/M | 0.15 | No | 40 | 770 | No | 120 | 120 | 14-120 | AB1 | 1.2 | 100 | | | | | 60 | 4960.00 | As above. |
| | D75B | B/T | 0.3 | No | 40 | 760 | No | 75 | 75 | 12-150 | AB1 | 1.2 | 100 | | | | | 64 | 2960.00 | Class-A operation to 40 watts. |
| MIRROR IMAGE AUDIO | 1.1SB | B | 0.01 | Yes | 300 | | | 200 | 400 | 1-500 | A/AB | | Sel. | | | | | 52 | 3850.00 | Bridgeable; d.c. coupled; biampable. |
| | 1.1S + 1.1M | B/B/M | 0.01 | Yes | 300 | | | 200 | 400 | 1-500 | A/AB | | Sel. | | | | | 62 | 4945.00 | As above. |
| | | | 0.01 | Yes | 300 | | | 200 | 400 | 1-500 | A/AB | | Sel. | | | | | 70 | 7690.00 | As above; operates into 1 ohm. |
| MISSION | Cyrus 1 | I | 0.003 | Yes | † | 65 | No | 30 | 40 | 20-20 | AB | 1.5 | 14 | | | | | 15 | 599.00 | †Slow factor of 10. |
| | Cyrus 2 | I | 0.003 | Yes | † | 50 | No | 50 | 80 | 20-20 | AB | 1.5 | 14 | 84 | 0.4 | 0.3 | Yes | Yes | 16 | 899.00 |
| THE MDD SQUAD | McCormack Power Drive Stereo | B | 0.01 | Yes | 50 | 1V | No | 100 | 200 | 0.5-200 | A/AB | .95 | 110 | | | | | 45 | 1995.00 | Bridgeable; low-feedback design; mechanical ground. |
| | McCormack Power Drive Mono | B/M | 0.01 | Yes | 70 | 1V | No | 200 | 400 | 0.5-200 | A/AB | 1.75 | 100 | | | | | 55 | 5995.00 | Dual terminals; low-feedback design; mechanical ground. |
| MORRISON AUDIO | AMP-1 | B/M | 0.01 | | 80 | 750 | No | 60 | | 0.5-270 | A | | 100 | | | | | 43 | 2500.00 | |
| MOTIF | MS1001 | B | 1 | No | | | | 100 | | 20-20 | AB | | 100 | | | | | 45 | 3295.00 | |
| | MS2001 | B | 1 | No | | | | 200 | | 20-20 | AB | | 100 | | | | | 63 | 4395.00 | |
| MTX SOUND-CRAFTSMEN | Pro-Power Ten | B | 0.05 | No | 40 | 120 | No | 600 | 900 | 20-20 | AB | 1.5 | 32 | | | | | 60 | 1399.00 | Two-, three-, or four-channel operation; LED power meters. |
| | Pro-Power Eight | B | 0.05 | Yes | 50 | 122 | No | 375 | 600 | 20-20 | AB | 1.7 | 32 | | | | | 70 | 1599.00 | Bridges to 1200 watts into 8 ohms; level controls. |
| | Pro-Power Four | B | 0.05 | No | 50 | 120 | No | 205 | 300 | 20-20 | AB | 1.7 | 32 | | | | | 30 | 849.00 | LED power meters. |
| | Pro-Power Three | B | 0.05 | No | 50 | 120 | No | 205 | 300 | 20-20 | AB | 1.7 | 32 | | | | | 30 | 749.00 | Switching for two pairs of speakers. |
| | A5002 | B | 0.05 | No | 50 | 120 | No | 250 | 375 | 20-20 | H | 2.1 | 32 | | | | | 52 | 949.00 | Signal-tracking supply; LED meters. |

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in your home music system, you can sit back and forget everything but the music.

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The D240's one-button operation couldn't be simpler — one push and you're ready to play. You will find the D240 does not require the lengthy warm-up time (for best sonics) common to many solid-state amplifiers, and so does not need to be left on continuously (thereby saving energy use and expense). The music is there, when you want it.

Compactness is another of the D240's many virtues. Its preamp-sized enclosure can be neatly tucked away on a shelf or in a cabinet, without cluttering up floor space in your listening room. And, highly efficient heat sinks dissipate the modest operating heat silently and reliably.

Music on a grand scale.

Despite modest dimensions, the D240 packs a wallop in performance. 180 joules of primary power-supply energy storage give the D240 plenty of muscle for musical transients at lifelike listening levels. In the direct-coupled output stage, twelve massive, high-current Multiple Emitter Transistors per channel give the D240 sustained power into low-impedance speaker loads without losing the musical delicacy and subtlety that say "live performance" to your ears. All driver and output-stage semiconductors are tested and exactly selected *beyond* the close-tolerance specifications they must meet before delivery to Audio Research. This painstaking selection and matching of the highest quality components helps give Audio Research products their consistent edge in performance.

Sophisticated thermal-overload and DC current-sensing circuitry guard the D240 from unexpected shorts at the input or

output, by simply and quietly shutting off the output stage of the amplifier — then restarting automatically when the offending condition has been corrected. Advanced protection without reliance upon sonically-degrading fuses is another hallmark of the D240's refined engineering.

The freedom to be flexible.

Convenience extends from front panel to back — where you'll discover all the input options you could hope for. Normal-phase and inverted "RCA" inputs are provided, allowing single-ended or balanced operation with appropriate preamps using standard interconnects. High-quality "XLR" connectors are also provided. Driven single-ended or balanced, the D240 offers remarkable musical performance; you'll find the results satisfying whichever connection option you choose.

At the output of the D240 are Audio Research's new proprietary binding posts — massive, custom-machined posts with heavy gold plating. They're designed to easily accommodate bi-wiring and large speaker-wire lugs. A wrench can be used to tighten them securely; they're not fragile. It's another example of the attention to detail that sets the D240 apart as a true Audio Research product — and helps insure its lasting value as an instrument of music reproduction.

There's no question about it — the D240 will change the way you think about solid-state amplifiers. It is musical technology on a personal note, designed and engineered to fit the way you live with music. Not surprisingly, all this is brought to you by the company with over 20 years of proven leadership and lasting value in music reproduction: Audio Research.

D240 SPECIFICATIONS

POWER OUTPUT: 120 watts per channel into 8 ohms.
240 watts per channel into 4 ohms.
POWER BANDWIDTH: (-3dB Points) 8Hz to 60kHz
INPUT SENSITIVITY: 1.6V RMS for rated output
(25.8dB Gain) unbalanced or balanced
INPUT IMPEDANCE: 150K ohms normal or invert, 300K ohms balanced differential
INPUT POLARITY: Non-inverting at normal inputs.
Balanced pin 2+
OUTPUT REGULATION: 0.05dB 8 ohm load to open circuit (Damping factor 170)
NEGATIVE FEEDBACK: 7.7dB
SLEW RATE: 50 volts/microsecond
RISE TIME: 1.5 microseconds
HUM & NOISE: Less than 150 microvolts RMS (106dB below rated output IHF A-weighted)
POWER SUPPLY CAPACITANCE: 144,000 uF
POWER REQUIREMENTS: 105-125VAC 60Hz
(210-250VAC 50Hz) 480 watts at rated output
(120WPC 8 ohms) 800 watts maximum
(240WPC 4 ohms), 140 watts idle
DIMENSIONS: 19" (48cm) W (standard rack panel) x 5 1/4" (13.3 cm) H x 11 1/2" (29.5 cm) D (front panel back).
Handles extend 1 1/2" (4.1 cm) forward of the front panel.
Output connectors extend 1" behind rear panel.
WEIGHT: 38 lbs. (17.3 kg) Net. 49 lbs. (22.3 kg) Shipping

Three sets of inputs and proprietary output binding posts give the D240 complete flexibility in connection to your music system.



Three-Year Limited Warranty

All Audio Research products are backed by a Three-Year Limited Warranty. For one year from date of purchase, Audio Research pays round-trip freight charges on any equipment requiring warranty service at the factory. See your authorized Audio Research dealer for details.

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The beauty of a Classic is in the playing.



Like a great instrument in the knowing hands of a master, Classic 120 monoblock power amplifiers tell the truth about music—every time you play them, for as long as you possess them. And, this uncanny experience is finally possible at a price where true leading-edge sonic performance is seldom encountered.

Classic 120 amplifiers represent an incredible value, from a company with 20 years of proven products and support. Don't miss an opportunity to hear for yourself how a pair of these fine instruments can enrich your musical life for years to come. Visit your nearest Audio Research retailer today.

20
classic years
1970 - 1990

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The Classic you've been waiting for.

In the past, music-lovers and audiophiles shopping for high-end amplification had a frustrating choice: Performance? Or price? Because the best performance cost much more than most people could afford, and the more affordable prices involved a compromise in performance.

No more.

Audio Research has resolved that frustrating dilemma in a single stroke. Leading-edge performance and affordability are no longer mutually exclusive. The solution is called the Classic 120 monoblock, and it redefines the landscape of high-end amplification.

The Classic 120 draws on the technology that has made Audio Research's Classic series of hybrid power amplifiers the talk of the audio world. It emulates the performance standard of the preeminent Classic 150 and embraces certain economies from the popular and highly acclaimed Classic 60.

For example, instead of the Classic 150's more costly, all solid-state input stage, the Classic 120 uses two 6FQ7 dual triode tubes in the input stage to drive the eight 6550 output tubes, much like the Classic 60. And, operational controls have been economically reduced to a simple on-off power switch.

Like its distinguished siblings, the Classic 120 features triode operation of the output stage. That, together with its massive, tightly regulated power supply (with over 415 joules of energy storage,

just like the Classic 150) and its all new, low-loss power and output transformers, assures superior bandwidth and a noise floor so low that it challenges the listener's ability to even perceive it.

Amazing as it may sound, because of its sophisticated simplicity, a pair of Classic 120s outplay amplifiers with much greater objective power ratings. The gain can be kept low, while the resolution remains surpassingly high.

On the bottom end the Classic 120 rivals the authority and delivery of the finest solid-state amplifiers. Yet the midrange evinces the speed, harmonic accuracy and mellifluousness merely hinted at in previous tube or hybrid designs. As for the top end, the Classic 120 has an air and openness that will astonish.

And any lingering worry about the occasional tribulation associated with older, more conventional tube amplifiers can be put aside.

Because of its triode operation, the Classic 120's eight 6550 output tubes are subjected to far less stress than they would be under standard pentode operation. That, with the help of fan cooling, translates into longer, more trouble-free tube life. DC balance of the tubes is maintained automatically, as is tube biasing, which adjusts instantly to changes in incoming line voltage. The Classic 120 virtually takes care of itself.

If you're looking for value without the usual compromises in a new power amplifier, look to the company with a proven 20-year history of product performance and support: look to the Classic 120 from Audio Research.

Three-Year Limited Warranty

All Audio Research products are backed by a Three-Year Limited Warranty: vacuum tubes are warranted against defects for 90 days. For one year from date of purchase, Audio Research pays round-trip freight charges on any equipment requiring warranty service at the factory. See your authorized Audio Research dealer for details.



CLASSIC 120 SPECIFICATIONS

POWER OUTPUT: 110 watts minimum continuous at 8 ohms from 20Hz to 20kHz with less than 1.0% total harmonic distortion (typically below .005% at 1 watt)

POWER BANDWIDTH: (-3db Points) 10Hz to 80kHz

INPUT SENSITIVITY: .65V RMS for rated output

INPUT IMPEDANCE: 100K ohms

OUTPUT REGULATION: Approximately 0.2dB 16 ohm load to open circuit (Damping factor approximately 45)

OVERALL NEGATIVE FEEDBACK: 21dB

SLEW RATE: 17 volts/microsecond

RISE TIME: 2.0 microseconds

HUM & NOISE: Less than 1.0mV RMS—92dB below rated output (20kHz bandwidth unweighted, input shorted)

POWER SUPPLY ENERGY STORAGE: Approximately 415 joules

POWER REQUIREMENTS: 105-125VAC 60Hz (210-250VAC 50Hz) 450 watts at rated output, 700 watts maximum, 330 watts at "idle"

TUBES REQUIRED: 4—Matched pair 6550 (low gas)—Power Output
2—6FQ7/6CG7—Drivers

DIMENSIONS: 19" (48cm) W (standard rack panel) x 8¾" (22 cm) H x 15¾" (40 cm) D (front panel back). Handles extend 1½" (4.1 cm) forward of the front panel. Output connectors extend 1" behind rear panel.

WEIGHT: 61 lbs. (27.7 kg) Net; 75 lbs. (34.1 kg) Shipping

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AMPLIFIERS

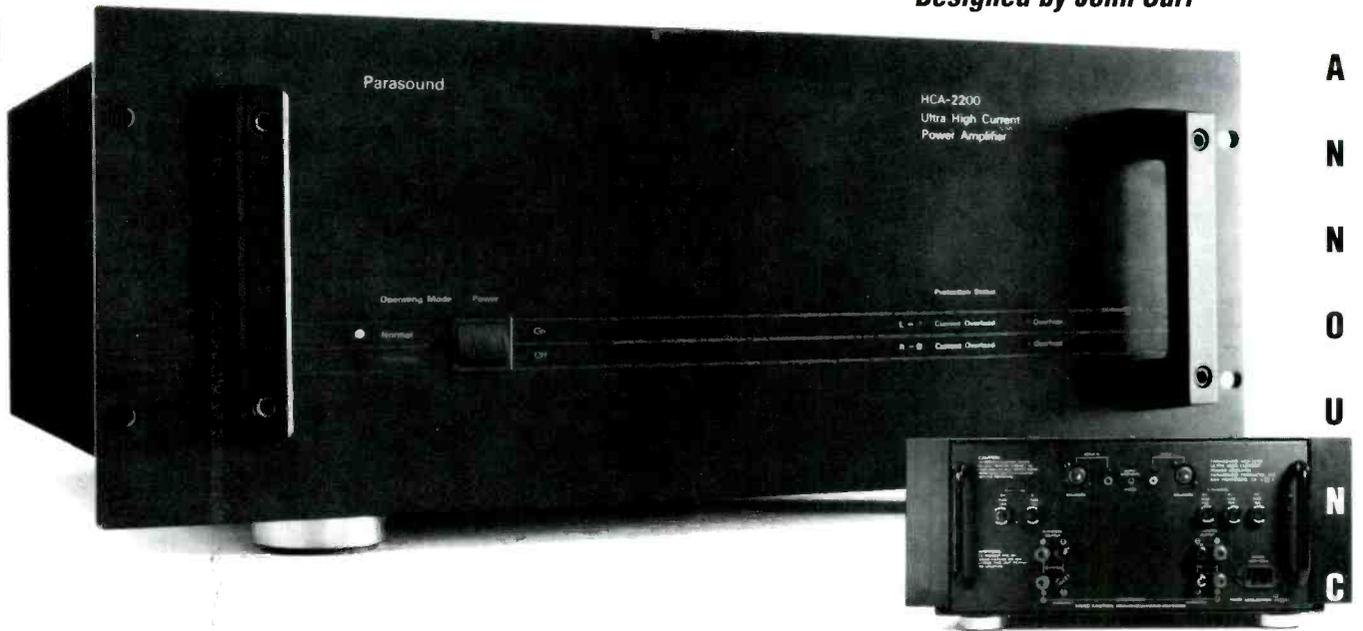
| MANUFACTURER | Model (RI) = Remote Included, (RO) = Remote Optional | Type: Integrated = I, Basic = B, Tube = T, Hybrid = H, Mono = M | Rated THD, % | Balanced Inputs? | Rated Slow Rate, V/10S | High-Level Sensitivity, mV | Does Unit Invert Polarity? | Cont. Avg. Watts/Channel | Cont. Avg. Watts/Channel into 8 Ohms | Cont. Avg. Watts/Channel into 4 Ohms | POWER AMP | | | | PREAMP | | | | Notes | | | | |
|---------------------------------|--|---|--------------|------------------|------------------------|----------------------------|----------------------------|--------------------------|--------------------------------------|--------------------------------------|---------------------------|----------------------|--------------------|--------------------------|--------------------------|--------------------|--------------|-----------|--------|--------|----------------------|--|--|
| | | | | | | | | | | | Class of Output Operation | Dynamic Headroom, dB | MM Phono S.N. - dB | MM Phono Sensitivity, mV | MM Phono Sensitivity, mV | Moving Coil Input? | Weight, Lbs. | Price, \$ | | Notes | | | |
| | | | | | | | | | | | | | | | | | | | | | Input Impedance, ohm | MM Phono S.N. - dB | MM Phono Sensitivity, mV |
| MTX SOUND-CRAFTSMEN (Continued) | Pro-Power One PCR800 Pro-PA2X200 | B | 0.05 | No | 50 | 120 | No | 205 | 300 | 20-20 | AB | 1.7 | 32 | | | | | | | 23 | 579.00 | Operates into 2 ohms. As above; bridgeable. | |
| | | B | 0.05 | No | 40 | 95 | No | 205 | 300 | 20-20 | AB | 1.7 | 32 | | | | | | | 30 | 499.00 | | |
| MUSE | 100 | B | 0.5 | Opt. | 50 | 890 | No | 100 | 200 | 13-200 | AB | | 51 | | | | | | | 28 | 1200.00 | | |
| | 150 | B/M | 0.5 | Opt. | 70 | 960 | No | 125 | 250 | 13-250 | AB | | 51 | | | | | | | 28 | 2280.00 | | |
| | 250 | B/M | 0.5 | Yes | 80 | 1.2V | No | 250 | 500 | 13-250 | AB | | 51 | | | | | | | 106 | 5700.00 | | |
| MUSEATEX AUDIO | STR-55 | B | 0.25 | No | 75 | 1V | No | 50 | 95 | 20-20 | AB | | 20 | | | | | | | 18 | 1590.00 | Floating charge power supply. As above. As above. | |
| | MTR-101 | B/M | 0.25 | No | 75 | 1V | No | 100 | 200 | 20-20 | AB | | 20 | | | | | | | 21 | 3400.00 | | |
| | Melior | B | 0.25 | No | 75 | 1V | No | 100 | 180 | 20-20 | AB | | 20 | | | | | | | 23 | 1995.00 | | |
| MUSICAL DESIGN | D-140 | B | 0.007 | No | 30 | 1.7V | No | 140 | 200 | | AB | | 22 | | | | | | | 28 | 1295.00 | | |
| MUSICAL FIDELITY | B-1 | I | 0.5 | | | 220 | No | 35 | 70 | 20-20 | B | 3.5 | 50 | 65 | 3.5 | 140 | Yes | | | 14 | 579.00 | | |
| | A-1 | I | 0.5 | | | 220 | No | 20 | 30 | 20-20 | A | 1.5 | 50 | 65 | 3.5 | 120 | Yes | | | 16 | 695.00 | | |
| | B-200 | I | 0.5 | | | 220 | No | 70 | 115 | 20-20 | AB | 2.5 | 50 | 65 | 3.5 | 120 | Yes | | | 22 | 795.00 | | |
| MUSIC REFERENCE | RM-9 | B/T | 0.2 | No | Var. | No | 100 | 100 | 20-40 | A/AB | 1.5 | 100 | | | | | | | | 60 | 2500.00 | Variable feedback; 2-, 4-, and 8-ohm taps. | |
| MUSIC & SOUND | SPA-100 | B | 0.1 | Yes | 30 | | No | 100 | 200 | 10-100 | AB | 3 | 20 | | | | | | | | 849.00 | Two pairs of binding posts for bi-wiring; optional plug-in electronic crossover. Two pairs of binding posts for bi-wiring. | |
| | SPA-65 | B | 0.1 | No | 30 | | No | 65 | 130 | 10-100 | AB | 3 | 20 | | | | | | | | 595.00 | | |
| NAD | NAD 208 | B | | Yes | | | | 250 | | | | | | | | | | | | | 1199.00 | Bridgeable. As above. As above. As above. | |
| | 2100X | B | 0.03 | No | 35 | Var. | No | 60 | | 20-20 | AB | 5.3 | 20 | | | | | | | 21 | 429.00 | | |
| | 2400THX | B | 0.03 | No | 30 | Var. | No | 100 | | 20-20 | AB | 5.7 | 20 | | | | | | | 22 | 599.00 | | |
| | 3225PE | I | 0.03 | No | 15 | 200 | No | 25 | | 20-20 | AB | 4 | 20 | 75 | 0.5 | 200 | No | | | 13 | 249.00 | | |
| | 3240 | I | 0.03 | No | 15 | 160 | No | 40 | | 20-20 | AB | 6 | 22 | 76 | 0.55 | 180 | No | | | 15 | 399.00 | | |
| 3400(RI) | I | 0.03 | No | 30 | 100 | No | 100 | | 20-20 | AB | 5.7 | 20 | 80 | 0.35 | 180 | Yes | | | 24 1/2 | 799.00 | | | |
| NAIM AUDIO | NAIT 2 | I | 0.1 | No | | 75 | No | 18 | 25 | 5-20 | B | | | | 2.5 | 120 | No | | | 11 | 895.00 | Can be adapted for use as preamp. Includes 24-V power supply for NAIM preamps. As above. | |
| | NAP 90 | B | 0.1 | No | | 700 | No | 30 | 45 | 5-40 | B | | | | | | | | | 12 | 895.00 | | |
| | NAP 140 | B | 0.1 | No | | 700 | No | 45 | 70 | 5-40 | B | | | | | | | | | 14 | 1395.00 | | |
| | NAP 250 | B | 0.1 | No | | 900 | No | 70 | 125 | 5-40 | B | | | | | | | | | 30 | 2995.00 | | |
| | NAP 135 | B/M | 0.1 | No | | 900 | No | 75 | 135 | 5-40 | B | | | | | | | | | 33 | 2995.00 | | |
| NAKAMICHI | PA-7AII | B | 0.05 | No | | 140 | No | 225 | | 5-50 | Stasis | 1.7 | 50 | | | | | | | 62 3/4 | 2300.00 | | |
| | PA-5AII | B | 0.05 | No | | 140 | No | 150 | | 5-50 | Stasis | 1.7 | 50 | | | | | | | 47 3/8 | 1650.00 | | |
| NELSON-REED | Subwoofer Controller | B | 0.1 | No | | 500 | No | 100 | 200 | | AB | | 20 | | | | | | | 50 | 3200.00 | Amp/crossover for subwoofers. | |
| NESTOROVIC LABS | NA-1 | B/T/M | 0.5 | Yes | | 1V | Var. | 150 | 150 | 18-25 | AB | | 200 | | | | | | | | 3300.00 | | |
| NIKKO | NA 60 | I/H | 0.05 | No | 3.3 | | | 50 | 56 | 7-54 | AB | 1.4 | 42 | | | | | | | No | 12 1/2 | 139.95 | |
| | NA 150(RI) | I/H | 0.05 | No | 5 | | | 100 | 144 | 5-41 | AB | 2 | 47 | 81 | 2.5 | 170 | No | | | 19 | 249.95 | | |
| | NA 200(RI) | I/H | 0.2 | No | | 60 | | 100 | | | AB | | 47 | | | | | | | | 379.95 | | |
| | NA 300(RI) | I/H | | No | 6 | 150 | | 120 | 196 | 5-34 | AB | 1 | 51 | 77 | 2.8 | 150 | Yes | | | 25 | 449.95 | | |
| NOBIS TECHNOLOGIES | Cantabile | B/H | 0.3 | No | | | No | 35 | 35 | 30-21 | A | 1.2 | 100 | | | | | | | | 39 | 1695.00 | Strappable; adjustable bias. |
| NOW HEAR THIS | MA-1 | B/M | 0.1 | No | 100 | Var. | No | 80 | 100 | 20-20 | AB | 2 | 50 | | | | | | | 11 1/2 | 300.00 | Line- or speaker-level input; low-pass filter. | |
| NRG CONTROL | A401M | B/M | 0.05 | Opt. | 800 | 91 | No | 400 | 800 | 0.7-1M | A | 1 | 100 | | | | | | | | 130 | 6000.00 | |
| | A201S | B | 0.05 | Opt. | 600 | 91 | No | 200 | 400 | 0.7-1M | A | 1 | 100 | | | | | | | | 130 | 6500.00 | |
| | 401S | B | 0.05 | Opt. | 800 | 91 | No | 400 | 800 | 0.7-1M | A/AB | 1 | 100 | | | | | | | | 130 | 6600.00 | |
| NUMARK | SA3200 | B | 0.6 | No | 50 | | | 300 | 510 | 20-20 | | | 22 | | | | | | | | 56 | 1375.00 | Bridgeable. |
| | SA2200 | B | 0.01 | No | 50 | | | 225 | 375 | 20-20 | | | 22 | | | | | | | | 35 | 925.00 | |
| | PM200 | I | 0.16 | Yes | 50 | | | 100 | 140 | | | | 22 | | | | | | | | 26 | 900.00 | |
| OCTAVE RESEARCH | OR-1 | B | 0.9 | | | 1.5V | No | 80 | 160 | 20-20 | A/AB | | 100 | | | | | | | | 70 | 3650.00 | No negative feedback. |
| ONIX AUDIO | OA20/2 | I | 0.01 | No | 100 | 250 | No | 35 | 60 | 20-20 | AB | 1.0 | | 75 | 1.80 | 220 | No | | | 9 | 475.00 | †Optional. Add-on power supply, Model S.O.A.P. 2, \$650.00. | |
| | OA21 | I | 0.01 | No | 150 | 250 | No | 50 | 70 | 20-20 | AB | 1.3 | | 75 | 2.0 | 500 | † | | | 11 | 875.00 | | |
| ONKYO | M-501 | B | 0.09 | No | | | No | 150 | | 20-20 | AB | | 50 | | | | | | | | 23 | 360.00 | Multi-room remote capability when used with P-301 preamp. |
| | Integra M-502 | B | 0.003 | No | | | No | 140 | | 20-20 | AB | | 20 | | | | | | | | 40.8 | 650.00 | |
| | Integra M-504 | B | 0.003 | No | | | No | 165 | | 20-20 | AB | | 20 | | | | | | | | 46 | 830.00 | |
| | Grand Integra M-508 | B | 0.003 | No | | | No | 200 | | 20-20 | AB | | 20 | | | | | | | | 55.1 | 1200.00 | |
| | Grand Integra M-510 | B | 0.005 | No | | | No | 300 | 500 | 20-20 | AB | | 20 | | | | | | | | 138 | 4500.00 | |
| | A-803(RI) | I | 0.06 | No | | | | 60 | | 20-20 | AB | | 50 | 80 | 2.5 | 135 | Yes | | | | 16 | 350.00 | |
| (Continued) | Integra A-807 (RI) | I | 0.008 | No | | | | 80 | | 20-20 | AB | | 50 | 93 | 2.5 | 180 | Yes | | | | 34 | 530.00 | Low-impedance drive; multi-room remote capability; motorized volume control. Low-impedance drive; anti-electromagnetic-interference transformer; motorized input selector. |

AMPLIFIERS

| MANUFACTURER | Model (RI) = Remote Included, (RO) = Remote Optional | Type: Integrated = I, Base-B, Tube = T, Hybrid = H, Mono = M | Rated THD, % | Balanced Inputs? | Rated Slow Rate, V/1/2S | High-Level Sensitivity, mV | Does Unit Invert Polarity? | Cont. Avg. Watts | Cont. Avg. Watts Channel into 8 Ohms | Cont. Avg. Watts Channel into 4 Ohms | POWER AMP | | | | | PREAMP | | | | | Notes |
|----------------------|--|--|---------------|------------------|-------------------------|----------------------------|----------------------------|------------------|--------------------------------------|--------------------------------------|---------------------------------------|---------------------------|----------------------|--------------------------|---------------------|--------------------------|--------------------------|--|---|-----------|-------|
| | | | | | | | | | | | Rated Full-Power Bandwidth, Hz to KHz | Class of Output Operation | Dynamic Headroom, dB | Input Impedance, Kilohms | MM Phono S.N. - ohm | MM Phono Sensitivity, mV | MM Phono Sensitivity, mV | Moving Coil Input? | Weight, Lbs. | Price, \$ | |
| ONKYO (Continued) | Integra A-809 (RI) | I | 0.008 | No | | 105 | | 20-20 | AB | | 50 | 94 | 2.5 | 200 | Yes | 37 | 650.00 | As above; opto-drive power supply. Dual D/A converters. Low-impedance drive; video dubbing; seven audio, two video inputs; motorized volume control. Digital sound processing; Dolby Pro-Logic (see also "Surround Processors") Dual D/A converters. | | | |
| | Integra A-8800 A-RV401 (RI) | I | 0.008 0.08 | No | | 100 100 | | 20-20 20-20 | AB AB | | 50 | 94 80 | 2.5 2.5 | 150 | Yes No | 32 22 | 850.00 400.00 | | | | |
| | Integra A-SV810PRO (RI) | I | 0.06 | No | | 75 | | 20-20 | AB | | 50 | 80 | 5 | 110 | No | 39 | 1100.00 | | | | |
| | Grand Integra A-G10 (RI) | I | 0.008 | No | Yes | 135 | 240 | 20-20 | AB | | 50 | | | | | 66.1 | 3000.00 | | | | |
| PAC | Pro-Reference | I/H | 0.1 | | 10 | 30 | No | 65 | 95 | 5-45 | AB | 3 | | 0.3 | 350 | No | 30 | 1995.00 | | | |
| PARAMOUNT PICTURES | HC500 | B | 0.05 | No | 40 | | No | 50 | 75 | 10-40 | AB | 2 | 30 | | | | 16 | 329.00 | Front-panel level controls. | | |
| | HC800 | B | 0.02 | No | 60 | | No | 100 | 150 | 8-90 | AB | 1.5 | 30 | | | | 24 | 489.00 | As above; bridgeable. | | |
| PARASOUND | HCA500 | B | 0.15 | No | 40 | | No | 50 | 75 | 10-40 | AB | 2 | 30 | | | | 16 | 299.00 | Front-panel level controls. | | |
| | HCA800II | B | 0.02 | No | 60 | | No | 100 | 150 | 8-90 | AB | 1.5 | 30 | | | | 24 | 395.00 | As above; bridgeable. | | |
| | HCA1200 HCA2200 | B B | 0.02 0.005 | No Yes | 100 130 | | No No | 200 220 | 300 385 | 8-90 3-90 | AB AB | 1.0 1.5 | 47 47 | | | | 38 58 | 775.00 1475.00 | As above. As above; d.c. coupled. | | |
| PEAVEY | DPC 750 | B | 0.2 | Yes | 1.4V | No | 250 | 350 | 20-20 | † | 2 | 20 | | | | | 15 | 999.00 | †True Class-AD switching amp. Bridgeable; digital crossover. | | |
| PHILIPS | FA-50 | I | 0.03 | No | | 150 | No | 70 | 95 | 20-20 | AB | | 33 | 85 | 2.5 | | 22 | 399.95 | Digital. As above. Bridges to 300 watts into 8 ohms and 400 watts into 4 ohms. Six-channel operation; bridgeable. | | |
| | FA-80 | I | 0.03 | No | | 150 | No | 100 | 140 | 20-20 | AB | | 33 | 85 | 2.5 | Yes | 29 | 599.95 | | | |
| | DFA-980 (RI) | I | | No | | 150 | No | 100 | 120 | 20-20 | AB | | 33 | 83 | 2.5 | Yes | 37 | 749.95 | | | |
| | DFA-1000 (RI) | I | | No | | 150 | No | 120 | 150 | 20-20 | A/AB | | 33 | | | | 62 | 2500.00 | | | |
| | SM-80 | B | 0.03 | No | | | No | 100 | 150 | 20-20 | AB | | 20 | | | | 29 | 699.95 | | | |
| PIONEER | A-339 | I | 0.01 | No | | | | 40 | 50 | 20-20 | B | | 40 | 89 | 2.5 | 150 | No | 15½ | 300.00 | | |
| | VSA-1000 | I | 0.005 | No | | | | 100 | 140 | 20-20 | † | | 30 | 83 | 2.5 | 150 | No | 33½ | 1050.00 | | |
| | A-51 | I | 0.007 | No | | | | 100 | 140 | 20-20 | † | | 50 | 74 | 2.5 | 150 | Yes | | 850.00 | | |
| | A-757 | I | 0.003 | No | | | | 100 | 135 | 20-20 | † | | 50 | 95 | 2.5 | 150 | Yes | 43 | 750.00 | | |
| POINTSOURCE AUDIO | 201 | B | 0.09 | No | 40 | 1.2V | No | 200 | 310 | 20-20 | AB | | 100 | | | | 46 | 820.00 | | | |
| | A50 | B | 0.12 | No | | 1.2V | No | 50 | 70 | 20-20 | A | | 100 | | | | 50 | 995.00 | | | |
| PROTON | AM-656 (RI) | I | 0.02 | No | 30 | 150 | No | 60 | 120 | 10-50 | AB | 6.0 | 3 | 85 | 2.5 | 150 | Yes | 29 | 700.00 | | |
| | AM-455 | I | 0.03 | No | 30 | 150 | No | 50 | 100 | 10-50 | AB | 3 | 3 | 85 | 2.5 | 150 | No | 13½ | 250.00 | | |
| PS AUDIO | PS 100 Delta | B | 0.1 | No | 150 | | No | 120 | 200 | 20-20 | AB | 1.5 | 30 | | | | 45 | 1195.00 | | | |
| | PS 250 Delta | B/M | 0.1 | No | 150 | | No | 250 | 400 | 20-20 | AB | 1.5 | 30 | | | | 53 | 995.00 | | | |
| PSE | Studio IV | B | 0.01 | No | 100 | 1.2V | No | 100 | 195 | 0-100 | A/AB | 1 | 50 | | | | 26 | 950.00 | | | |
| | Studio V | B/M | 0.2 | Yes | 200 | 1.2V | No | 120 | 230 | 0-500 | A/AB | 1 | 50 | | | | 23 | 1800.00 | | | |
| QED | A240CDII | I | 0.1 | No | | 300 | | 40 | 65 | 5-30 | AB | | 72 | 3 | | | 12 | 525.00 | | | |
| | A240SAMKII | I | 0.1 | No | | 300 | | 40 | 65 | 5-30 | AB | | 72 | 3 | No | Yes | 12 | 699.00 | | | |
| | A270MKII | I | 0.1 | No | | 300 | | 50 | 85 | 5-30 | AB | | 72 | 3 | Yes | Yes | 16 | 999.00 | | | |
| | P300 | B | 0.1 | No | | | | 50 | 85 | 5-30 | AB | | | | | | 16 | 675.00 | | | |
| QSC | 1100 | B | 0.1 | Yes | 14 | 100 | Opt. | 50 | 70 | 20-20 | AB | 2 | 20 | | | | 12 | 568.00 | | | |
| | 1200 | B | 0.1 | Yes | 12 | 100 | Opt. | 100 | 150 | 20-20 | AB | 2 | 20 | | | | 24 | 598.00 | | | |
| | 1400 | B | 0.1 | Yes | 18 | 100 | Opt. | 200 | 300 | 20-20 | AB | 2 | 20 | | | | 34 | 798.00 | | | |
| QUAO | 306 | B | 0.01 | No | | 500 | No | 50 | 80 | 20-20 | A | 3 | 20 | | | | | 695.00 | | | |
| | 606 | B | 0.01 | No | | 500 | No | 140 | 220 | 20-20 | A | 3 | 20 | | | | | 1295.00 | | | |
| | 240 (RO) 520F | B B | 0.01 0.01 | Yes Yes | | Var. Var. | No No | 60 110 | 100 175 | 20-20 20-20 | A A | 3 3 | 10 10 | | | | | 995.00 1395.00 | | | |
| QUICKSILVER AUDIO | Silver KT88 | B/T/M | | | 1.2V | No | 90 | 90 | 13-55 | AB | | 100 | | | | | 36 | 1150.00 | | | |
| | 8417 | B/T/M | | | 1.3V | No | 60 | 60 | 13-55 | AB | | 100 | | | | | 30 | 947.50 | | | |
| | | B/T/M | | | 1V | No | 60 | 60 | 13-55 | AB | | 100 | | | | | 30 | 797.50 | | | |
| RADFORD | STA35 | B/T | 0.2 | No | 15 | 750 | No | 40 | 50 | 20-20 | AB2 | 1.6 | 100 | | | | 37½ | 2995.00 | | | |
| | M50 | B/T/M | 0.2 | No | 15 | 750 | No | 50 | 65 | 20-20 | A | 1.6 | 100 | | | | 35½ | 5195.00 | | | |
| RANE | MA6 | B | 0.05 | Yes | | 175 | No | 100 | 150 | 20-20 | AB | 1.3 | 20 | | | | 48 | 1499.00 | | | |
| RBH SOUND | RBH A5.0 | B | 0.05 | No | | | | 50 | 75 | 20-20 | | | 30 | | | | 16 | 285.00 | | | |
| | RBH A10.0 | B | 0.03 | No | 60 | | | 100 | 150 | 20-20 | | 1.5 | 30 | | | | 23 | 395.00 | | | |
| REGA RESEARCH | Elicit Elex | I | | | | | No | 68 | 110 | | | | | | Yes | | | 2499.00 | | | |
| REVOX | H5 (RO) | I | 0.007 | Yes | | 350 | No | 100 | 150 | 20-20 | AB | | 47 | 76 | 4.3 | | 22 | 2490.00 | | | |
| | B250S (RO) | I | 0.015 | No | | 250 | No | 100 | 150 | 20-20 | AB | | 47 | 80 | 2.5 | † | 33 | 2500.00 | | | |
| | B242S | B | 0.03 | † | 80 | 250 | No | 200 | 200 | 20-20 | AB | | 47 | | | | | 2200.00 | | | |
| ROKSAN | Rok M1 | B/M | 0.05 | No | 60 | 850 | No | 120 | 240 | 5-50 | AB | 3 | 68 | | | | 35 | 9000.00 | | | |
| ROTEL (Continued) | RA820BX4 | I | 0.3 | No | | 150 | No | 30 | | 20-20 | AB | | 80 | 2.5 | 170 | Yes | 15½ | 299.00 | | | |
| | RA840BX4 | I | 0.03 | No | | 150 | No | 50 | | 20-20 | AB | | 80 | 2.5 | 170 | Yes | 16 | 399.00 | | | |

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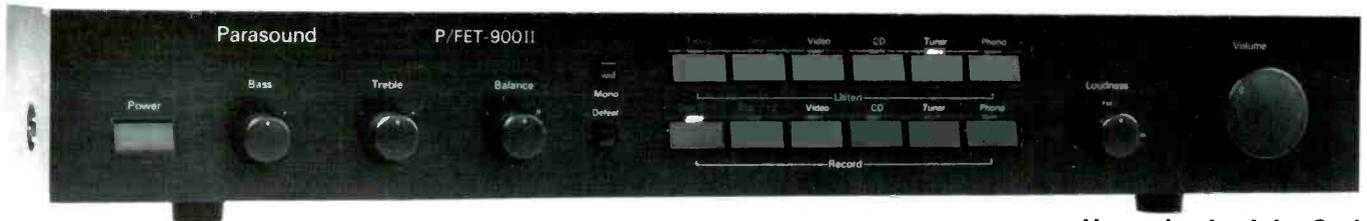
AMPLIFIERS

| MANUFACTURER | Model (R) = Remote Included, (RO) = Remote Optional | Type: Integrated, Type I, Hybrid, P, Mono = M | Rated THD, % | Balanced Inputs? | Rated Stew Rate? | High-Level Sensitivity, V/i.S | Does Unit Invert? | Cont. Avg. Watts Channel into 8 Ohms | Cont. Avg. Watts Channel into 4 Ohms | Class of Output Operation | POWER AMP | | | | PREAMP | | | | Price, \$ | Notes | | | | |
|------------------------------|---|---|--------------|------------------|------------------|-------------------------------|-------------------|--------------------------------------|--------------------------------------|---------------------------|---------------------------------------|----------------------|---------------|--------------------------|--------------------------|--------------------|--------------|------|-----------|---|--|--|--|--|
| | | | | | | | | | | | Rated Full-Power Bandwidth, Hz to kHz | Dynamic Headroom, dB | MM Phono S.N. | MM Phono Sensitivity, mV | MM Phono Sensitivity, mV | Moving Coil Input? | Weight, lbs. | | | | | | | |
| ROTEL (Continued) | RB850 RB870BX | B B | 0.03 0.03 | No No | | | No No | 50 100 | 4-100 4-100 | AB AB | 25 22 | | | | | | | | | 299.00 499.00 | Bridgeable. As above. | | | |
| JEFF ROWLAND DESIGN GROUP | 7 | B/M | 0.05 | Yes | 50 | 136 | Sel. | 350 | 700 | 0.15- 225 | A/AB | Sel. | | | | | | | 135 | 11,300.00 Pair | Bridges to 240 watts. | | | |
| | 5 | B | 0.075 | Yes | 75 | 136 | Sel. | 150 | 300 | 0.15- 250 | A/AB | Sel. | | | | | | | 103 | 5500.00 | | | | |
| | 3 | B/M | 0.08 | Yes | 45 | 136 | Sel. | 100 | 200 | 0.15- 175 | A/AB | Sel. | | | | | | | 46 | 4600.00 Pair | | | | |
| | 1 | B | 0.04 | Yes | 70 | 136 | Sel. | 60 | 120 | 0.3-300 | A/AB | Sel. | | | | | | | 48 | 3100.00 | | | | |
| SANSUI | Vintage AU-X911DG | I | 0.005 | Yes | 180 | 150 | No | 100 | 120 | 20-20 | A | 1.5 | 47 | 86 | 2.5 | 210 | Yes | 40 | 1300.00 | 1-bit D/A converter. | | | | |
| | Vintage AU-X711 | I | 0.005 | Yes | 180 | | | 100 | | 20-20 | A | 1.5 | 47 | 88 | 2.5 | | Yes | 40 | 1000.00 | | | | | |
| | Vintage AU-X301i | I | 0.05 | No | | 200 | | 65 | | 20-20 | A | 1.4 | 47 | 80 | 3.5 | 150 | Yes | 30 | 400.00 | | | | | |
| | Vintage AV-7000(RI) | I | 0.02 | No | | 150 | | † | 200 | 5-100 +0.3 | A | | 47 | 72 | 2.5 | 140 | | 31.9 | 999.95 | †Front, 70 watts x 2; center, 70 watts x 1; rear, 35 watts x 2. Digital direct drive; video amps; processor loops; programmable remote; Dolby Sur- round and Pro-Logic (see also "Surround Processors"). | | | | |
| SCIENTIFIC FIDELITY | Trillium | B/T/M | | | | | No | 65 | 65 | 10-60 | AB | | | | | | | | 60 | 7500.00 Pair | | | | |
| SESCOM | PO-3 | B | 0.02 | No | | 750 | No | 2 | | 50-15 | | 100 | | | | | | | 1/2 | 101.80 | Requires PO-1 power supply, \$101.80. | | | |
| | PO-4 | B/M | 0.02 | No | | 750 | No | 4 | | 50-15 | | 100 | | 70 | 1.8 | 220 | No | 1/2 | 74.15 | As above. | | | | |
| | PO-5 | I | 0.02 | No | | 750 | No | 2 | | 50-15 | | 100 | | | | | | 1/2 | 173.25 | As above. | | | | |
| | PO-58 | B | 0.1 | No | 75 | 750 | No | 2 | 2 | 50-15 | | 100 | | | | | | 2 | 187.50 | | | | | |
| | SH-1 MK II | B | 0.01 | No | | 750 | No | 10 | 15 | 20-20 | | 50 | | | | | | | 12 | 315.00 | | | | |
| SHURE HTS | HTS50SPA | B | 0.1 | No | | 1V | No | 100 | 200 | 20-20 | AB | 1.5 | 100 | | | | | | | 27 | 899.00 | Bridgeable; includes processing for Shure HTS speakers. | | |
| | HTS400SPA | B | 0.1 | Yes | | 2V | No | 100 | 200 | 20-20 | AB | 1.5 | † | | | | | | | 27 | 1395.00 | †Balanced, 20 kilohms; unbalanced, 10 kil- ohms. As above. | | |
| SIMAUDIO | Sima W-2003 | B | 0.05 | No | 60 | 1.5V | No | 225 | 450 | 20-20 | AB | 22 | | | | | | | | 45 | 1550.00 | Bridges to 850 watts. | | |
| | Sima W-2002 | B | 0.05 | No | 60 | 1V | No | 125 | 200 | 20-20 | AB | 22 | | | | | | | | 25 | 895.00 | Bridges to 400 watts. | | |
| | Sima W-3050 | B | 0.05 | No | 60 | 500 | No | 50 | 100 | 20-20 | A/AB | 22 | | | | | | | | 32 | 1100.00 | Bridges to 200 watts. | | |
| | Sima PW-3000 | I | 0.09 | No | 50 | 200 | No | 50 | 85 | 20-20 | AB | 25 | | 75 | 2.8 | 160 | Yes | 16 | 750.00 | | | | | |
| SM AUDIO | Studio Series Signature Series | B B/M | 0.02 0.02 | No Yes | 100 100 | 800 1V | No No | 80 100 | 160 200 | 20-20 15-50 | AB AB | 50 50 | | | | | | | | 30 42 | 979.00 899.00 | | | |
| | SONANCE | VCA1 MK II | B | 0.05 | No | 20 | 1.2V | No | 60 | 100 | 20-20 | AB | 1.1 | 47 | | | | | | | 30 | 815.00 | Three-channel operation. | |
| VCA1(RI) | | I | 0.05 | No | 20 | 500 | No | 60 | 100 | 20-20 | AB | 1.2 | 50 | | | | | | | | 35 | 815.00 | As above; includes crossover and EQ for subwoofer; remote wall-mount volume control. | |
| Sonamp 260 | | B | 0.05 | No | 20 | 625 | No | 60 | 100 | 20-20 | AB | 1.2 | 50 | | | | | | | | 23 | 325.00 | Auto on; with three- speaker switching, Model Sonamp 260 x 3, \$375.00. | |
| SONIC FRONTIERS | SFS-35 | B/T | | No | | 1.4V | No | 35 | 35 | 20-20 | A/AB Var. | 100 | | | | | | | | | 40 | 1295.00 | | |
| | SFS-50 | B/T | | No | | 1.4V | No | 50 | 50 | 20-20 | A/AB Var. | 100 | | | | | | | | | | 60 | 2195.00 | |
| | SFM-75 Mark II | B/T/M | | No | | 1.4V | No | 75 | 75 | 20-20 | A/AB Var. | 475 | | | | | | | | | | 45 | 3495.00 | |
| | SFM-150 | B/T/M | | No | | 1.4V | No | 150 | 150 | 20-20 | A/AB Var. | 100 | | | | | | | | | | 65 | 4995.00 Pair | |
| SONOGRAPHE | SA150 | B | 1.0 | | | 1.2V | No | 135 | | 20-20 | AB | 100 | | | | | | | | | 40 | 995.00 | | |
| SONY ES | TA-N110 | B | 0.08 | | | 180 | No | 45 | 55 | 10-40 | AB | 1.3 | | | | | | | | | 11 3/4 | 300.00 | Bridges to 100 watts. | |
| | TA-N55ES | B | 0.005 | | 125 | | No | 110 | 150 | 10-100 | AB | 2 | | | | | | | | | 26 7/8 | 500.00 | Bridges to 300 watts. | |
| | TA-N80ES | B | .0018 | Yes | 150 | | No | 200 | 270 | 10-100 | AB | 1.8 | | | | | | | | | 54 3/4 | 1200.00 | Bridges to 580 watts. | |
| | TA-AV650(RI) | I | 0.03 | No | | 150 | No | † | | 20-20 | AB Sup. A | 2.5 | 50 | 2 | 150 | No | | | | | 37 1/2 | 1000.00 | †Front, 70 watts x 2; center, 70 watts x 1; rear, 30 watts x 2. Seven video, five audio inputs (see "Surround Processors"). | |
| SOUND ENGINEERING | PFM-3B | B | 0.1 | Yes | 100 | 1.8V | No | 150 | 300 | 1-100 | A/AB | 0.5 | 20 | | | | | | | | 55 | 2150.00 | | |
| SOUNDSTREAM | SA-100 | B | 0.01 | No | 35 | 1V | No | 35 | 50 | 20-20 | AB | 1.8 | 22 | | | | | | | | 5 1/2 | 449.00 | For custom installation; operates RSS-2 speaker switcher. | |
| | RA-100(RO) | I | 0.1 | Yes | 35 | 120 | No | 30 | 50 | 20-20 | AB | 1.8 | 20 | | | | | | | | 5 | 649.00 | Multi-zone remote room amp; auto local/main source switching; operates into 1 ohm. | |
| | DA-1 MKII | B | 0.05 | No | 35 | 1V | No | 200 | 300 | 20-20 | AB | 1.8 | 22 | | | | | | | | 35 | 1195.00 | Bridgeable; infrared speaker selector. | |

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- Separate record & dub selector P/FET-900II
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AMPLIFIERS

| MANUFACTURER | POWER AMP | | | | | | | | | | PREAMP | | | | Notes | | | | | | | | | | | |
|--------------------|---|---|--|---|--|--|--|---|--|---|---|--|---|-------------------|------------------|----------|---------------------|--|--|---|--|--|--------------------------|--|---|-------------------|
| | Model | Type | THD, % | Balanced | Rated | High-Level | Does Unit | Cont. Avg. | Cont. Avg. | Rated Full-Power | Class of Output | Dynamic | Input | MM Phone S/N | | MM Phone | MM Phone | Moving Coil | Weight | Price | | | | | | |
| | (R) = Remote Included, (RO) = Remote Optional | Tube = Integrated, Basic = B, Hybrid = H, Mod = M | | Inputs? | Slow Rate, V/μs | Sensitivity, mV | Invert Polarity? | Watts/Channel into 8 Ohms | Watts/Channel into 4 Ohms | Hz to kHz | Operation | Impedance, dB | S/N, -dB | Sensitivity, mV | Overload, mV | Input? | Lbs. | \$ | | | | | | | | |
| SPECTRAL AUDIO | DMA-200 DMA-80 DMA-80M | B B B | 0.01 0.01 0.01 | Yes No Yes | † 500 † | 200 200 200 | No No No | 200 100 200 | 380 200 345 | 0-2M 0-2M 0-2M | A AB AB | 2 6 2 | | | | | | 87 19 19 | 6495.00 2795.00 2695.00 | †1000 V _μ S. Bridgeable. | | | | | | |
| SPECTRASCAN | BPA-101B | B | 0.07 | No | 40 | 1V | No | 120 | 200 | 2-120 | AB | 1.2 | 10 | | | | | 40 | 1895.00 | Regulated power supply; bridges to 350 watts into 8 ohms. | | | | | | |
| SSI SURROUND SOUND | Powerflex VI System 1000 System 3000 (R) System 4000II (R) | B B B B | 0.05 0.05 0.02 0.03 | No No No No | 10 10 10 10 | | No No No Yes | † 20 25 45 | | 20-20 20-20 20-20 20-20 | AB AB AB AB | | | | | | | From 18 10 10 16½ | 449.00 199.00 349.00 549.00 | †Modular, with one to six 32-watt (\$79.00) or 80-watt (\$139.00) amp channels. Toroidal transformer. With speakers, \$249.00; Dolby Surround circuitry (see also "Surround Processors"). Dolby Pro-Logic circuitry (see also "Surround Processors"). Dynamic Logic Dolby Surround steering (see also "Surround Processors"). | | | | | | |
| STAZ | DMA-X2 | B/M | 0.1 | Yes | 70 | 1 | No | 600 | † | 0.8-220 | A | | †† | | | | | 103.4 | 30,000. Pair | †1100 watts. ††Balanced, 64 kilohms; unbalanced, 32 kilohms. Nonswitching power supply. | | | | | | |
| SUMO | The Ten Andromeda II Polaris II Ulysses | B B B B | 0.05 0.05 0.05 0.05 | Yes Yes No No | 110 110 65 80 | 130 130 130 130 | No No No No | 100 240 120 60 | 200 400 200 100 | 20-20 20-20 20-20 20-20 | A A/AB A/AB A/AB | 2.5 2.0 2.0 1.5 | 10 47 47 47 | | | | | 75 55 30 25 | 2599.00 1599.00 799.00 579.00 | Bridgeable. Balanced output. Bridgeable. As above. | | | | | | |
| SUPERPHON | 400S SA-120 | B B | 0.05 0.05 | No | | | No | 200 60 | 350 100 | 20-20 20-20 | AB AB | 25 25 | | | | | | 44 20 | 1699.00 499.00 | | | | | | | |
| SYMETRIX | A220 SX204 | B | 0.05 0.01 | Yes Yes | 15 6 | 500 150 | No No | 20 0.5 | 20 20 | 20-20 | AB AB | 2.5 10 | 10 10 | | | | | 9 2 | 349.00 269.00 | Bridgeable. For high-impedance headphones. | | | | | | |
| SYMPHONIC LINE | RG 1 MKII RG 4 MKII RG 7 RG 9 RG 11 RG 12 RG 14 RG 15 RG 17 | B B/M B B B B B B B | 0.005 0.005 0.005 0.005 0.005 0.005 0.02 0.02 0.02 | No No No No No No No No No | 70 100 90 70 70 70 70 70 70 | | No No No No No No No No | 100 150 130 80 70 70 50 50 60 | 200 300 260 160 140 180 100 100 120 | 10-400 1.5-600 10-400 10-300 10-400 10-400 10-300 10-300 10-300 | A/AB A/AB A/AB A/AB A/AB A/AB A/AB A/AB | 0.8 0.8 0.8 1.2 0.8 0.8 1.2 1.2 1.2 | 50 50 50 50 50 50 50 50 | | | | | | | 75 70 70 | 2.5 2.5 2.5 | 150 150 150 | Yes No Yes | 55 55 58 50 30 30 25 25 25 | 3675.00 8995.00 4950.00 2900.00 2800.00 2450.00 1295.00 1395.00 1950.00 | Separate pre out. |
| TANDBERG | TPA-3016A TPA-3026A TPA-3036A TIA-3032A | B B B B | 0.05 0.02 0.08 0.09 | No No No No | | | No No No No | 220 150 100 100 | 400 150 120 115 | | AB AB AB AB | | | | | | | | 62 31.4 23.4 23 | 3799.00 2199.00 1199.00 1699.00 | | | | | | |
| TARA LABS | Passage | B/H | 0.002 | No | | | No | 100 | 150 | 20-50 | AB | | | | | | | | 25 | 995.00 | | | | | | |
| TEAC | AX5000 AX3000 AX1000 | I I I | 0.009 0.02 0.02 | No No No | | 150 150 150 | No No No | 75 60 40 | 100 75 50 | 20-20 20-20 20-20 | B B B | 30 30 30 | 80 78 78 | 2.5 2.5 2.5 | | | Yes No No | 23 20 17¼ | 450.00 380.00 290.00 | | | | | | | |
| TECHNICS | SU-V660 SU-V460 SE-M100 | I I I | 0.005 0.007 0.005 | No No No | | 100 130 100 | | 90 50 115 | 110 60 150 | 20-20 20-20 20-20 | AA AA AA | 0.6 0.6 1.0 | 47 18 18 | 79 77 | 0.25 0.35 | | Yes No No | 25.4 17.6 36.3 | 399.95 299.95 1149.95 | Direct inputs to power amp section. As above. Digital direct drive. | | | | | | |
| THRESHOLD | SA-12e SA/10e SA 6e SA 4e SA 3.9e S/550e S/450e S/350e | B/M B/M B/M B B B B | 0.1 0.1 0.1 0.1 0.1 0.1 0.1 | Yes Yes Yes Yes Yes Yes Yes | 50 50 50 50 50 50 50 | 2.1V 1.8V 1.6V 1.3V 1V 2V 1.8V 1.6V | No No No No No No No | 250 175 125 100 60 250 200 150 | 500 350 250 200 120 425 350 260 | 0-40 0-40 0-40 0-40 0-40 0-40 0-40 0-40 | Stasis, Class A Stasis, Class A Stasis, Class A Stasis, Class A Stasis, Class A Stasis, Class A/AB Stasis, Class A/AB Stasis, Class A/AB | 0 0 0 0 0 1 1 1 | † † † † † † † | | | | | | | 120 79 56 97 56 97 79 56 | 7200.00 5200.00 3950.00 6300.00 3950.00 6300.00 5200.00 3950.00 | †Balanced, 600 ohms; unbalanced, 50 kilohms. 70 amps continuous per channel. 200 amps peak per channel. 60 amps continuous per channel. 200 amps peak per channel. 50 amps continuous per channel. 135 amps peak per channel. 35 amps continuous per channel. 120 amps peak per channel. 30 amps continuous per channel. 95 amps peak per channel. 30 amps continuous per channel. 200 amps peak per channel. 30 amps continuous per channel. 120 amps peak per channel. 25 amps continuous per channel. 100 amps peak per channel. | | | | |

(Continued)

AMPLIFIERS

| MANUFACTURER | Model (R) = Remote Included, (RD) = Remote Optional | Type Integrated, Tube = T, Hybrid = H, Mono = M | Rated THD, % | Balanced Inputs? | Rated Slew Rate, V/μs | High-Level Sensitivity, mV | Does Unit Invert Polarity? | Cont. Avg. Watts/Channel, mV | Cont. Avg. Watts/Channel, 8 Ohms | Rated Full-Power Bandwidth, Hz to kHz | POWER AMP | | | | PREAMP | | | | Notes | | |
|--|---|--|--------------|------------------|-----------------------|----------------------------|----------------------------|------------------------------|----------------------------------|--|---------------------------|----------------------|---------------------|--------------------|--------------------------|--------------------|--------------|----------------------------|------------------------------------|---|---|
| | | | | | | | | | | | Class of Output Operation | Dynamic Headroom, dB | Input Impedance, kΩ | MM Photo S.N. - dB | MM Photo Sensitivity, mV | Moving Coil Input? | Weight, Lbs. | Price, \$ | | | |
| THRESHOLD (Continued) | S/250 | B | 0.1 | No | 50 | 1.4V | No | 125 | 225 | 20-20 | Stasis, Class AB | 1 | 75 | | | | | 50 | 2800.00 | 20 amps continuous per channel; 75 amps peak per channel. 20 amps continuous per channel; 60 amps peak per channel. | |
| | S/160 | B | 0.1 | No | 50 | 1V | No | 80 | 120 | 20-20 | Stasis, Class AB | 1 | 75 | | | | | 30 | 2250.00 | | |
| TUBE RESEARCH LABS | The 800 | B/T/M | | No | | 1V | No | 800 | 800 | 20-20 | AB | | 150 | | | | | 650 Pair 400 Pair | 45,000. Pair 25,000. Pair | Triode operation; bridges to 1300 watts. | |
| | The 400 | B/T/M | | No | | 1V | No | 400 | 400 | 20-20 | AB | | 150 | | | | | | | | |
| VAC | PA45 | B/T | 0.35 | Dpt. | 5 | | No | 45 | 45 | 8-85 | A | | 100 | | | | | 85 | 3390.00 | Triode switchable; operates into 2 ohms; optional balanced inputs, \$300.00. As above. As above. As above. As above. | |
| | PA45 | B/T/M | 0.35 | Opt. | 5 | | No | 45 | 45 | 8-85 | A | | 100 | | | | | 120 | 4090.00 Pair | | |
| | PA60 | B/T | 0.35 | Opt. | 8 | | No | 60 | 60 | 7-97 | A | | 100 | | | | | 105 | 3790.00 Pair | | |
| | PA90 | B/T/M | 0.35 | Opt. | 8 | | No | 60 | 60 | 7-97 | A | | 100 | | | | | 140 | 4490.00 Pair | | |
| | PA90 | B/T/M | 0.35 | Opt. | 10 | | No | 90 | 90 | 7-72 | A | | 100 | | | | | 140 | 4890.00 Pair | | |
| VIRTUAL IMAGE | Stereo Bloc One Plus | B/T | 1.0 | No | | 1.2V | No | 20 | 20 | | AB | | 470 | | | | | | 35 | 2000.00 | Bridgeable; triode output; selectable negative feedback; Class A to 4 watts. |
| VTL | Renaissance Stereo 70/70 | B/T | | | | 775 | No | 70 | 70 | 20-30 | A1 | | 130 | | | | | 40 | 999.00 | With triode switching, \$3300.00. Price excludes 300B tubes. As above. Switchable to 100-watt triode operation. †1000 watts. | |
| | Renaissance 80 | B/T/M | | | | 775 | No | 80 | 80 | 20-30 | A1 | | 130 | | | | | 35 | 1499.00 Pair | | |
| | Stereo 50/50 | B/T | No | | | 775 | No | 50 | 50 | 20-30 | A1 | | 130 | | | | | 30 | 1150.00 | | |
| | Stereo 90/90 | B/T | No | | | 775 | No | 90 | 90 | 20-30 | A1 | | 130 | | | | | 48 | 1950.00 | | |
| | Compact 100 | B/T/M | No | | | 775 | No | 100 | 100 | 20-30 | A1 | | 130 | | | | | 39 | 2650.00 Pair | | |
| | Compact 160 | B/T/M | | | | 775 | No | 160 | 160 | 20-30 | A1 | | 130 | | | | | 35 | 3000.00 Pair | | |
| | Triode De Luxe 225 | B/T/M | No | | | 775 | No | 225 | 225 | 20-30 | A | | 130 | | | | | 65 | 4200.00 Pair | | |
| | De Luxe 300 | B/T/M | No | | | 775 | No | 300 | 300 | 20-30 | A1 | | 130 | | | | | 75 | 4900.00 Pair | | |
| | De Luxe 500 | B/T/M | No | | | 775 | No | 500 | 500 | 20-30 | A1 | | 130 | | | | | 120 | 8000.00 Pair | | |
| | Tiny Triode 25-Watt Mono | B/T/M | | | | 775 | No | 25 | 25 | 20-30 | A | | 130 | | | | | 10 | 1200.00 Pair | | |
| | Triode 45 | B/T/M | | | | 775 | No | 45 | 45 | 20-30 | A | | 130 | | | | | 35 | 4000.00 Pair | | |
| | Triode 90 | B/T/M | | | | 775 | No | 90 | 90 | 20-30 | A | | 130 | | | | | 50 | 6000.00 Pair | | |
| | Ichiban Triode 200 | B/T/M | No | | | 775 | No | 200 | 200 | 20-30 | A | | 130 | | | | | 90 | 7000.00 Pair | | |
| | Manley Reference T-25 | B/T/M | | | | 775 | No | 25 | 25 | 20-30 | A | | | | | | | 10 | 1400.00 Pair | | |
| | Manley Reference C150 | B/T/M | No | | | 775 | No | 150 | 150 | 20-30 | A1 | | 130 | | | | | 43 | 3400.00 Pair | | |
| Manley Reference 200/100 | B/T/M | | | | 775 | No | 200 | 200 | 20-30 | A/A1 | | 130 | | | | | 56 | 4800.00 Pair | | | |
| Manley Reference 350 | B/T/M | No | | | 775 | No | 350 | 350 | 20-30 | A1 | | 130 | | | | | 80 | 6600.00 Pair | | | |
| Manley Reference 500 | B/T/M | No | | | 775 | No | 500 | 500 | 20-30 | A1 | | 130 | | | | | 135 | 9600.00 Pair | | | |
| Manley Reference Ichiban Triode 200 | B/T/M | No | | | 775 | No | 200 | 200 | 20-30 | A | | 130 | | | | | 95 | 8400.00 Pair | | | |
| Manley Reference 1000 | B/T/M | No | | | 775 | No | † | † | 20-30 | A1 | | 130 | | | | | 155 | 14,000. Pair | | | |
| YAMAHA | MX-2000 | B | 0.003 | No | | 1.2V | No | 130 | 180 | 10-100 | A | 1.4 | 20 | | | | | 61½ | 1899.00 | Two- or four-channel operation. Active servo technology 95 watts into 6 ohms. 75 watts into 6 ohms. | |
| | MX-1000 | B | 0.003 | No | | 1.6V | No | 260 | 330 | 10-60 | A | 2.3 | 60 | | | | | 45½ | 1199.00 | | |
| | MX-830 | B | 0.003 | No | | 1.3V | No | 170 | 230 | 10-60 | A | 2 | 60 | | | | | 29¾ | 699.00 | | |
| | MX-630 | B | 0.003 | No | | 1.3V | No | 135 | 190 | 10-60 | A | 2.1 | 60 | | | | | 28½ | 499.00 | | |
| | MX-35 | B | 0.05 | | | 940 | | 40 | | 20-20 | AB | 1.5 | 20 | | | | | 11 | 299.00 | | |
| | MX-M70 | B/M | 0.01 | No | | 720 | No | 50 | | 10-50 | AB | 1.5 | 20 | | | | | 8½ | 199.00 | | |
| | YST-A5 | B | 0.012 | No | | 700 | No | 50 | | 10-50 | AB | 1.5 | 20 | | | | | 10½ | 249.00 | | |
| | AX-430 | I | 0.015 | | | 150 | | 55 | | 20-20 | AB | 2.7 | 30 | 75 | 2.5 | | | Yes | 13½ | | 299.00 |
| | AX-700U | I | 0.005 | | | 150 | No | 110 | | 20-20 | AB | 1.4 | 47 | 92 | 2.5 | 160 | Yes | 26¾ | 599.00 | | |
| | AX-630 | I | 0.01 | | | 150 | No | 85 | | 20-20 | AB | 2.8 | 47 | 92 | 2.5 | 150 | Yes | 17½ | 399.00 | | |
| AX-550(RI) | I | 0.015 | No | | 150 | No | 85 | | 20-20 | AB | | 47 | 92 | 2.5 | 150 | Yes | 24¼ | 449.00 | | | |
| AX-450 | I | 0.015 | No | | 150 | No | 65 | | 20-20 | AB | | 47 | 90 | 2.5 | 150 | Yes | 21 | 349.00 | | | |
| YBA | Integré | I | | No | | | | 45 | 90 | 20-20 | A | | | | | | | 18 | 1850.00 | Five line-level inputs and MM input; MC module optional. High-current version, \$7000.00. High-current version, \$3750.00. Double transformer version, \$2250.00. | |
| | Signature YBA1 | B B | 0.09 0.09 | No No | | No No | 100 85 | 190 170 | 20-20 20-20 | A A | | | | | | | | 50 47 | 11,000. 6000.00 | | |
| | YBA2 | B | 0.09 | No | | No | 70 | 140 | 20-20 | A | | | | | | | | 27 | 3100.00 | | |
| | YBA3 | B | 0.1 | No | | No | 50 | 90 | 20-20 | A | | | | | | | | 23 | 1800.00 | | |

ANNOUNCING THE NEW GENERATION OF BRYSTON AMPLIFIERS



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PREAMPLIFIERS

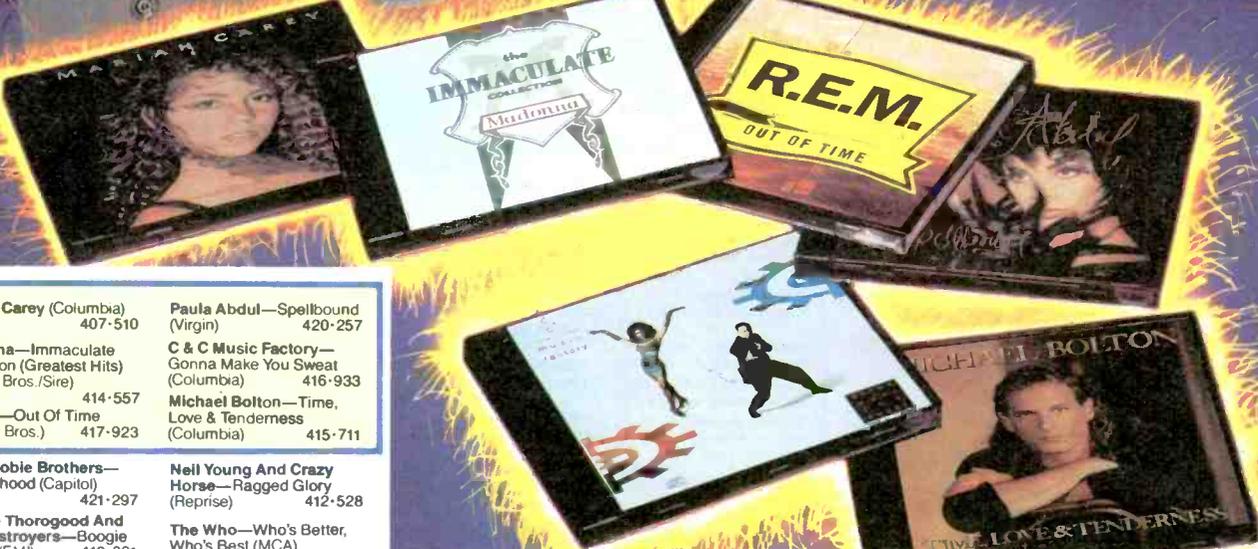
| MANUFACTURER | Model (RI) = Remote Included; (RO) = Remote Optional | Type: Tube = T, Hybrid = H, Mono MC, Digital = D, Moving Coil Stage = MC, Phono Stage Only = P | Frequency Response, Hz to KHz, \pm dB | Maximum Output, V | THD, % | PHONO STAGE | | | | | | | | | | Price, \$ | Notes | |
|----------------------------|--|--|---|-------------------|------------------------|---|----------------------------|----------------------------------|----------------------------|--|-----------------------|--------------------|--------------------------------|--------------------|-----|----------------|---|--|
| | | | | | | Balanced Inputs = I, Balanced Outputs = O | High-Level Sensitivity, mV | Number of Tape & Processor Loops | Does Unit Invert Polarity? | MM Phono Sensitivity mV for 0.5 Ohm at 1 KHz | MM Phono Overload, mV | MM Phono S.N. - dB | MC Phono Input Capacitance, pF | Moving Coil Input? | | | | |
| ACJURUS | L10 | | 20-20 +0, -0.15 | 8 | 0.06 | | 60 | 2 | 0 | No | | | | | | | 599.00 | Discrete Class A. |
| | P10 | | 20-20 \pm 0.3 | 8 | 0.06 | | | | | No | 2.4 | 150 | 270 | 80 | | Yes | 395.00 | As above; selectable loading. |
| ADCOM | GTP-400 | | 10-40 \pm 0.5 | 8 | 0.01 | | 80 | 2 | 2 | Yes | 0.82 | 118 | 100 | 80 | | No | 399.95 | Tuner/preamp (see also "Tuners"). |
| | GTP-500II (RI) | | 10-40 \pm 0.4 | 8 | 0.01 | | 80 | 2 | 2 | No | 0.95 | 120 | 100 | 82 | | No | 599.95 | As above; optional remote sensors. |
| | GFP-555II | | 10-50 \pm 0.3 | 10 | 0.005 | | 52 | 3 | 2 | No | 0.55 | 120 | 100 | 85 | | No | 499.95 | |
| | GFP-565 GFB-800 (RI) | | 10-50 \pm 0.2 10-50 \pm 0.5 | 10 7.5 | 0.003 0.03 | | 52 76 | 3 2 | 2 0 | No No | 0.55 0.88 | 120 100 | 100 100 | 90 81 | | No No | 799.95 1200.00 | Five-room, multi-source switcher. |
| A/D/S/ | SC6 | | 1-200 +0, -3 | 5 | 0.01 | | 250 | 0 | 2 | No | | | | | | | 1500.00 | Six-zone, eight-source switching system. |
| AIR TIGHT | ATC-1 | T | | 15 | † | | 150 | 2 | 0 | | 1.8 | | | 85 | | No | 2900.00 | †Phono, 0.05%; CD/line, 0.02%. No p.c. board. |
| ALLEGRO AUDIO DESIGNS | Concerto | | 20-20 \pm 0.25 | 5 | 0.1 | 0 | | 1 | 0 | Sel. | | | | | | | 1599.00 | Optional MM/MC phono cards, \$300.00. |
| AMERICAN HYBRID TECHNOLOGY | AHT-P | MC | 1-50 \pm 0.1 | | | † | | | | No | | | | 98 | Yes | 2500.00 | External power supply; d.c. coupled. | |
| | AHT-H AHT-X | | 1-1M \pm 1 1-200 | | 0.015 | | | 1 | 0 | No No | | | | | | | 3300.00 5200.00 | As above; line level only. †Optional balanced outputs. Line-level preamp/crossover (see also "Crossovers"); external power supply. †Optional level controls. |
| AMPLIFI/MAVRICK | Ultimate Reference Phono Processor Two | P | 1-500 | 10 | | | | | | No | | 500 | 122 | 111 | Yes | 11,000. | Photo unit and separate power supply in floor-standing enclosure. | |
| API AUDIO PRODUCTS | 3124 | H | 10-20 +0, -0.5 | | | I/O | 150 | 0 | | | | | | | | | | |
| | 3124M 512B | H H | 30-20 +0, -0.3 | | | I/C I/O | 150 150 | 4 0 | | | | | | | | | | |
| ARAGON | 24K | | 20-20 +0, -0.15 | 8 | 0.06 | | 170 | 2 | 0 | No | | | | 90 | 70 | Yes | 1500.00 | External power supply; selectable MC impedance. |
| | 24K sp | | 20-20 +0, -0.15 | 8 | 0.06 | | 170 | 2 | 0 | No | | | | | | | 1250.00 | External power supply. |
| ARCAM | Delta 110 (RI) | D | | | | | | 2 | | | | | | | | Yes | 1500.00 | Preamp with D/A conversion (see also "D/A Converters"); without converter, Model Delta 110S, \$999.00; MM and MC phono. |
| YAKOV ARDNOV AUDIO LAB | PY-100 | T | 10-100 | 4.2 | 0.25 | | 250 | 2 | | | 2 | | | | | Yes | 2400.00 | |
| ATMA-SPHERE | MP-1 | T | 2-80 \pm 0.5 | 15 | | I/O | 150 | 2 | 0 | Sel. | 0.06 | 600 | 20 | 90 | 70 | Yes | 5900.00 | Fully balanced differential design; output voltage specified into 600 ohms; d.c. coupled output; zero feedback; zero-feedback servo loop; stepped volume control; external power supply. |
| AUDIBLE ILLUSIONS | Modulus 2E | T | 5-100 \pm 1 | 80 | 0.02 | | 50 | 1 | | Yes | 1.0 | 1.2V | 40 | 75 | | | 995.00 | Auto and manual muting; external power supply. |
| | Modulus 3 | H/MC | 5-200 \pm 1 | 40 | 0.01 | | | | | No | | | | 85 | Yes | 1795.00 | As above; variable MC impedance. | |
| | Modulus 4 | H | 5-150 \pm 1 | 80 | 0.02 | † | 50 | 1 | | No | | | | | | 1795.00 | †Optional balanced output. Auto and manual muting; external power supply. | |
| AUDIOACCESS | PX-6(RO) | | 10-25 \pm 0.1 | 6 | 0.002 | | | 2 | 2 | No | | | | | | | † | Multi-zone, multi-source, multi-room switching system; optional keypad or handheld remote. †\$950.00 per zone. |
| | PX-6S(RO) | | 10-25 \pm 0.1 | 6 | 0.002 | | | 2 | 2 | No | | | | | | | † | As above. †\$900.00 per zone. |
| AUDIO BY VAN ALSTINE | Omega Super PAS 3 | T | 12-40 \pm 0.2 20-25 \pm 0.2 10-45 \pm 0.2 | 12 8 12 | 0.004 0.02 0.002 | | 50 50 50 | 3 1 3 | 2 0 2 | No No No | 0.7 0.6 0.7 | 200 200 350 | 10 20 10 | 78 72 80 | | No No No | 495.00 595.00 795.00 | With Omega line buffers, \$745.00. |
| | Transcendence FET Valve | H | 10-40 \pm 0.1 | 15 | 0.001 | | 50 | 3 | 2 | No | 0.7 | 400 | 10 | 82 | | No | 1195.00 | |
| | | | | | | | | | | | | | | | | | | |
| AUDIO DESIGN ASSOCIATES | OSP-8(RO) | | 20-20 \pm 0.25 | 5 | 0.007 | | | 4 | 3 | No | | | | | | | 1395.00 | Multi-room preamp. |
| | AOP-8 | | 20-20 \pm 0.25 | 5 | 0.05 | | | 1 | 3 | No | | | | | | | 995.00 | |
| | CPC-8(RO) | | 20-20 \pm 0.25 | 5 | 0.007 | | | | | No | | | | | | | 11,492. | 8 x 8 multi-room, multi-source switcher. |
| | DSP-48(RO) CR8-P(RO) | | 20-20 \pm 0.25 20-20 \pm 0.25 | | 0.05 0.05 | | | | 3 2 | No No | | | | | | | 2495.00 1150.00 | Multi-room preamp. For multi-room System Omega; without front-panel controls, Model CR-P, \$950.00. |
| AUDIO INNOVATIONS | Series 200MM | T | 30-20 | | | | | 1 | 0 | No | 4.6 | 80 | Adj. | 60 | | No | 895.00 | Passive line stage. |
| | Series 200MC | T | 30-20 | | | | | 1 | 0 | No | 4.6 | 80 | Adj. | 60 | 50 | Yes | 995.00 | As above. |
| | Series 800/II MM | T | 20-50 | | | | | 1 | 0 | No | 5.0 | 100 | Adj. | 70 | | No | 1795.00 | Line out buffered. |
| | Series 800/II MC | T | 20-50 | | | | | 1 | 0 | No | 5.0 | 100 | Adj. | 70 | 65 | Yes | 2195.00 | As above. |
| | First Audio Preamplifier | T | | | | | | | | | | | | | | | 3995.00 | |
| AUDIOLAB | 8000C | | 20-20 \pm 0.05 | 7.8 | 0.01 | No | 100 | 3 | 2 | No | 2.0 | 175 | 85 | 81 | 77 | Yes | 699.00 | |
| AUDIO NOTE | M-7 Tube | T | 5-50 | 30 | 0.5 | | 200 | 1 | 0 | No | 2 | 3V | 300 | 80 | | No | 12,500. | Custom phono input specs. |
| | M-7 Phono | T/P | 5-50 | 20 | 0.5 | | | | | No | 2 | 3V | 300 | 80 | | No | 25,000. | |

PREAMPLIFIERS

| MANUFACTURER | Model (RI) = Remote Included, (RO) = Remote Optional | Type: Tape = T, Hybrid H, Mono M, Digital D, Moving Coil Stage Only, MC, Phono Stage Only = P | Frequency Response, Hz to kHz, ±dB | Maximum Output, V | THD, % | Balanced Inputs = 1, Balanced Outputs = 0 | High-Level Sensitivity, mV | Number of Tape & Processor Loops | Does Unit Invert Polarity? | PHONO STAGE | | | | | | | | | | Notes | |
|-----------------------|--|---|------------------------------------|-------------------|--------|---|----------------------------|----------------------------------|----------------------------|---|-----------------------|--------------------|--------------------|--------------------|--------------------|--------------------|--------------------|--------------------|--------------------|----------------------|---|
| | | | | | | | | | | MM Phono Sensitivity, mV, for 0.5 V Output at 1 kHz | MM Phono Overload, mV | MM Phono S.N. — dB | MC Phono S.N. — dB | | MC Phono S.N. — dB |
| AUDIO RESEARCH | LS1 | H | 1-200 +0,-3 | 50 | 0.005 | | 1 | 0 | No | | | | | | | | | | | 1675.00 | Auto and manual muting; direct gain path. |
| | LS2 | H | 1-200 +0,-3 | 45 | 0.001 | 0 | 1 | 0 | No | | | | | | | | | | | 2495.00 | As above; tape out defeat. |
| | SP9MKII | H | 1-200 +0,-3 | 50 | 0.005 | | 50 | 2 | 0 | No | 0.25 | 200 | 100 | 92 | 72 | Yes | Yes | Yes | Yes | 1875.00 | Auto and manual muting. |
| | SP14 | H | 1-200 +0,-3 | 50 | 0.005 | | 50 | 2 | 0 | No | 0.25 | 200 | 100 | 92 | 72 | Yes | Yes | Yes | Yes | 2995.00 | As above; bypass switch. |
| | SP15 | H | 1-200 +0,-3 | 80 | 0.001 | 0 | 18 | 2 | 0 | Sel. | 0.088 | 350 | 150 | 90 | 70 | Yes | Yes | Yes | Yes | 5995.00 | As above; external power supply. |
| AUDIOSOURCE | Pre One | | 8-100 +0,-3 | 5 | 0.005 | | 120 | 2 | 3 | No | 2.2 | 125 | 250 | 86 | 71 | Yes | | | | 249.95 | Dual output; bass EQ; tape-to-tape dub. |
| AUDIRE | Andante | | 5-100 +0,-0.2 | 12 | 0.005 | | 100 | 2 | 2 | † | 1.00 | 175 | 220 | 90 | 80 | Yes | | | | 1750.00 | †Inverts polarity only in MC stage. |
| | Oiffet 3 | | 5-100 +0,-0.25 | 15 | 0.005 | | 100 | 2 | 0 | No | 1.00 | 250 | 100 | 86 | 72 | † | | | | 855.00 | †Optional, \$135.00. |
| | Legato | | 5-100 +0,-0.25 | 10 | 0.005 | | 100 | 2 | 0 | No | 1.00 | 150 | 180 | 75 | | No | | | | 440.00 | |
| BELLES/OCM TECHNOLOGY | "Soloist" OCM55 | P | 20-20 ±0.1 | 6 | 0.05 | | 700 | 2 | 0 | No | | | | | | | | | | 1395.00 | |
| | "Soloist" OCM10 | | 0.1-20, RIAA | 0.10 | 0.05 | | | | | No | 5 | 100 | Adj. | 86 | 76 | Yes | | | | 1095.00 | |
| DAVID BERNING CO. | TF-12(RI) | H | 4-50 ±1 | 5 | 0.05 | | 32 | 1 | 0 | No | 0.38 | 200 | | 74 | 54 | Yes | | | | 3245.00 | With balanced outputs, Model TF-12-B, \$3795.00; with two sets of buffered outputs, Model TF-12-C, \$3685.00. |
| B & K COMPONENTS | CS-115 | | 1-100 | 8 | 0.02 | † | 160 | 1 | 0 | No | 2.25 | 115 | 220 | 80 | | No | | | | 298.00 | Five line-level inputs; selectable passive mode. †Optional balanced outputs. |
| | PRO-5 | | 1-100 | 5 | 0.03 | † | 53 | 2 | 2 | No | 0.56 | 100 | 200 | 84 | | No | | | | 398.00 | Tone defeat and direct bypass. |
| | PRO-10MC | | 1-150 | 14 | 0.02 | † | 45 | 1 | 0 | No | 0.8 | 225 | Var. | 82 | 70 | Yes | | | | 698.00 | |
| | Sonata MC-101 | | 1-150 | 14 | 0.02 | † | 45 | 2 | 2 | No | 0.8 | 225 | Var. | 82 | 70 | Yes | | | | 898.00 | |
| BOULDER AMPLIFIERS | Ultimate | | 20-20 +0,-0.05 | 12 | .0025 | 0 | 67 | 2 | 0 | Sel. | 2.5 | 530 | 85 | 85 | 74 | Yes | | | | 5299.00 | External power supply; separate phono unit has three-position low-cut selector. |
| | Ultimate High Level Complete | | 20-20 +0,-0.05 | 12 | .0025 | 0 | 67 | 2 | 0 | Sel. | | | | | | | | | | 3499.00 | External power supply; line-level inputs only. |
| | Complete High Level L3AE | | 20-20 +0,-0.05 | 12 | .0025 | 0 | 53 | 2 | 0 | No | 2.5 | 530 | 85 | 85 | | Opt. | | | | 3199.00 | |
| | L3AE | | 20-20 +0,-0.05 | 12 | 0.005 | 0 | 53 | 2 | 0 | No | | | | | | | | | | 2399.00 | Inputs as above. |
| | L3AE High Level | | 20-20 +0,-0.05 | 12 | 0.005 | 0 | 53 | 2 | 0 | No | 2.5 | 530 | 85 | 85 | | Opt. | | | | 2199.00 | |
| BRYSTON | .4b | | 22-20 ±0.05 | | | † | 50 | | No | | | | | | | | | | | 750.00 | †Optional balanced outputs. |
| | BP4.2 | | 22-20 ±0.05 | | | † | 50 | | No | | | | | | | | | | | 1095.00 | |
| | .5B | | 22-20 ±0.05 | | | † | 50 | | †† | 1.25 | 200 | 220 | 80 | | | | | | | 795.00 | ††Inverts polarity in phono only. |
| | 11B | | 22-20 ±0.05 | | | † | 50 | | †† | 1.25 | 200 | 220 | 80 | | | | | | | 1350.00 | ††As above. Without phono stage, \$1295.00. |
| | 12B | | 22-20 ±0.05 | | | † | 50 | | †† | 1.25 | 200 | 220 | 80 | 80 | 85 | Yes | Yes | Yes | Yes | 1795.00 | ††Inverts in MM phono only. |
| TF1 | MC | 5-30 ±0.05 | | | † | | | Yes | 1.25 | 200 | 220 | 80 | | | No | | | | 500.00 | S/N spec unweighted. | |
| BP6 | P | | | | | | | No | | | | | | | | | | | 650.00 | MM phono only, RIAA. | |
| CARVER | One | T | 20-20 ±0.5 | 5 | 0.5 | | 25 | 2 | 2 | Sel. | 5 | 85 | 30 | 80 | 72 | Yes | | | | 5000.00 | External power supply; two-way dubbing; tone bypass switch. |
| | C-19 | H | 1-60 +0,-0.3 | 7 | 0.07 | | | 4 | 3 | Yes | 1.5 | 100 | 150 | 86 | 82 | Yes | | | | 999.95 | Tone controls have variable turnover. |
| | C-16 | | 1-60 +0,-0.3 | 7 | 0.01 | | | 4 | 3 | No | 1.5 | 135 | 150 | 100 | 89 | Yes | | | | 749.95 | As above; includes Sonic Hologram Generator. |
| | CT-17(RI) | | 20-20 ±1 | 7 | 0.04 | | | 4 | 3 | No | 1.5 | 100 | 150 | 86 | | No | | | | 799.95 | Tuner/preamp (see also "Tuners"); five-channel surround sound; Dolby Pro-Logic; hall and stadium effects; Sonic Hologram Generator. |
| | C-5(RI) | | 20-20 ±1 | 7 | 0.04 | | | 2 | 2 | No | 1.5 | 100 | 150 | 78 | | No | | | | 449.95 | Tuner/preamp; Sonic Hologram Generator; dual-zone operation. |
| | CT-7(RI) | | 20-20 ±1 | 7 | 0.01 | | | 2 | 3 | No | 1.5 | 100 | 150 | 100 | | No | | | | 599.95 | Tuner/preamp (see also "Tuners"); Sonic Hologram Generator. |
| | CT-6(RI) | | 20-20 ±1 | 7 | 0.04 | | | 2 | 2 | No | 1.5 | 100 | 150 | 78 | | No | | | | 549.95 | As above. |
| CARY AUDIO DESIGN | SLP-70 | T | 10-100 | 5 | 0.003 | No | 1 | 0 | No | 1.0 | 500 | 150 | 90 | | No | | | | | 1295.00 | Line stage only, \$995.00. |
| | SLP-90 | T | 10-100 | 5 | 0.003 | No | 1 | 0 | No | 1.0 | 500 | 150 | 90 | | No | | | | | 2495.00 | |
| | CAD5500 | T | 10-20 | 4.5 | 0.003 | No | 1 | 0 | No | | | | | | | | | | | 1295.00 | |
| | CAD5500S | T | 10-20 | 4.5 | 0.003 | No | 1 | 0 | No | 1.0 | 500 | 150 | | | No | | | | | 1995.00 | Line stage only, \$1695.00. |
| | SLP-100 | T | 10-100 | 5 | 0.003 | No | 1 | 0 | No | 1.0 | 500 | 150 | | | Yes | | | | | 3495.00 | |
| CELLO | Audio Suite | | 20-20 ±0.2 | 12 | 0.005 | † | | † | 0 | No | | | | | | Yes | | | | From 6650.00 | †Modular system (mainframe with choice of input and output modules determining number of tape and processor loops). |
| | Encore | | 20-20 ±0.2 | 12 | 0.005 | I/O | | 2 | 0 | No | | | | | | Yes | | | | 8000.00 | One balanced phono input; eight unbalanced inputs; two main unbalanced outputs; includes external power supply. |
| | Palette | | 20-20 ±0.2 | 9 | 0.005 | 0 | | 2 | 6 | No | | | | | | No | | | | 7500.00 | Phono stage optional; four unbalanced inputs; one balanced and two unbalanced outputs (see also "Equalizers"). |
| CLASSÉ AUDIO | DR-4 | | 20-20 ±0.1 | 20 | 0.1 | I/O | 120 | 1 | 0 | No | 3 | 150 | | 95 | 90 | Yes | | | | 1595.00 | |
| | DR-4L | | 20-20 ±0.1 | 20 | 0.1 | I/O | 120 | 1 | 0 | No | | | | | | | | | | 1495.00 | |
| | DR-5 MKII | | 20-20 ±0.1 | 25 | 0.1 | I/O | 120 | 1 | 0 | No | 3 | 150 | | 95 | 90 | Yes | | | | 2295.00 | |
| | DR-5L MKII | | 20-20 ±0.1 | 25 | 0.1 | I/O | 120 | 1 | 0 | No | | | | | | | | | | 2100.00 | |
| | DR-6 MKII | | 20-20 ±0.1 | 25 | 0.1 | I/O | 120 | 1 | 0 | No | 3 | 150 | | 95 | 90 | Yes | | | | 3295.00 | External power supply. |
| | DR-6L MKII | | 20-20 ±0.1 | 25 | 0.1 | I/O | 120 | 1 | 0 | No | | | | | | | | | | 2995.00 | As above. |
| | | | | 20-20 ±0.1 | 25 | 0.1 | I/O | 120 | 1 | 0 | No | | | | | | | | | | |

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Paula Abdul—Spellbound (Virgin) 420-257

C & C Music Factory—Gonna Make You Sweat (Columbia) 416-933

Michael Bolton—Time, Love & Tenderness (Columbia) 415-711

The Doobie Brothers—Brotherhood (Capitol) 421-297

George Thorogood And The Destroyers—Boogie People (EMI) 418-061

White Lion—Mare Attraction (Atlantic) 418-038

Tanita Tikaram—Everybody's Angel (Reprise) 418-004



Divinyls (Virgin) 417-519

The O'Jays—Emotionally Yours (EMI) 417-709

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Alan Jackson—Don't Rock The Jukebox (Arista) 420-935

Midori—Live At Carnegie Hall (Sony Classical) 420-570

The Alarm—Raw (I.R.S.) 420-547

Roger Norrington—Mozart: Sym. Nos 39 & 41 London Classical Players (Angel) 420-513

Keith Washington—Make Time For Love (Qwest/Warner Bros.) 420-679

Neil Young And Crazy Horse—Ragged Glory (Reprise) 412-528

The Who—Who's Better, Who's Best (MCA) 376-657

Marvin Gaye—Greatest Hits (Motown) 367-565

Best Of The Doors (Elektra) 357-616/397-612

Rolling Stones—Sticky Fingers (Rolling Stones Rec.) 350-645

Van Morrison—Moondance (Warner Bros.) 349-803

Buddy Holly—From The Orig. Master Tapes (MCA) 348-110

Bad Company—10 From 6 (Atlantic) 341-313

A Decade Of Steely Dan (MCA) 341-073

Elton John—Greatest Hits (MCA) 319-541

Stevie Wonder—Orig. Musiquarium I (Greatest Hits) (Tamil) 314-997/394-999

Creedence Clearwater Revival—20 Greatest Hits (Fantasy) 308-049

Led Zeppelin IV (Atlantic) 291-435

Eagles—Greatest Hits 1971-1975 (Asylum) 287-003

Fleetwood Mac—Rumors (Warner Bros.) 286-914

Linda Ronstadt—Greatest Hits (Asylum) 286-740

The Best Of ZZ Top (Warner Bros.) 279-620

Boston (Epic) 269-209

Elvis Costello—Mighty Like A Rose (Warner Bros.) 420-182

Peabo Bryson—Can You Stop The Rain (Columbia) 418-723

Jesus Jones—Doubt (SBK) 417-691

Nils Lofgren—Silver Lining (Rykodisc) 417-501

Paul McCartney—Tripping The Live Fantastic-Highlights (Capitol) 417-477/397-471

The Rembrandts (Aico) 417-378

Ricky Van Shelton—Backroads (Columbia) 416-909

Great White—Hooked (Capitol) 416-784

David Lee Roth—A Little Ain't Enough (Warner Bros.) 416-610

Roger McGuinn—Back From Rio (Arista) 416-149

The "Amadeus" Mozart—Music featured in the hit film (CBS) 416-123

Nigel Kennedy—Vivaldi: The Four Seasons, English Chamber Orch. (Angel) 414-672

Fishbone—The Reality Of My Surroundings (Columbia) 414-631

The Simpsons Sing The Blues (Geffen) 413-971

Sheena Easton—What Comes Naturally (MCA) 413-955

The Traveling Wilburys—Vol. 3 (Warner Bros./Wilbury) 413-872

Joe Walsh—Ordinary Average Guy (Epic/Associated) 418-012

Guy—... The Future (MCA) 413-963

Bette Midler—Some People's Lives (Atlantic) 411-934

Garth Brooks—No Fences (Capitol) 411-587

Warrant—Cherry Pie (Columbia) 411-389

Tofo—Past To Present 1977-1990 (Columbia) 411-371

The Vaughan Brothers—Family Style (Epic/Associated) 411-306

Living Colour—Time's Up (Epic) 410-357

Trixter (Mechanic) 410-266

Allas (EMI) 409-789

Brahms: The 3 Violin Sonatas—Itzhak Perlman and Daniel Barenboim (Sony Classical) 409-367

Alexander O'Neal—All True Man (Tabu) 409-169

Poison—Flesh & Blood (Capitol/Enigma) 408-963

Jane's Addiction—Ritual De Lo Habitual (Warner Bros.) 407-098

Bad Company—Holy Water (ATCO) 406-694

Winger—In The Heart Of The Young (Atlantic) 406-678

Vladimir Horowitz—The Last Recording (Sony Classical) 405-985

Bangles—Greatest Hits (Columbia) 405-977

Teddy Pendergrass—Truly Blessed (Elektra) 413-518

Vanilla Ice—To The Extreme (SBK) 413-203

Eric Clapton—Journey-Man (Reprise) 400-457

Mötley Crüe—Dr. Feelgood (Elektra) 387-944

Billy Joel—Storm Front (Columbia) 387-902

The B-52's—Cosmic Thing (Reprise) 383-877

Roxette—Look Sharp! (EMI) 381-939

Bonnie Raitt—Nick Of Time (Capitol) 381-087

Depeche Mode—Violator (Sire/Reprise) 405-423

Pretty Woman—Original Soundtrack (EMI) 405-407

Sinead O'Connor—I Do Not Want What I Haven't Got (Chrysalis) 405-001

M.C. Hammer—Please Hammer, Don't Hurt 'Em (Capitol) 403-477

Eddie Money—Greatest Hits Sound Of Money (Columbia) 403-428

Basia—London Warsaw New York (Epic) 401-752

Dionne Warwick—Greatest Hits (1979-1990) (Arista) 401-679

Kenny G—Live (Arista) 401-505/391-508

ZZ Top—Eliminator (Warner Bros.) 319-624

Barbra Streisand—A Collection: Greatest Hits & More (Columbia) 401-141

Paul Simon—The Rhythm Of The Saints (Warner Bros.) 412-809

Deee-Lite—World Clique (Elektra) 412-742

Phil Perry—The Heart Of The Man (Capitol) 421-560

EMF—Schubert Dip (EMI) 421-487

Contraband (Impact/MCA) 421-271

Kelly Willis—Bang, Bang (MCA) 421-263

The Waterboys—The Best Of The Waterboys '81-'90 (Chrysalis) 421-040

Julian Cope—Peggy Suicide (Island) 421-016

Indigo Girls—Back On The Bus Y' All (Epic) 420-968

Fleetwood Mac—Greatest Hits (Warner Bros.) 375-782

U2—Rattle And Hum (Island) 374-017/394-015

The Bernstein Songbook—Selections from West Side Story, On The Town, etc. (CBS) 371-088

REO Speedwagon—Greatest Hits (Epic) 367-672

Pretenders—The Singles (Sire) 362-541

Huey Lewis And The News—Fore! (Chrysalis) 347-955

The Cars—Greatest Hits (Elektra) 339-903

Billy Joel—Greatest Hits Vols. 1 & 2 (Columbia) 336-396/396-390

Duran Duran—Decade (Capitol) 401-869

MORE SELECTIONS ON THE OTHER SIDE. →



Whitney Houston—I'm Your Baby Tonight. Title cut plus more. (Arista) 411-710



Chris Isaak—Heart Shaped World. Wicked Game, many more. (Reprise) 386-144



Londonbeat—In The Blood, I've Been Thinking About You, etc. (Radioactive/MCA) 419-150



Gloria Estefan—Into The Light. Coming Out Of The Dark, etc. (Epic) 415-943

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INXS—"X" (Atlantic) 412-106

Bee Gees—High Civilization (Warner Bros.) 420-091

Sheila E.—Sex Cymbal (Warner Bros.) 419-762



The Doors—Original Soundtrack (Elektra) 417-915

Freddie Jackson—Do Me Again (Capitol) 413-542

Digital Underground—This Is An EP Release (Tommy Boy) 419-101

Enuff Z' Nuff—Strength (Atco) 418-806

Boogie Down Productions—Live, Hardcore & Worldwide (Jive/RCA) 418-574

Vince Gill—Pocket Full Of Gold (MCA) 418-459



Yes—Union (Arista) 417-824

Danny Gatton—88 Elmira St. (Elektra) 418-426

The Fixx—Ink (Impact/MCA) 418-202

George Michael—Listen Without Prejudice, Vol. I (Columbia) 411-181

Nelson—After The Rain (DGC) 411-009

Steelheart (MCA) 418-095

Bodeans—Black And White (Reprise/Slash) 417-949

George Strait—Chill Of An Early Fall (MCA) 417-634

Original Soundtrack—Dances With Wolves (Epic/Associated) 417-436

Vern Gosdin—Out Of My Heart (Columbia) 416-917

Tangier—Stranded (Atco) 416-883

Grand Funk Railroad—Capitol Collectors Series (Capitol) 416-792

Todd Rundgren—2nd Wind (Warner Bros.) 416-719

Steve Morse—Southern Steel (MCA) 416-636

The Godfathers—Unreal World (Epic) 416-602

Dangerous Toys—Hellacious Acres (Columbia) 416-321

Marty Stuart—Tempted (MCA) 416-305

Molly Hatchet—Greatest Hits (Epic) 416-099

Stevie Wonder—Jungle Fever Soundtrack (Motown) 412-130

Motomhead—1916 (WGT) 415-950

The Pogues—Hell's Ditch (Island) 415-661

Ralph Tresvant (MCA) 415-547

Devo—Greatest Hits (Warner Bros.) 415-455

B Angie B (Bust It/Capitol) 422-535

AC/DC—The Razor's Edge (Atco) 410-662

Grateful Dead—Without A Net (Arista) 410-365/390-369

Hank Williams, Jr.—America (The Way I See It) (Warner Bros./Curb) 414-136

Wilson Phillips (SBK) 406-793

Willie Nile—Places I Have Never Been (Columbia) 421-289

Junior—"Stand Strong" (MCA) 418-467

Journey—Greatest Hits (Columbia) 375-279

Dread Zeppelin—5,000,000 (I.R.S.) 420-943

The Replacements—All Shook Down (Sire/Reprise) 412-668

Violent Femmes—Why Do Birds Sing? (Reprise/Slash) 420-166

Mighty Lemon Drops—Sound (Sire/Reprise) 420-141

Hank Williams, Jr.—Pure Hank (Warner Bros./Curb) 420-109

Paul Simon—Negotiations And Love Songs 1971-1986 (Warner Bros.) 400-721/390-724

David Bowie—Changesbowie (Greatest Hits) (Rykodisc) 412-247

Lenny Kravitz—Mama Said (Virgin) 418-814

The Law (Atlantic) 418-657

Joe Jackson—Laughter And Lust (Virgin) 420-240

Another Bad Creation—Coolin' At The Playground Ya' Know! (Motown) 419-903

John Lennon/Yoko Ono—Double Fantasy (Capitol) 380-774

Grateful Dead—Skeletons From The Closet (Warner Bros.) 378-406

Roy Orbison—The All-Time Hits, Vols. 1 & 2 (Columbia Special Prod.) 377-945

Simon & Garfunkel—Greatest Hits (Columbia) 219-477

Foreigner—Records (Atlantic) 318-055

Wilson Phillips (SBK) 406-793

Willie Nile—Places I Have Never Been (Columbia) 421-289

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Simon & Garfunkel—Greatest Hits (Columbia) 219-477

Foreigner—Records (Atlantic) 318-055

George Benson—Big Boss Band Featuring The Count Basie Orchestra (Warner Bros.) 412-478

Heart—Brigade (Capitol) 405-555

Levert—Rope A Dope Style (Atlantic) 413-575

Dolly Parton—Eagle When She Flies (Columbia) 412-171

The Rascals—Greatest Hits—Time Peace (Atlantic) 411-322

Morrissey—Kill Uncle (Sire/Reprise) 416-750

Harry Connick, Jr.—We Are In Love (Columbia) 406-645

ALL THIS JAZZ

Various Artists—Garfield: Am I Cool Or What? (GRP) 421-206

Spyro Gyra—Collection (GRP) 420-950

Dave Koz (Capitol) 420-539

Jean Luc Ponty—Tchokola (Epic) 420-224

Special EFX—Peace Of The World (GRP) 419-960

The Crusaders—Healing The Wounds (GRP) 419-952

Dianne Reeves—I Remember (Blue Note) 418-756

John Scofield—Meant To Be (Blue Note) 418-749

Joey DeFrancesco—Part III (Columbia) 417-790

Wynton Marsalis—Intimacy Calling—Standard Time, Vol. 2 (Columbia) 417-675

The Cure—Mixed Up (Elektra) 413-492

E P M D—Business As Usual (Def Jam/Columbia) 415-299

Echo And The Bunnymen—Reverberation (Warner Bros./Sire) 414-540

Firehouse (Epic) 414-318

Dwight Yoakam—If There Was A Way (Reprise) 414-243

Anita Baker—Compositions (Elektra) 408-989

The Gary Burton Quartet—Cool Nights (GRP) 420-984

Don Grusin—Zephyr (GRP) 420-976

Earl Klugh—Midnight In San Juan (Warner Bros.) 416-776

George Howard—Love And Understanding (GRP) 416-644

Yellowjackets—Greenhouse (GRP) 416-198

The Chick Corea Akoustic Band—Alive (GRP) 416-081

Diane Schuur—Pure Schuur (GRP) 415-331

Joe Sample—Ashes To Ashes (Warner Bros.) 414-151

Aerosmith—Greatest Hits (Columbia) 306-222

Jeffrey Osborne—Only Human (Arista) 411-637

The Essential Little Richard (Specialty) 414-854



Rolling Stones—Flashpoint (Rolling Stones Rec.) 418-71E

Dan Fogelberg—Greatest Hits (Fuel Moon/Epic) 317-14E

King's X—Faith Hope Love (Atlantic/Megaforce) 413-03E

Elvis Costello—Girls Girls Girls (Columbia) 412-619/392-61E

Cheryl "Pepi" Riley—Chapters (Columbia) 411-33C

L.L. Cool J—Mama Said Knock You Out (Def Jam/Columbia) 411-16E



ZZ Top—Recycler (Warner Bros.) 418-491

Samantha Fox—Just One Night (Jive/RCA) 411-694

Luther Vandross—Power Of Love (Epic) 418-84E

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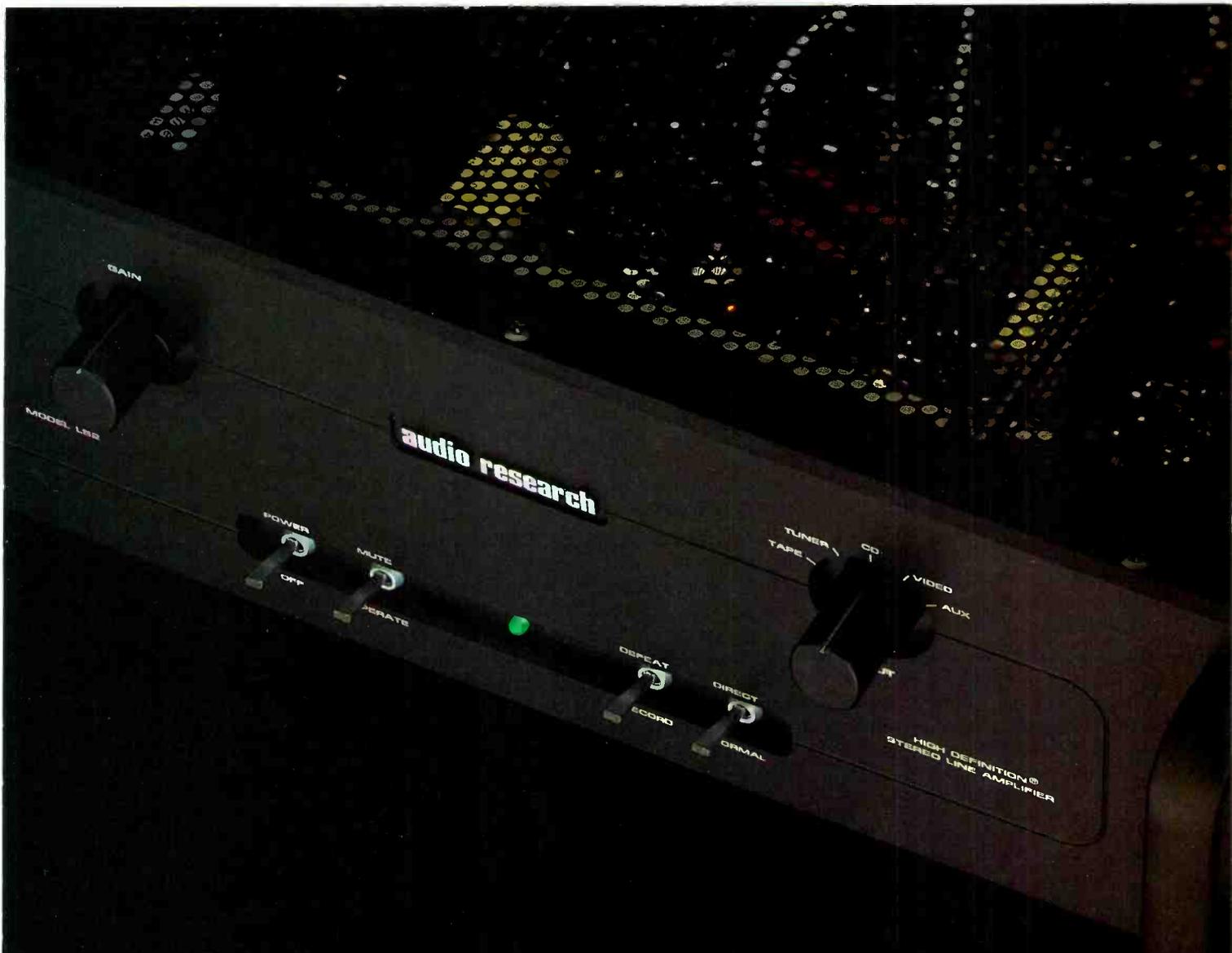
3SA-8F-RN

PREAMPLIFIERS

| MANUFACTURER | Model (RI) = Remote Included, (RO) = Remote Optional | Type: Tube = T, Hybrid = H, Mono = M, Digital = D, Moving Coil Stage Only = MC, Phono Stage Only = P | Frequency Response, Hz to kHz, ±dB | Maximum Output, V | THD, % | Balanced Inputs = I, Balanced Outputs = O | High-Level Sensitivity, mV | Number of Taps & Processor Loops | Does Unit Invert Polarity? | PHONO STAGE | | | | | | | | | | Price, \$ | Notes |
|------------------------------|--|--|--|---|--|---|--|--------------------------------------|--|---|-----------------------|------------------------------|--------------------------|--|--|---|--|--|-----------------------|-----------|-------|
| | | | | | | | | | | MM Phono Sensitivity, mV, for 0.5 V Output at 1 kHz | MM Phono Overload, mV | MM Phono 5M, -dB, "A" | MM Phono 5M, -dB, "W" | MM Phono 5M, -dB, "W" | MM Phono 5M, -dB, "W" | MM Phono 5M, -dB, "W" | MM Phono 5M, -dB, "W" | MM Phono 5M, -dB, "W" | MM Phono 5M, -dB, "W" | | |
| CODA TECHNOLOGIES | Q1 Q2 | | 0-200 +0,-3 0-200 +0,-3 | 10 10 | 0.01 0.01 | 0 0 | 200 200 | 2 1 | 0 0 | No No | 2.0 | 140 | Sel. | 85 | 80 | Yes | 2500.00 1650.00 | Line level only. | | | |
| CONRAD-JOHNSON | PF1L PF1 PV10 PV11L PV11 PV9 Evolution 20 Premier Seven-A | T T T T T T T T | 2-75 +0,-1 2-75 2-100 2-100 +0,-1 2-100 2-100 2-100 +0,-1 2-100 | 10 10 25 20 20 20 20 20 | 0.1 0.1 0.25 0.1 0.1 0.25 0.25 0.25 | | | 2 2 1 1 2 2 2 2 | Yes Yes Yes Yes Yes Yes Yes Yes | | | | | | Yes Yes Yes Yes Yes Yes Yes Yes | 1150.00 1395.00 995.00 1495.00 1895.00 2995.00 4995.00 8950.00 | Line level only. As above. | | | | |
| CONVERGENT AUDIO TECHNOLOGY | SL1 Signature | T | 0.1-600 | 50 | .0005 | | 25 | 1 | 0 | No | 0.12 | 250 | 180 | 97 | 76 | | 4950.00 | External power supply; without phono stage, Model SL1L Signature, \$4150.00. | | | |
| COUNTERPOINT | SA-2000 Solid 8 SA-2 SA-1000 SA-3000 SA-5000 SA-9 SA-11(RI) | H T/MC H H H T/P T | 2-300 ±0.01 1-500 ±0.1 0.5-350 ±0.1 2-30 ±0.1 2-300 ±0.1 1-500 ±0.1 1-180 ±0.1 0.8-230 ±0.1 | 80 20 150 70 80 100 100 42 | 0.01 0.03 0.1 0.17 0.01 0.01 0.01 0.007 | | 24 24 24 24 24 24 90 | 2 2 1 2 2 2 2 | 0 No Yes No No No No Adj. | | | | | 82 75 93 68 71 82 75 77 | Yes Yes Yes Yes Yes Yes Yes Yes | 1495.00 895.00 1145.00 995.00 1995.00 3595.00 3995.00 7595.00 | Line level only. External power supply. Auto mute. External transformer. External tube power supply. External power supply. Motor-driven potentiometers. | | | | |
| CROSBY AUDIO WORKS | CAW DMC-10Z | | 2-100 ±0.5 | 10 | | | 100 | 1 | 0 | No | 1.5 | 1.2V | | | 90 | Yes | 1495.00 | Requires Spectral DMC-10 power supply; with HOLCO pots, \$1950.00; with Vishay pots, \$2670.00. | | | |
| CROWN INTERNATIONAL | PSL-2 | | 20-20 ±0.1 | 10 | .0009 | No | | 2 | 2 | No | † | | | 50 | †† | | 795.00 | †30 to 50 dB gain for 2.5 V. ††87 dB, re: 10 mV. | | | |
| DB SYSTEMS | DB-1B/2A DBR-15B/2A DB-1B-HL/2A DB-4B | | 20-20 ±0.04 20-20 ±0.04 10-50 ±0.1 10-100 ±0.1 | 9 10 9 2 | .0008 .0008 .0008 .0008 | | 120 120 120 | 1 1 1 | 0 6 0 | Var. Var. Var. No | 0.9 0.9 | 150 150 | 100 100 | 77 77 | | No No No Yes | 700.00 1185.00 580.00 205.00 | External power supply. Without oak cabinet, \$1025.00. | | | |
| DELTEC PRECISION AUDIO | DSP50S-L DSP50S-D | P | 20-20 ±0.5 | 10 | 0.005 | I | 100 | 1 | 0 | No | 0.25 | 200 | | 80 | 74 | Yes | 1900.00 900.00 | External power supply. As above. | | | |
| OENNESEN | Sirius JC80MKII | M | | | 0.01 0.005 | 0 | 125 100 | 1 2 | | No Yes | 2 2 | 200 500 | | 80 100 | | No Yes | 650.00 5500.00 Pair | External power supply. | | | |
| OENON | AVP-5000(RI) DAP-5500 DAP-2500 (RI) PRA-2000RG PRA-1500 (RI) | D D D † † | † 1-300 +0.2,-3 1-300 +0.2,-3 † 1-300 +0.2,-3 | 15 15 30 10 | 0.002 0.002 0.005 0.003 | I/O O I/O O | 150 150 150 150 | 3 3 2 2 | 0 2 2 2 | No Yes No No | 2.5 2.5 2.5 | 150 160 500 160 | 96 96 90 96 | 79 79 80 79 | Yes Yes Yes Yes | 2500.00 1500.00 1000.00 3000.00 500.00 | Includes two DSP processors for Dolby Pro-Logic and simulated sound fields (see also "Surround Sound Processors"); two A/D and six D/A converters; parametric EQ; coaxial and optical digital inputs. †Analog, 10 Hz to 100 kHz, +0,-3 dB; digital, 20 Hz to 20 kHz, ±0.5 dB. One optical and two coaxial digital inputs; DAT monitor loop; four D/A converters. One optical and one coaxial digital input; two video inputs and one video output; monitor loop and converters as above. †Balanced, 20 Hz to 50 kHz, +0,-3 dB; unbalanced, 1 Hz to 100 kHz, +0,-3 dB. Two video inputs and one video output; mono, full-range, and subwoofer outputs. | | | | |
| OYNACO | PAS 3 Series II | T | 10-30 | | 0.02 | | | 2 | 2 | | | | | | | | 599.00 | | | | |
| OYNAUDIO | Arbiter(RI) | | | | | I | | | | | | | | | | | 41,000. | External power supply. | | | |
| EIDOLON RESEARCH | Julia Salesia | T T | 0.1-200 +0,-1.5 0.5-150 +0,-1.5 | 85 70 | 0.01 0.01 | No No | Sel. Sel. | 2 2 | 0 0 | Var. Yes | 1.45 1.45 | 500 500 | Adj. Adj. | 79 78 | 65 | Yes | 4249.00 1249.00 | Passive and active RIAA. | | | |
| ELECTRONIC VISIONARY SYSTEMS | UAF Ultimate Attenuators (UA) UA31 Ecstasy 1000 Ecstasy 2000 Ecstasy 3000 | | 0-100 0-250 0-250 0-250 0-50M 0-10M | | | | | | | | | | | | | | 60.00 Pair 200.00 Pair 370.00 Pair From 520.00 From 800.00 From 800.00 | Passive attenuator; mounts on amp; single volume. As above but 12 attenuator steps. As above but 31 attenuator steps; with balanced inputs and outputs, Model UA31, \$600.00 per pair. Price varies with number of inputs and tape and processor loops; passive control system. Price variations as above; active buffer. Price variations as above; active line stage. | | | |
| ENCORE ELECTRONICS | DL2010.2 | H | 0.5-75 +0,-3 | 22 | 0.05 | | 270 | 2 | 0 | No | 5 | 75 | Sel. | | | Yes | 2850.00 | No potentiometers or switches in signal path; without phono stage, Model DL2010.2-L, \$2450.00. | | | |

PREAMPLIFIERS

| MANUFACTURER | Model (RI) = Remote Included, (RO) = Remote Optional | | Type: T= Tape; T. Hybrid = H, Mono/M Digital D, Moving Coil Stage Only = MC, Phono Stage Only = P | | Frequency Response, Hz to kHz, ±dB | Maximum Output, V | THD, % | Balanced Inputs = 1, Balanced Outputs = 0 | | | High-Level Sensitivity, mV | Number of Taps & Processor Loops | Does Unit Invert Polarity? | PHONO STAGE | | | | | | | Notes | | | | | | |
|-------------------------|--|-----------------------|---|--------------------|------------------------------------|-------------------|--------|---|--------------------|-----------|----------------------------|----------------------------------|----------------------------|-------------|------|------|----|--|-----|---------|--|-------------------|--|--|--|---|---------------------------------|
| | MM Phono Sensitivity, mV for 0.5 v Output at 1 kHz | MM Phono Overload, mV | MM Phono S.N. - db | MC Phono S.N. - db | | | | *K Wid. re: 5 mV | Moving Coil Input? | Price, \$ | | | | | | | | | | | | | | | | | |
| ENSEMBLE | Virtuoso | H | 4-60 | | | | No | | | 0 | No | | | | | | | | | 4000.00 | Line level only; optional external MM/PC phono stage. | | | | | | |
| EXPOSURE | VII | | | | | | | | 150 | 1 | 0 | No | 3.0 | | | | | | | 1175.00 | Requires external power supply (Model VI, \$850.00). | | | | | | |
| | XI | | | | | | | | 150 | 1 | 0 | No | 3.0 | | | | | | | 1475.00 | Requires external power supply (Model XII, \$1350.00). | | | | | | |
| | XIV | | | | | | | | 150 | 1 | 0 | No | 3.0 | | | | | | | 2995.00 | Requires external power supply (Model XI supply, \$2695.00). | | | | | | |
| EXPRESSIVE TECHNOLOGIES | SU-1 | MC | 0.7-150 +0,-0.1 | 25 | | | I/O | | | | | No | | | | | | | 100 | Yes | 2950.00 | 28-dB fixed gain. | | | | | |
| FIRST SOUND | KALIAS | T/M/MC | | | | | | | | | | | | | | | | | | | Yes | 13,000. | Four chassis; selectable loading. | | | | |
| | Reference I | | | | | | | | | 1 | 0 | No | | | | | | | | | | 1195.00 | Passive line level; discrete 23-step attenuators; selectable grounding; optional two-chassis active line stage, \$6995.00. | | | | |
| | Reference II | | | | | | | | | 1 | 0 | No | | | | | | | | | | 2195.00 | As above but discrete 31-step attenuators; optional Vishay attenuator, \$1800.00. | | | | |
| FM ACOUSTICS | Resolution Series 266 | | 1-2M +0,-3 | 25 | 0.003 | I/O | | 100 | 1 | 0 | No | | | | | | | | | | | Yes | 16,980. | Line level only; true symmetrical balanced inputs and outputs. No overall or local feedback. | | | |
| | Resolution Series 244A | | 2-2M | 14 | 0.03 | Opt. | | 100 | 1 | 0 | No | | | | | | | | | | | 89 | Yes | 9980.00 | As above. | | |
| | Resolution Series 244B | | 2-2M | 12 | 0.025 | Opt. | | 100 | 1 | 0 | Yes | 3.1 | 100 | Sel. | | | | | | | | | No | 8980.00 | Line level only. | | |
| | Resolution Series 244C | | 2-2M | 14 | 0.025 | Opt. | | 100 | 1 | 0 | No | | | | | | | | | | | | | Yes | 6998.00 | Line level only. | |
| | FM 240 | | 2-1M | 12 | 0.018 | Opt. | | 75 | 1 | 0 | Yes | 2.6 | 100 | Sel. | Sel. | Sel. | | | | | | | Yes | 7500.00 | Line level only. | | |
| FORTÉ AUDIO | Forté 40 | | 20-100 +0,-1 | 6 | 0.01 | | | 200 | 2 | 0 | No | 5 | 100 | Sel. | | 84 | 74 | | | | | Yes | 990.00 | Basic unit, line level only; optional phono stage, \$300.00; external power supply. | | | |
| GOLDMUND | Mimesis 7.1 | | 0-650 ±3 | 35 | 0.01 | | | 100 | 2 | 0 | Sel. | | | | | | | | | | | | | 4600.00 | With optional phono stage, \$5500.00. | | |
| | Mimesis 2 (RO) | | 0-850 ±3 | 40 | 0.01 | | | 100 | 2 | 0 | Sel. | | | | | | | | | | | | | | 7900.00 | Star ground configuration; a.c. polarity switch; with PH01 MC phono stage, \$9600.00. | |
| GORDON INSTRUMENTS | Gordon(RI) | | | | | | | | | | | | | | | | | | | | | | | | | | Custom-designed. |
| HAFLER | SE100 | | 20-20 ±0.1 | 7 | 0.005 | | | 50 | 1 | 2 | No | 6 | 65 | Adj. | 87 | 80 | | | | | | Yes | 449.00 | Optional phono stage. | | | |
| | Iris(RI) | | 20-20 ±0.1 | 7 | 0.005 | | | 50 | 3 | 0 | No | 6 | 70 | Adj. | 87 | 80 | | | | | | Yes | 900.00 | Remote operation of Iris tuner and Iris CD player. | | | |
| | Iris NR(RO) 945(RI) | | 20-20 ±0.1 | 7 | 0.005 | | | 50 | 3 | 0 | No | 6 | 70 | Adj. | 87 | 80 | | | | | | Yes | 700.00 | Tuner/preamp (see also "Tuners"); video switching. | | | |
| HARMAN KAROOM CITATION | Twenty-one (RI) | | 0.25-250 +0,-3 | 10 | 0.001 | | | 65 | 2 | 2 | No | 1.1 | 160 | 125 | 83 | 78 | | | | | | Yes | 629.00 | Video switching; selectable turnover on tone controls. | | | |
| | Twenty-five (RI) | | 0.25-250 +0,-3 | 10 | 0.002 | | | 65 | 4 | 2 | No | 1.1 | 180 | Sel. | 83 | 78 | | | | | | Yes | 899.00 | Video switching; selectable turnover on tone controls. | | | |
| HEYBROOK | C-3 | | 20-50 | 10 | 0.05 | | | | 1 | 0 | No | | | | | | | | | | | Yes | 1000.00 | External power supply. | | | |
| INTEGRA AUDIO | Integra Reference | T/M | | 50 | | | | | 0 | | No | 2 | | | | | | | | | | No | 7500.00 | External power supply. | | | |
| | Integra TP1 | T | | 50 | | | | | 0 | | No | 2 | | | | | | | | | | No | 3000.00 | As above. | | | |
| ISEM | PA 2 | | 0-200 | 16 | 0.005 | | | 285 | 2 | 0 | No | 1.2 | 110 | 100 | 80 | | | | | | | No | 2795.00 | A.c. and d.c.-coupled outputs. | | | |
| | PA 2 Delta | | 0-200 | 16 | 0.005 | | | 285 | 2 | 0 | No | 1.2 | 110 | 100 | 80 | | | | | | | No | 2495.00 | As above. | | | |
| JOVOX | I | T | 5-500 ±1 | 10 | 0.1 | | | 125 | 1 | 0 | No | 1.5 | 100 | Sel. | 80 | 70 | | | | | | Yes | 6100.00 | External power supply; optional balanced outputs. | | | |
| JRM | Preamp | | 0-50 +0,-1 | 12 | 0.001 | | | | | | | | | | | | | | | | | | | 675.00 | Includes 10-watt/channel headphone amp; video inputs; infrasonic filter. | | |
| | PEM | | 0-50 +0,-1 | 12 | 0.001 | | | | | | | | | | | | | | | | | | No | 2200.00 | Two 3-band pre-EQs; 6-band master EQ; 4-band monitor EQ. Cross-fade input select; master and cue busses. | | |
| KEBSCHULL | Linestage 35 | T | 10-50 | 150 | 0.05 | No | | | 4 | 0 | No | | | | | | | | | | | | | | 1950.00 | Without phono stage, \$995.00. | |
| KINERGETICS RESEARCH | KPA-2 | | 20-300 ±0.2 | 12 | 0.02 | 0 | | 200 | 1 | 0 | Sel. | 1.0 | 20 | Var. | 77 | 73 | | | | | | Yes | 1445.00 | Line-level preamp with D/A converter (see also "D/A Converters"). | | | |
| | KDP-100 | D | 20-300 ±0.2 | 12 | 0.02 | | | 200 | 2 | 0 | No | | | | | | | | | | | | | | 1895.00 | As above. | |
| | KDP-100U | D | 20-300 ±0.2 | 12 | 0.02 | | | 200 | 2 | 0 | Sel. | | | | | | | | | | | | | | | 4295.00 | As above. |
| KLIMO | Argo | T/MC | 10-450 +0,-3 | 10 | 0.2 | | | | | | | Yes | | | | | | | | | | | | | 1700.00 | External power supply; adjustable input impedance. | |
| | Merlin | T | 3-450 +0,-3 | 25 | 0.07 | | | | 1 | 0 | No | 1.0 | 600 | 20 | 76 | | | | | | | No | 4300.00 | Line stage only, Model Merlin LS, \$3400.00. | | | |
| KLYNE AUDIO ARTS | 7PX | MC | | 10 | 0.01 | | | | | | | No | | | | | | | | | | | | | 3450.00 | External power supply; adjustable gain. | |
| | System Six 6L | | 1-200 +0,-0.2 | 10 | 0.005 | | | 100 | 2 | 0 | No | | | | | | | | | | | | | | | 2150.00 | Modular system of models below. |
| | 6LX | | 1-200 +0,-0.2 | 10 | 0.005 | | | 100 | 2 | 0 | No | | | | | | | | | | | | | | | 2750.00 | Line level only. |
| | 6Pi | P | | 10 | 0.01 | | | | | | | 7.1 | 150 | Sel. | 85 | 70 | | | | | | Yes | 650.00 | As above; external power supply. | | | |
| | 6PXi | P | | 10 | 0.01 | | | | | | | 7.1 | 150 | Sel. | 85 | 70 | | | | | | Yes | 1250.00 | Plug-in phono stage. As above. | | | |
| KRELL | KSL | | 0.8-600 ±3 | 12 | 0.015 | I/D | | 220 | 1 | 0 | No | 8.9 | 1.2V | † | 77 | 66 | | | | | | Yes | 2000.00 | Phono optional. †1600 pF. | | | |
| | KSP-7B | | 0.5-300 ±3 | 8 | 0.02 | 0 | | 0 | 1 | 0 | Sel. | 8.4 | 1.4V | 62 | 75 | 60 | | | | | | Yes | 3000.00 | External power supply. | | | |
| | KRC(RI) | | | | | I/D | | 1 | 0 | 0 | Sel. | 8.9 | 1.2V | † | 79 | 68 | | | | | Yes | 4500.00 | As above; phono optional. | | | | |
| | KBL | | 0.1-400 ±1 | 27 | 0.02 | I/D | | 1 | 0 | 0 | Sel. | 2 | | | | | | | | | | Yes | 1000.00 | External power supply. | | | |
| | KPE | P | 20-20 ±0.1 | 9.5 | 0.03 | | | | | | | 8.9 | 1.2V | † | 79 | 68 | | | | | | Yes | 1000.00 | As above. | | | |
| | KPA | P | 20-20 ±1 | 8 | 0.05 | Sel. | | | | | 2 | | 7.9 | 600 | 62 | 71 | 64 | | | | | Yes | 2700.00 | As above. | | | |



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Audio Research engineers were given a simple mission in designing the new LS2: create the best line-stage preamplifier ever, but skip the frills. The remarkably successful outcome also happens to be affordable.

Approaching the theoretic ideal of a "straight wire with gain," the LS2 maintains optimal signal purity by offering only the most essential control functions: a precision, four-section, 41-detent attenuator and a gold-contact input selector switch. For ultimate sonic fidelity, the LS2 owner may select the Direct Gain Path—a separate set of inputs which routes the incoming source signal directly to the attenuator and on to the gain stage.

Additional controls include manual muting (complementing a sophisticated auto-muting circuit) and switch-defeatable tape outputs, used to prevent adverse loading effects when some tape recorders are connected to the tape outputs.

Like other Audio Research preamplifiers and line stages, the LS2 is a true Class-A circuit, capable of swinging 50 volts at the output, peak-to-peak. It provides 18dB of overall gain—perfect for today's line-level sources, and ideal for use with the Audio Research PH1 phono preamplifier.

Importantly, the LS2 contains the most sophisticated, extensively regulated power supplies ever found in a single-chassis Audio Research design. It even has a second transformer feeding (and effectively isolating) a unique active-feedback circuit. The LS2 also incorporates three new, patented Decoupled Electrolytic Capacitor networks, which help prevent electronic grunge and coloration from

contaminating critical middle and high frequencies (where the listener's ear is especially sensitive).

In addition to its six sets of line-level inputs, the LS2 offers a highly flexible complement of output connectors: one set is single-ended (RCA), while two other sets are balanced (XLR). This full range of connectors, together with the LS2's high-current output capability, allows you to effectively drive multiple power amplifiers simultaneously, whether single-ended or balanced.

For the music lover who insists on the highest levels of performance from his audio system, and who prefers to forego unnecessary control features and their attendant expense, the LS2 meets the most stringent criteria of musicality and cost effectiveness. It's one more example of the genuine value Audio Research has built into every one of its products for the last twenty

years—and a compelling reason for you to visit your nearest authorized Audio Research retailer.

LS2 SPECIFICATIONS

FREQUENCY RESPONSE: $\pm .5$ dB, 1Hz to 100kHz, -3 dB points below 0.1Hz and above 300kHz

DISTORTION: Less than .01% at 2V RMS output. (Typically less than .005% in midband)

GAIN: Main output: 18dB
Balanced output: 24dB
Tape output: 0dB
(Optional 9dB gain reduction)

INPUT IMPEDANCE: 50K ohms

OUTPUT IMPEDANCE: 250 ohms main output, 500 ohms Balanced 1, Balanced 2 (10K ohms minimum load and 2000pF maximum capacitance)

MAXIMUM INPUT: 20V maximum.

RATED OUTPUTS: 2V RMS 1Hz to 100kHz into 60K ohm load (maximum output capability is 10V RMS [20V RMS balanced] output at .05% THD at 1kHz into a 10K ohm load).

POWER SUPPLIES: Electronically-regulated low and high voltage supplies. Two transformers (toroid for high voltage). Line regulation better than .01%.

NOISE: 20 μ V RMS residual IHF weighted noise at main output with gain control minimum (100dB below 2V RMS output)

TUBE COMPLEMENT: 1 - 6DJ8/ECC88 dual triode (Hybrid FET/Tube audio circuit, solid-state power supply)

POWER REQUIREMENTS: 100-135VAC 60Hz (200-270VAC 50/60Hz) 60 Watts maximum

DIMENSIONS: 19" (48 cm) W x 5-1/4" (13.4 cm) H (standard rack panel) x 10-1/4" (26 cm) D.
Handles extend 1-5/8" (4.1 cm) forward of front panel. Rear chassis fittings extend 7/8" (2.3 cm)

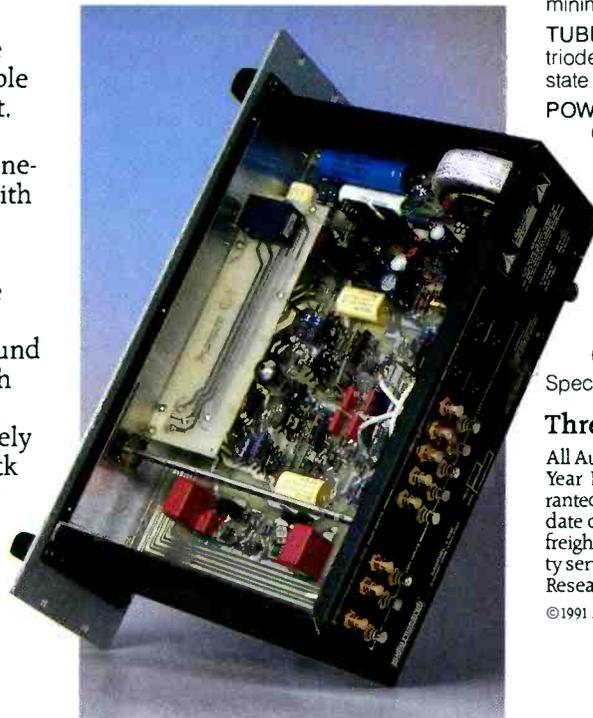
WEIGHT: 13 lbs. (5.9 kg) Net; 21 lbs. (9.5 kg) Shipping

Specifications subject to change without notice.

Three-Year Limited Warranty

All Audio Research products are backed by a Three-Year Limited Warranty: vacuum tubes are warranted against defects for 90 days. For one year from date of purchase, Audio Research pays round-trip freight charges on any equipment requiring warranty service at the factory. See your authorized Audio Research dealer for details.

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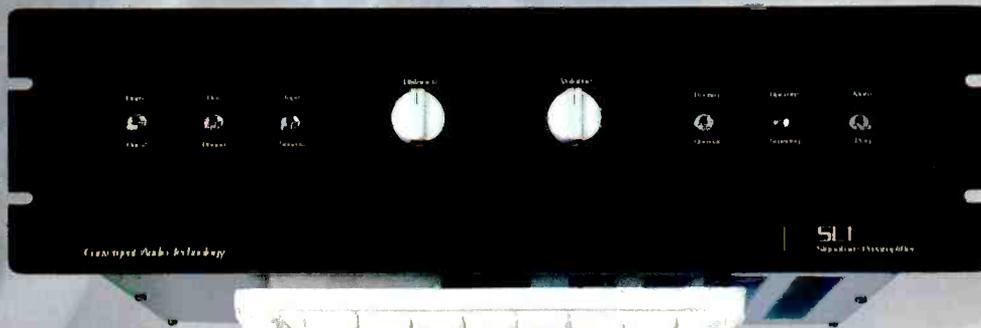
PREAMPLIFIERS

| MANUFACTURER | Model (RO) = Remote Included, (R) = Remote Optional | Type Tone = T, High-Level = H, Mono = M, Digital D, Moving Coil Stage Only = MC, Phono Stage Only = P | Frequency Response, Hz to kHz, ±dB | Maximum Output, V | THD, % | PHONO STAGE | | | | | | | | | | Notes | | |
|-----------------------|---|---|--|-------------------|--------------|---|----------------------------|----------------------------------|----------------------------|---|-----------------------|--------------------------------|---------------------------------------|--------------------|------------|--------------------|--|--|
| | | | | | | Balanced Inputs = 1, Balanced Outputs = 0 | High-Level Sensitivity, mV | Number of Tape & Processor Loops | Does Unit Invert Polarity? | MM Phono Sensitivity, mV or 0.5 V Output at 1 kHz | MM Phono Overload, mV | MM Phono Input Capacitance, pF | MC Phono S.N. - 00, *K Wild, re. 5 mV | Moving Coil Input? | Price, \$ | | | |
| LAZARUS | Cascade Classic MKII | T | 10-50 | 40 | 0.05 | | 100 | 1 | 0 | Yes | 1.0 | 600 | 100 | 90 | No | 999.00 | Two chassis. As above. | |
| | Cascade Deluxe MKII | H | 10-50 | 40 | 0.05 | | 100 | 1 | 0 | Yes | 0.2 | 100 | 100 | 95 | 80 | Yes | | 1280.00 |
| | Balanced Classic MKII | H | 10-50 | 10 | 0.05 | 0 | 100 | 1 | 0 | Sel. | 1.0 | 600 | 100 | 90 | No | 1695.00 | | |
| | Balanced Deluxe MKII | H | 10-50 | 10 | 0.05 | 0 | 100 | 1 | 0 | Sel. | 0.2 | 100 | 100 | 95 | 80 | Yes | | 1980.00 |
| LEGACY | The Preamplifier | | 1-100 ± 1 | 10 | 0.01 | | 450 | 2 | 2 | No | 0.5 | 100 | 75 | 89 | No | 496.00 | | |
| MARK LEVINSON | No. 26 | | 20-20 +0, -0.2 | 6 | 0.01 | 1 0 | | 2 | 0 | Sel. | Sel. | 415 | Sel. | | Yes | 4840.00 | Price varies with input and power-supply options; special edition, No. 26S, \$6495.00. External power supply; balanced and unbalanced outputs; price varies with input options. | |
| | No. 28 | | 20-20 +0, -0.05 | 6 | 0.02 | 1 0 | | 2 | 0 | Sel. | Sel. | 415 | Sel. | | Yes | 2995.00 | | |
| LINN | Kairn LK1(RO) | | | | | | 188 200 | 2 2 | 0 0 | Yes Yes | 2.0 5 | | 68 | | Yes Yes | 2595.00 1295.00 | | |
| LUXMAN | TP114 | | 5-160 +0, -0.5 | 8 | 0.008 | | 150 | 1 | 2 | No | 2.5 | 150 | 200 | 78 | No | 400.00 | Multi-zone tuner/preamp; with video amps. | |
| | TP117 | | 4.5-350 +0, -3 | 8 | 0.006 | | 150 | 1 | 4 | No | 2.5 | 150 | 200 | 86 | No | 1250.00 | | |
| | LE109 | P | 20-20 +0, -0.3 | | 0.005 | | | | | No | 2.5 | 250 | 200 | 101 | 86 | Yes | | 500.00 |
| MAIDSON FIELDING | CA700P(RO) | | 20-50 | 5 | 0.005 | | 100 | 1 | 7 | Yes | | | | | | 1200.00 | Part of multi-room system. | |
| MARANTZ | SC-22 | | 20-20 ± 0.5 | 4 | 0.01 | 0 | 280 | 1 | 0 | No | | | | | | 999.00 | Bridging outputs. Four EQ settings for old and new LPs. | |
| | PH-22 | P | 20-20 ± 0.5 | | | | | | | No | 3.0 | 250 | | 80 | 65 | Yes | | 899.00 |
| McINTOSH | C34V | | 20-20 +0, -0.5 | 10 | 0.01 | | 250 | 5 | No | 0.4 | 91 | 65 | 84 | No | 2349.00 | | | |
| | C35(RI) | | 20-20 +0, -0.5 | 8 | 0.002 | 0 | 250 | 5 | No | 0.5 | 91 | 65 | 84 | No | 1995.00 | | | |
| | C37(RI) | | 20-20 +0, -0.5 | 8 | 0.002 | 0 | 250 | 5 | No | 0.5 | 91 | 65 | 84 | No | 2249.00 | | | |
| MELOS AUDIO | MA-333 | T | 5-300 ± 1 | 20 | 0.07 | 0 | 80 | 2 | 0 | Sel. | 0.5 | 300 | 100 | 80 | 70 | Yes | 3995.00 | Three chassis; line section and power supply, \$2395.00; phono section and power supply, \$2395.00. External power supply. External power supply; line section available separately. External power supply. |
| | MA-222/C | T | 5-300 ± 1 | 20 | 0.07 | 0 | 80 | 2 | 0 | Sel. | 1 | 300 | 100 | 80 | 70 | Yes | 3395.00 | |
| | MA-220 | T | 5-300 ± 1 | 20 | 0.07 | 0 | 80 | 2 | 0 | Sel. | 0.5 | 200 | 100 | 80 | 70 | Yes | 2595.00 | |
| | MA-111 MA-110 | T T | 5-300 ± 1 5-300 ± 1 | 20 20 | 0.07 0.07 | No No | 70 70 | 1 1 | 0 0 | Yes Yes | Var. Var. | 300 300 | 100 100 | 80 80 | 70 70 | Yes Yes | 1200.00 995.00 | |
| MERIDIAN | 201(RO) | | 20-20 +0, -0.2 | 9 | 0.02 | | 150 | 2 | 0 | No | 1.5 | 150 | 100 | 72 | 63 | Yes | 1090.00 | Remote control of volume and source; with dual outputs for multi-room control, Model 202(RO). Includes bitstream O/A converter; four analog and four digital inputs. †Analog, no; digital, switchable. |
| | 603 | D | 20-20 +0, -0.2 | 9 | 0.02 | 0 | 150 | 1 | 0 | † | 1.5 | 150 | 100 | 72 | 63 | Yes | 2500.00 | |
| METAXAS AUDIO SYSTEMS | Charisma | | | 10 | 0.005 | | 150 | | | No | 2 | 100 | Sel. | 79 | Yes | 1495.00 | With optional add-on power supply, \$7750.00. | |
| | Marquis | | | 15 | 0.005 | | 150 | | | No | 2 | 150 | Sel. | 81 | Yes | 2995.00 | | |
| | Duplece | | | 15 | 0.002 | | 150 | | | No | 2 | 150 | Sel. | 85 | Yes | 6000.00 | | |
| MFA | Luminescence C | T | 1.5-200 | 65 | 0.01 | No | 50 | 1 | 0 | No | 0.13 | 400 | 60 | 90 | 70 | Yes | 4960.00 | External power supply. |
| | Magus C | T | 3-100 | 88 | 0.1 | No | 50 | 1 | 0 | Yes | 0.16 | 300 | 20 | 82 | 62 | Yes | 1460.00 | As above. |
| MIRROR IMAGE AUDIO | .2P | | 1-1M | | 0.01 | 0 | | 2 | | Sel. | | | | | | 2860.00 | Switchable for amp bridging and biamping; separate channel muting; external power supply; d.c. coupled. Plug-in for model above; adjustable MC input impedance. | |
| | .2P Phono Stage | P | | | | | | | | | 2 | | Adj. | 85 | 80 | Yes | | 795.00 |
| THE MOD SQUAD | Line Drive | | 0-200 | | 0.001 | | | 2 | 0 | No | | | | | | 650.00 | Passive line level only. As above. | |
| | Deluxe Line Drive Phono Drive Duet | P | 0-200 20-200 +1, -3 0-200 +0, -3 | 20 20 | 0.06 0.06 | | 87 | 2 | 0 | No No | 2.5 2.5 | | Adj. Adj. | 80 80 | 65 65 | Yes Yes | | 1695.00 2795.00 |
| MOTIF | MC10 | | 20-75 | 10 | 0.1 | | | 2 | | Yes | | | | | | 2395.00 | Line level only. | |
| | MP11 | P | 20-75 | 10 | 0.1 | | | | | No | | 100 | | | | 2395.00 | | |
| MTX SOUND-CRAFTSMEN | Pro-Control 422 | | 5-100 ± 0.25 | 10 | 0.005 | | 125 | 6 | 2 | No | 2.5 | 200 | 100 | 97 | | 849.00 | Dual-channel, 10-band EQ; auto bridging circuitry. | |
| | Pro-Control One | | 10-100 ± 0.5 | 8 | 0.008 | | 150 | 2 | 2 | No | 2.5 | 200 | 200 | 80 | | 329.00 | | |
| | Pro-Control Four | | 5-100 ± 0.25 | 10 | 0.005 | | 125 | 7 | 2 | No | 2.5 | 200 | 100 | 97 | | 699.00 | Auto bridging circuitry. | |
| | Pro-Control Three | | 5-100 ± 0.25 | 10 | 0.005 | | 125 | 3 | 2 | No | 2.5 | 200 | 100 | 97 | | 549.00 | As above. | |
| MUSE | One | | 7-400 +0, -3 | 28 | 0.1 | | 50 | 1 | 0 | Sel. | 0.25 | 60 | Sel. | | 64 | Yes | 2500.00 | External power supply; bypass switch. |
| MUSEATEX AUDIO | Melior Control Center(RI) | | 1-100 +0, -3 | 8 | 0.01 | 0 | 500 | 4 | 0 | No | | | | | | 1950.00 | Optional MM or MC phono stage, \$400.00. External power supply; wired or wireless remote. Four digital inputs (two coax, two selectable between coax and fiber optic). | |
| | PA-6i(RI) | | 1-100 +0, -3 | 8 | 0.01 | No | 500 | 1 | 0 | Sel. | Var. | Var. | Var. | | | Yes | | 2220.00 |
| | Melior Digital | O | 1-100 | 8 | 0.01 | 0 | | 1 | | Sel. | | | | | | | | 2250.00 |

PREAMPLIFIERS

| MANUFACTURER | Model (RI) = Remote Included, (RD) = Remote Optional | Type: Tube = T, Hybrid = H, Mono = M, Digital = D, Moving Coil Stage Only = MC, Phono Stage Only = P | Frequency Response, Hz to kHz, ±dB | Maximum Output, V | THD, % | Balanced Inputs = 1, Balanced Outputs = 0 | | | | PHONO STAGE | | | | Price, \$ | Notes | | | |
|--------------------|--|--|------------------------------------|-------------------|--------|---|----------------------------------|----------------------------|--|-----------------------|---------------------------------------|---------------------------------------|--------------------|-----------|----------------------------------|--|--|---|
| | | | | | | High-Level Sensitivity, mV | Number of Tape & Processor Loops | Does Unit Invert Polarity? | MM Phono Sensitivity mV for 0.5V Output at 1 kHz | MM Phono Overload, mV | MM Phono S.N. -dB, "K" Wtd. res. 5 mV | MC Phono S.N. -dB, "K" Wtd. res. 5 mV | Moving Coil Input? | | | | | |
| MUSICAL DESIGN | SP-1 | T | 0.1-90 ±3 | 60 | 0.01 | 100 | 2 | 0 | Yes | | | | | 995.00 | Direct input bypasses switching. | | | |
| MUSIC REFERENCE | RM-12 MKII | T | 0.01-200 +0,-1 | 30 | 0.005 | 25 | 2 | 0 | No | 0.12 | 1V | 200 | 80 | 60 | Yes | 4000.00 | External power supply; auto mute on/off; adjustable line and phono gain. | |
| | RM-4C | T/MC | 2-200 +0,-1 | 20 | 0.01 | | | | Yes | | | | 64 | Yes | 750.00 | Auto mute; adjustable MC gain and impedance. | | |
| | RM-5 MKIII | T | 2-100 | 30 | 0.01 | 25 | 2 | 0 | Yes | 0.25 | 1V | 200 | 81 | 61 | Yes | 1150.00 | Auto mute; tape record safety mute; adjustable gain. | |
| | RM-4+ | T/P | 2-200 +0,-1 | 20 | 0.01 | | | | No | | | | 87 | Yes | 200.00 | Modification of RM4; new, \$900.00. | | |
| MUSIC & SOUND | DCC-1(RD) | D | 1-200 | 10 | 0.008 | D | 2 | 0 | No | | | | | | | 1195.00 | Includes 18-bit, 8-times D/A converter; seven high-level and three digital inputs; video switching; line stage bypass; external power supply; upgradable; without converter, Model ACC-1, \$895.00. | |
| NAD | 1300 | | 20-20 ±0.3 | 12 | 0.02 | 80 | 3 | 2 | No | 1.3 | 200 | Sel. | 80 | 78 | Yes | 399.00 | Tuner/preamp (see also "Tuners"). | |
| | 1000 | | 20-20 ±0.2 | 12 | 0.04 | 80 | 3 | 2 | No | 1.5 | 200 | No | 76 | 76 | Yes | 299.00 | | |
| | 1600(RI) | | 20-20 ±0.5 | 10 | 0.04 | 80 | 3 | 2 | No | 2.5 | 180 | Sel. | 175 | 75 | Yes | 399.00 | | |
| NAIM AUDIO | NAC 52(RI) | | 20-20 ±0.5 | 7.5 | 0.1 | 75 | 3 | 0 | No | 2 | 200 | | | | Yes | 9950.00 | Includes external power supply. Phono input can be ordered as MM, MC, or high level. | |
| | NAC 62 | | 20-20 ±0.5 | 7.5 | 0.1 | 75 | 1 | 0 | No | 2 | 200 | | | | Yes | 925.00 | | |
| | NAC 72 | | 20-20 ±0.5 | 7.5 | 0.1 | 75 | 2 | 0 | No | 2 | 200 | | | | Yes | 1395.00 | Two phono inputs as above. | |
| NAKAMICHI | CA-7A(RI) | | 1-100 +0,-3 | 7 | 0.002 | 150 | 2 | 3 | No | 0.625 | 320 | Sel. | 88 | 87 | Yes | 2750.00 | Full remote for Nakamichi units. | |
| | CA-5All | | 1-100 +0,-3 | 7 | 0.002 | 150 | 2 | 2 | No | 0.63 | 270 | Sel. | 88 | 81 | Yes | 1150.00 | | |
| NILES AUDIO | Component Commander (RD) | | 5-50 +0,-3 | 7 | 0.002 | 50 | 2 | 2 | No | | | | | | | | Multi-zone, multi-source switching system; modular mainframe with external power supply; optional keypad or handheld remote. | |
| NRG CONTROL | PA1(RD) | | 0.3-1M +0,-3 | 10 | 0.01 | D | 100 | 2 | 0 | Sel. | 5 | 100 | Sel. | 93 | 86 | Yes | 6600.00 | Without separate record selector switch and tape 2, Model PA2, \$5200.00. |
| NUMARK | DM1950 | | 20-20 | 8 | 0.1 | No | 150 | 5 | † | | | | | | | 1089.00 | †Four-band graphic EQ. †Six-band EQ. With remote start on channels 1, 2, and 3, Model DM1912E, \$1200.00. †As above. †As above. †As above. †Six-band graphic EQ. Built-in 4-S digital sampler; with remote start on channels 1, 2, and 3 and 220-V operation, Model DM1975E, \$1889.00. †As above. Sampler as above. †Six-band EQ. †As above. †As above. †As above. †As above. †Dual six-band EQ. Built-in 8-S digital sampler. †Two-band EQ. †Dual six-band EQ. | |
| | DM1912 | | 20-20 | 8 | 0.01 | I/O | 150 | 5 | † | | | | | | | 1090.00 | | |
| | DM1900 | | 20-20 | 7 | 0.1 | No | 120 | 5 | † | | | | | | | 854.00 | | |
| | DM1760 | | 20-20 | 6.5 | 0.5 | No | 120 | 4 | † | | | | | | | 630.00 | | |
| | DM1750RM | | 20-20 | 6.5 | 0.5 | No | 120 | 4 | † | | | | | | | 545.00 | | |
| | DM1975(RD) | | 20-20 | 8 | 0.05 | No | 150 | 4 | † | | | | | | | 1780.00 | | |
| | DM1775A | | 20-20 | 8 | 0.05 | No | 150 | 4 | † | | | | | | | 1229.50 | | |
| | DM1700TX | | 20-20 | 8 | 0.01 | No | 120 | 4 | † | | | | | | | 709.00 | | |
| | DM1650RM | | 20-20 | 6.5 | 0.5 | No | 70 | 4 | † | | | | | | | 545.00 | | |
| | DM1650 | | 20-20 | 6.5 | 0.5 | No | 70 | 4 | † | | | | | | | 490.00 | | |
| | DM1550 | | 20-20 | 4 | 0.5 | No | 70 | 4 | † | | | | | | | 429.00 | | |
| | DM1475 | | 20-20 | 7 | 0.05 | No | 100 | 4 | † | | | | | | | 750.00 | | |
| | DM1275 | | 20-20 | 8 | 0.085 | No | 120 | 3 | † | | | | | | | 380.00 | | |
| | DM1075 | | 20-20 | 7.5 | 0.08 | No | 120 | 4 | † | | | | | | | 240.00 | | |
| DM650E | | 20-20 | 7 | 0.5 | No | 100 | 2 | 0 | | | | | | | 230.00 | | | |
| DM500 | | 20-20 | 7 | 0.5 | No | 100 | 2 | 0 | | | | | | | 180.95 | | | |
| DM1175 | | 20-20 | 7.5 | 0.08 | No | 120 | 4 | † | | | | | | | 350.00 | | | |
| DM1150A | | 20-20 | 3 | 0.25 | No | 70 | 4 | † | | | | | | | 310.00 | | | |
| DM1150E | | 20-20 | 3 | 0.25 | No | 70 | 4 | † | | | | | | | 299.00 | | | |
| DNKYD | P-301(RI) | | 15-30 ±1 | 5 | 0.009 | | 3 | 3 | No | 2.5 | 120 | | 83 | | No | 270.00 | Multi-room remote capable if used with Model M-501 amp. Dual record-output selectors. | |
| | Integra P-304 | | 0.8-170 ±3 | 6 | .0005 | | 2 | 2 | No | 2.5 | 210 | | 92 | 81 | Yes | 530.00 | | |
| | Grand Integra P-308 | | 0.8-170 ±3 | 6 | .0005 | | 3 | 2 | No | 2.5 | 210 | | 92 | 81 | Yes | 660.00 | | |
| PAC | Pro-Reference IIb | T | 10-100 +0,-1 | 28 | 0.01 | 30 | 1 | 0 | No | 0.3 | 350 | 125 | | | Yes | 4295.00 | Line level only; five inputs; two pairs of main outputs. | |
| | Pro-Reference III | T | 10-100 | 28 | 0.01 | 30 | 1 | 0 | No | | | | | | | 4995.00 | | |
| | CPRIIb TIPS | | 0-100 +0,-0.1 | 10 | 0.01 | 30 | 1 | 0 | No | | | | | | | 3100.00 | | |
| | CPRIIIb TIPS | | 0-100 +0,-0.1 | 10 | 0.01 | 30 | 1 | 0 | No | 0.3 | 300 | 75 | | | No | 3500.00 | | |
| PARAMOUNT PICTURES | PF900 | | 10-80 ±0.5 | 10 | 0.005 | 200 | 2 | 2 | No | 2.0 | 220 | | 80 | | No | 449.00 | Variable loudness control; dual line outputs; defeatable tone controls. | |
| PARASOUND | PFET900II | | 10-80 ±0.5 | 10 | 0.005 | 200 | 2 | 2 | No | 2.0 | 220 | | 80 | | No | 425.00 | Variable loudness control; dual line outputs; defeatable tone controls. Variable loudness control; high- and low-cut filters. | |
| | PHP750 | | 10-80 ±1 | 8.5 | 0.008 | 150 | 2 | 2 | No | 2.6 | 200 | | 80 | | No | 299.00 | | |
| | CPT1000R (RI) | | 5-80 ±0.2 | 10 | 0.004 | 200 | 2 | 2 | No | 2.0 | 220 | | 79 | | No | 550.00 | | |

(Continued)



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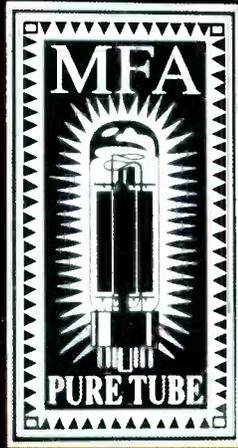
Convergent Audio Technology

85 High Technology, Rush, NY 14543

716-359-2700

PREAMPLIFIERS

| MANUFACTURER | Model (RI) = Remote Included (RO) = Remote Optional | Type: T = Tube, MC = Moving Coil Stage only, MC = Moving Coil Stage only = P | Frequency Response, Hz to kHz, ±dB | Maximum Output, V | THD, % | Balanced Inputs = 1, Balanced Outputs = 0 | High-Level Sensitivity, mV | Number of Tape & Processor Loops | Does Unit Invert Polarity? | MM Phono Sensitivity, mV to 0.5 V Input at 1 kHz | MM Phono Overload, mV | MM Phono Input Capacitance, pF | MC Phono S.N. - db, "X" = Wtd. re: 5 mV | Moving Coil Input? | Price, \$ | Notes | | | |
|-------------------------|---|--|---------------------------------------|-------------------|-----------|---|----------------------------|----------------------------------|----------------------------|--|-----------------------|--------------------------------|---|--------------------|-----------|---------|--|--|--|
| | | | | | | | | | | | | | | | | | PHONO STAGE | | |
| SPECTRAL AUDIO | DMC-20 Reference | | 0-1M ± 0.1 | 80 | 0.01 | I/O | 100 | | | Sel. | 1.5 | 1.2V | | | 90 | Yes | 5995.00 | External power supply; without Model 202 phono module, \$5395.00. External power supply; without Model 120 phono module, \$3195.00. External power supply. | |
| | DMC-12 | | 0-1M ± 0.1 | 40 | 0.01 | | 100 | | | No | 1.5 | 1.2V | | | 85 | Yes | 3695.00 | | |
| | DMC-6 Series II | | 0-1M ± 0.1 | 40 | 0.01 | | 100 | | | No | 1.5 | 1.2V | | | 76 | Yes | 2795.00 | | |
| SPECTRASCAN | LCA-10 | | 3-250 +0,-3 | 15 | 0.05 | No | 100 | 2 | 0 | No | 1.0 | 300 | Var. | 85 | 78 | Yes | 1969.00 | Without MC input, \$1569.00. | |
| STANTON | 310B | P | 20-20 | 15 | 0.05 | | | | | | 0.5 | 120 | Adj. | 74 | | No | 280.00 | | |
| SUMO | Athena II | D | 20-20 ± 0.1 | 60 | 0.008 | | 300 | 3 | 0 | No | 0.50 | 160 | 120 | 85 | 80 | Yes | 799.00 | CD direct; without phono stage, \$679.00; without phono stage, D/A converter module. | |
| SUPERPHON | Revelation II SP-100 | | 2-175 | 5 | | | | 2 | 0 | No | | | | | | No | 749.00 | Adjustable line-stage bias. | |
| | | | 0-2M | | .0016 | | | | 1 | 0 | No | | | | | | | | 399.00 |
| SYMPHONIC LINE | RG2 | | 5-300 | 12 | 0.005 | No | 120 | 4 | 0 | No | 2.5 | 200 | Sel. | 70 | 63 | Yes | 2700.00 | External power supply; line level only, \$4200.00. | |
| | RG3 MKII | | 5-300 | 12 | 0.005 | No | 120 | 4 | 0 | No | 2.5 | 200 | Sel. | 70 | 63 | Yes | 5000.00 | | |
| | RG18 | | 5-200 | 10 | 0.01 | No | 100 | 3 | 0 | No | 2.2 | 150 | Sel. | 72 | 65 | Yes | 1395.00 | | |
| TANDBERG | TCA-3D18A | | 20-20 +0,-0.1 | 20 | 0.009 | | 80 | 2 | 0 | No | 1 | 290 | Sel. | 78 | 74 | Yes | 2299.00 | | |
| | TCA-3D38A | | 20-20 +0,-0.5 | 6 | 0.04 | | 70 | 2 | 3 | No | 0.5 | 70 | Sel. | 100 | 75 | 70 | Yes | | 1199.00 |
| TARA LABS | Passage Passage Line Stage | T | 20-100 ± 1 | | 0.001 | | | 2 | 0 | No | 0.3 | | | | 85 | 80 | Yes | 1495.00 | |
| | | T | 20-100 ± 1 | | 0.001 | | | 1 | 0 | No | | | | | | | | 995.00 | |
| TECHNICS | SU-A200 | | 0.05-180 +0,-.3 | 8 | 0.001 | | 36 | 4 | 0 | | 0.63 | 150 | | | 80 | 77 | Yes | 1199.00 | |
| | SU-A6MK2 | | 0.5-200 +0,-.3 | 8 | 0.002 | | 36 | 3 | 4 | | 0.63 | 150 | | | 80 | 77 | Yes | 799.00 | |
| | SU-A40 | | 20-20 | | 0.009 | | 75 | 3 | 2 | | 1.25 | 150 | | | 79 | 74 | Yes | 399.95 | |
| THRESHOLD | FET ten/e hi | | 0-125 | 20 | 0.01 | I/O | 200 | 2 | 0 | No | 5 | 100 | Sel. | 90 | 79 | Yes | 3200.00 | External power supply. As above. As above. | |
| | FET ten/e pc | P | RIAA, ±0.25 | 20 | 0.01 | 0 | 200 | 1 | 0 | No | 5 | 100 | Sel. | 85 | 74 | Yes | 2500.00 | | |
| | FET nine/e | | 0-125 | 20 | 0.02 | | 200 | 1 | 0 | No | 5 | 100 | Sel. | 85 | 74 | Yes | 2595.00 | | |
| VAC | CP1 | T | 0.2-70 +0,-0.5 | 13 | 0.05 | | 74 | 1 | 0 | Yes | Var. | Var. | | | 90 | 73 | Yes | 2990.00 | External power supply; line stage version, Model CL1, \$2390.00. |
| VENDETTA RESEARCH | SCP2-C LLP-1 | MC | 0.1-1M 0.1-1M | 10 | 0.01 0.01 | 0 | 150 | 1 | 0 | No Sel. | | | | | 90 | Yes | 2495.00 3995.00 | Variable MC impedance. External power supply. | |
| VTL | Maximal | T | | | | | 0 | 0 | No | | | | | | No | 775.00 | With MC stage, \$1350.00. With balanced inputs and MM/MC stage, \$3950.00. Line level only; equalizer has tilt control (see also "Equalizers"). External tube power supply. Line level only. Microphone preamp; selectable feedback. Line level only (see also "Equalizers"). Tape-head input only; NAB, CCIR, and AME equalization for 7½, 15, and 30 ips. Six line inputs; optional balanced out. Fixed-gain MC preamp with RIAA equalization; includes external power supply; available without equalization for mike use. †Pre- and post-fader sends. Eight inputs for mike or line; selectable bass cut on mike inputs; optional balanced out. Optional balanced out. | | |
| | De Luxe | T | | | | | 0 | 0 | No | | | | | | Opt. | 1050.00 | | | |
| | Super | T | | | | | 0 | 0 | No | | | | | | Opt. | 2400.00 | | | |
| | De Luxe Ultimate | T | | | | | 0 | 0 | No | | | | | | Opt. | 3050.00 | | | |
| | Ultimate Equalizer and Preamp | T | | | | | 0 | 2 | No | | | | | | | | | 3950.00 | |
| | Manley Reference Integrator | T | | | | I | 0 | 0 | No | | | 120 | | | Yes | 5500.00 | | | |
| | Manley Microphone Preamp | T/M | 5-50 | | | I | 0 | 0 | No | | | | | | | | | 450.00 2000.00 | |
| | Manley Equalizer/Line Preamp | T/M | | | | | 0 | 3 | | | | | | | | | | 2000.00 | |
| | Manley Tape Playback Preamp | T/M | | | | | | | | | | | | | | | | | 2000.00 |
| | 6-Way Mixer | T/M | | | | | | | | | | | | | | | | | 2000.00 |
| Close Encounter | T/MC | | | | I | | | | | | | | | Yes | | | 2000.00 | | |
| Portable Suitcase Mixer | T | | | | | | † | | | | | | | | | | 8000.00 | | |
| Dual Mono Mic Preamp | T | | 20-30 ± 1 | | | I | | | | | | | | | | | 2400.00 | | |
| YAMAHA | CX-2000(RI) | D | 20-20 +0,-0.2 | | 0.001 | | 50 | 3 | 3 | No | 0.83 | 190 | Sel. | 95 | 91 | Yes | 1499.00 | Digital inputs and outputs. As above. | |
| | CX-1000(RI) | D | 20-20 +0,-0.2 | | 0.001 | | 50 | 3 | 3 | No | 0.83 | 180 | Sel. | 95 | 91 | Yes | 1199.00 | | |
| | CX-830(RI) | | 20-20 +0,-0.2 | | 0.001 | | 50 | 4 | 5 | No | 0.83 | 180 | | 95 | 90 | Yes | 699.00 | | |
| | CX-630(RI) | | 20-20 +0,-0.2 | | 0.002 | | 50 | 2 | 5 | No | 0.83 | 170 | | 94 | 84 | Yes | 449.00 | | |
| YBA | Signature(RI) | | 5-400 ± 2 | 8 | 0.05 | | 150 | 1 | 0 | Sel. | 2.0 | 2.2V | 250 | 90 | 90 | Yes | 10,000. | External power supplies for each channel and remote. External power supply. As above; optional MC module, \$600.00. | |
| | YBA1 Pre | | 5-400 ± 2 | 8 | 0.05 | | 150 | 1 | 0 | Sel. | 2.0 | 2.2V | 250 | 90 | 90 | Yes | 5750.00 | | |
| | YBA2 Pre | | 5-400 ± 2 | 8 | 0.05 | | 150 | 1 | 0 | No | 2.0 | 2.2V | 250 | 90 | 90 | Opt. | 2750.00 | | |
| | YBA3 Pre | | 5-400 ± 2 | 8 | 0.05 | | 150 | 1 | 0 | No | 2.0 | | 250 | 83 | 84 | Opt. | 1800.00 | | |



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TUNERS

| MANUFACTURER | Model (R) = Remote Included, (RO) = Remote Optional | FM Only = F, AM Stereo Capable? | Digitally Synthesized = D | IF (Usable) Sensitivity, dbi, Mono/Stereo | | Signal Strength for 50-dB Quieting, dbi, Mono/Stereo | Capture Ratio, db, Mono/Stereo | AM Suppression, db | Alternate Channel Selectivity, db, Wide/Narrow | | Total Number of Station Presets | Separation at 1 kHz, db | THD at 1 kHz, % Mono/Stereo, 100% Modulation | | THD at 6 kHz, % Mono/Stereo, 100% Modulation | Maximum S/N, -db, Mono/Stereo | Weight, Lbs. | Price, \$ |
|-------------------------|---|---------------------------------|---|--|--|--|----------------------------------|-------------------------------------|--|----------------------------------|--|-------------------------|--|---|--|-------------------------------|--------------|-----------|
| | | | | 11.2/12.2/12.5 | 13.2/35.0/14.0/36.0/15.0/36.5 | | | | 1.5/1.7/1.8 | 65/63/60 | | | 76/75/75 | 16/16/16 | | | | |
| ADCOM | GFT-555H GTP-500I(R) Tuner/Preamp GTP-400 Tuner/Preamp | D D D | No No No | 11.2/ 12.2/ 12.5/ | 13.2/35.0/ 14.0/36.0/ 15.0/36.5 | 1.5 1.7 1.8 | 65 63 60 | 76 75 75 | 16 16 16 | 60 55 50 | 0.065/0.05 0.07/0.09 0.08/0.09 | | 86/78 80/75 78/75 | 14 15 15 | 349.95 599.95 399.95 | | | |
| AR | T-06 T-06R(RO) | D D | No No | 11.2/ 11.2/ | 14.6/37.2/ 14.6/37.2/ | 1.0 1.0 | 60 60 | 70 70 | 16 16 | 48 48 | 0.08/0.2 0.08/0.2 | 0.08/0.3 | 80/75 80/75 | 13.3 13.3 | 329.90 399.90 | | | |
| ARAGON | 4T2 | D | No | 10.8/ | /37.6 | 1.0 | 80 | 66 | 16 | 50 | /0.09 | /0.12 | /75 | 15 | 695.00 | | | |
| ARCAM | Delta 80 Alpha 2 | | No No | 14.2/ 14.2/ | | 1.5 1.5 | 50 50 | 60 60 | 12 0 | 40 40 | 0.15/0.25 0.15/0.25 | | 74/70 70/68 | 6.6 5.7 | 699.00 349.00 | | | |
| AUDIO BY VAN ALSTINE | Delta Omega Transcendence FET Valve | D D D D | No No No No | 11.3/ 11.3/ 11.3/ 11.3/ | 17.2/37.2/ 17.2/37.2/ 17.2/37.2/ 17.2/37.2/ | 1.5 1.5 1.5 1.5 | 60 60 60 60 | 80 80 80 80 | 18 18 18 18 | 45 48 52 55 | 0.1/0.17 0.09/0.12 0.07/0.1 0.05/0.08 | | 72/68 75/71 79/74 83/78 | 12 12 13 15 | 395.00 495.00 695.00 1195.00 | | | |
| AUDIO DESIGN ASSOCIATES | MT-3000 Multi-Tuner (RO) (multi-room) | D | Yes | 8/14.5 | 13/34 | 1.4 | 54 | 80 | 3x 20 | 50 | 0.075/0.09 | | 74/69 | 8 | 2500.00 | | | |
| AUDIOLAB | 8000T | D | No | 13.2/18.2 | 18.2/35.2 | 1.7/2.75 | 69 | 38/70 | 39 | 60 | 0.04/0.02 | 0.05/0.09 | 84/77 | 13.2 | 899.00 | | | |
| AUDIOSOURCE | TNR One | D | No | 11.2/20.2 | 20.2/40.2 | 1.0 | 55 | 65 | 20 | 45 | 0.21/0.3 | | 70/65 | 12 ³ / ₄ | 229.95 | | | |
| B & K COMPONENTS | TS-108 | F | No | 10.8/12.8 | 15/36 | 1.5/2 | | 53/73 | 8 | 55 | 0.2/0.3 | | 76 | | 398.00 | | | |
| CARVER | TX-12(RI) TX-11b TX-10 CT-6(RI) Tuner/Preamp CT-17(RI) Tuner/Preamp CT-7(RI) Tuner/Preamp | D D D O D D D | No Yes No No No No No | 14.5/18.6 11.3/16.3 16.1/23.5 10.3/21.3 14.3/20.1 10.3/20.1 | | 1.45 1.0 1.5 1.5 1.4 1.5 | 62 65 62 74 62 62 | 60 35/90 58 72 72 72 | 20 13 20 20 20 16 | 42 45 42 48 46 50 | /0.02 /0.05 /0.2 /0.15 /0.1 /0.02 | | 7/6 /85 /74 /72 /78 /78 | 10 11 9 10 16 15 | 399.95 749.95 299.95 549.95 799.95 599.95 | | | |
| CREEK | T40 | F | No | 10/17 | 9/32 | .3 | 55 | 72/80 | | 30 | 0.2/0.3 | | 74/68 | 4 | 525.00 | | | |
| DAY SEQUERRA | FM Reference FM Reference Panalyzer | F F | | | | | | | | | | | | 40 48 | 4800.00 12,800.00 | | | |
| DENDN | TU-660 TU-460 | D D | No No | 11.2/ 10.3/ | 15.3/37.2/ 15.3/38.5/ | 1.3/ 1.5/ | 60 50 | 50/75 50 | 30 30 | 50 45 | 0.06/0.1 0.08/0.15 | | 88/82 82/78 | | 330.00 240.00 | | | |
| GOLDMUND | Mimesis 4(RO) | F | | | | | | | 6 | 60 | 0.02/0.025 | 0.05/0.05 | 75/70 | 22 | 6200.00 | | | |
| HAFLER | SE130 Iris(RO) 945(RI) Tuner/Preamp | D F/D No | No No No | 12.8/ 11.3/ 6.5/ | 13.8/ 15.3/36.5/ 11/34.5 | 1.1 1.5 1.5 | 55 60 60 | 57 60 63 | 18 45 18 | 40 45 40 | 0.2/0.4 0.1/0.18 0.08/0.3 | | 68/60 72/68 75/70 | 9 10 | 349.00 450.00 600.00 | | | |
| HARMAN KARDON | TU9200 TU9400 TU9600 | D D D | No No No | 11.2/ 11.2/ 11.2/ | /37.2/ /37.2/ /36.2/ | 1.5 1.2 1.0/ | 45 50 65 | 70 65 45/80 | 16 24 24 | 45 50 50 | 0.15/0.2 0.08/0.09 0.06/0.08 | | 78/72 82/75 82/75 | 7 ¹ / ₂ 7 ¹ / ₂ 7 ¹ / ₂ | 229.00 319.00 429.00 | | | |
| HARMAN KARDON CITATION | twenty-three | D | | 10.8/ | /36.5 | 0.75/1.75 | 45 | 65/75 | 16 | 55 | 0.06/0.08 | | 84/75 | 15 | 699.00 | | | |
| JVC | FX1100BK FX1010TN | D D | No No | 10.3/ 10.3/ | 14.8/38.1/ 14.8/38.1/ | 1.2/ 1.2/ | 65 65 | 25/75 25/75 | 40 40 | 60 60 | 0.009/ 0.009/ | | 94/88 94/88 | 8.2 8.2 | 470.00 480.00 | | | |
| KENWOOD | KT-5020 KT-89 L-1000T(RI) | | No No F | 10.8/ 10.8/ 10.8/ | 16.2/38.8/ 15.2/38.2/ 16.3/38.8/ | 1.0/2.5 2.0 1.0/ | 76 68 70 | 60/90 50 70/80 | 20 20 20 | 55 78 70 | 0.004/0.06 0.4/0.5 0.004/0.018 | | 88/82 78/73 93/86 | 7.9 5.5 23.1 | 269.00 169.00 1100.00 | | | |
| KINERGETICS RESEARCH | KBT-2 | F/D | | 9.0/11.2 | 13.5/36.0 | 1.5/1.5 | 60 | 50/70 | 5 | 45 | 0.02/0.05 | 0.02/0.05 | 75/73 | 20 | 995.00 | | | |
| LINN | Kremlin | F | No | | | | | | | 80 | | | | 22 | | | | |
| LUXMAN | T111 T117 TP114 TP117 | | No No D No | 10.8/ 8.8/ 11.3/ 10.8/ | 19/38 16/36 14.8/38.0 14.8/38 | 1.3 1.5/ 1.5 1.5 | 68 70 69 | 60 45/80 65 68 | 20 24 20 20 | 50 55 47 48 | 0.15/0.20 0.05/0.06 0.15/0.20 0.1/0.15 | | 75/70 88/78 80/70 78/72 | 5.1 9.9 11.2 11.4 | 300.00 600.00 400.00 1250.00 | | | |
| MAGNUM DYNALAB | Etude Limited Edition Etude FT101A FT11 | F F F | No No No | 10.3/11.2 10.3/11.2 12.1/ | 13.2/34.0/ 13.2/34.0/ /35.3 | 1.5/ 1.5/ 1.5/ | 70 70 70 | 70/80 70/80 70/80 | | 60 60 3 | 0.10/0.18 0.10/0.18 0.13/0.30 | | 80/ 80.0/ 75.0/ | 20 14 12 10 | 1295.00 805.00 449.00 | | | |
| MARANTZ | ST-50 | D | No | 10.8/ | 16.2/37 | 1/ | 60 | 75/35 | 30 | 55 | 0.05/0.08 | | 90/82 | 20 | 299.00 | | | |
| McINTOSH | MR7083 | D | No | 11.25/18 | 15/37 | 1.5 | 60 | 70 | 16 | 50 | 0.08/0.08 | 0.08/0.12 | 80/75 | 15 | 1699.00 | | | |
| MERIDIAN | 204(RO) | F/D | | 11/ | 15/ | 1.5 | 55 | 70 | 18 | 47 | 0.2/0.2 | | 77/70 | 10 ¹ / ₂ | 1190.00 | | | |
| MISSION | Cyrus | D | No | 6/12 | 10/28 | 1.5 | 80 | 40 | | 59 | 0.1/0.1 | 0.15/0.2 | 82/76 | 10 | 649.00 | | | |



TUNERS

| MANUFACTURER | Model (RI) = Remote Included, (RO) = Remote Optional | FM Only = F, Digitally Synthesized = D | AM Stereo Capable? | IHF (Usable) Sensitivity, dbi, Mono/Stereo | Signal Strength for 50-dB Quieting, dbi | Capture Ratio, db, Mono/Stereo | AM Suppression, db | Alternate Channel Selectivity, db, Wide/Narrow | Total Number of Stations | Separation at 1 kHz, db | THD at 1 kHz, % Mono/Stereo, 100% Modulation | THD at 6 kHz, % Mono/Stereo, 100% Modulation | Maximum S/N, -db, Mono/Stereo | Weight, lbs. | Price, \$ |
|---------------------|---|--|----------------------------|---|--|--------------------------------|----------------------|---|--------------------------|-------------------------|---|---|----------------------------------|---|--------------------------------------|
| | | | | | | | | | | | | | | | |
| MTX SOUND CRAFTSMEN | Pro-Tuner Four | D | No | 9.5/ | 12/36 | 1.0 | 65 | 80 | 16 | 52 | 0.04/0.08 | | 85/75 | 12 | 379.00 |
| MUSEATEX AUDIO | Melior(RI) | F | | 10.2/11.2 | 13.2/34.0 | 1.5/2.0 | | 50/75 | 99 | 53 | 0.15/0.25 | 0.2/0.25 | 70/65 | 23 | 995.00 |
| NAD | 4225 1600(RI) Tuner/Preamp | D | No | 10.8/ 11/ | 14.4/37 14/36 | 1.5 1.6 | 65 60 | 65 68 | 14 14 | 45 50 | 0.09/0.09 0.1/0.1 | 0.2/0.30 0.2/0.3 | 80/75 82/76 | 3.2 | 249.00 399.00 |
| NAIM AUDIO | NAT 01 NAT 02 | F | | | | | | | 0 0 | | | | 24 12 | 3145.00 1895.00 | |
| NAKAMICHI | ST-7 (w/Scholz NR) | D | | 10.0/17.0 | 14/28 | 1.9 | 60 | 60 | 16 | 55 | 0.06/0.08 | | 80/76 | 10 ³ / ₈ | 849.00 |
| NIKKO | NT 60 NT 150 NT 200(RI) NT 300(RI) | F/D F/D F/D | No No No | 11.2/ 11.2/ 11.2/ | 30/48 28/47 25/45 | 2.0 2.0 1.0 1.5 | 50 55 55 50 | 68 60 60 63 | 16 24 24 30 | 35 38 40 52 | 0.5/0.7 0.4/0.6 0.3/0.5 | 1.0/1.1 0.8/1.0 0.7/1.0 | 75/67 15/36 70/65 78/69 | 6 ¹ / ₂ 6 6 ³ / ₄ 10 ¹ / ₄ | 119.95 129.95 139.95 189.95 |
| ONIX AUDIO | BWD1 | F | | 7.5/ | 9.1/32.3 | 0.5/2.9 | 65 | 30/100 | | 70 | 0.03/0.04 | 0.03/0.1 | 90/91 | 6 | 975.00 |
| ONKYO | T-403(RO) Integra T-407(RO) Integra T-4700(RI) Integra T-9090MKII (RI) Grand Integra T-G10(RI) | D D D F F | No No No No No | 11.2/17.2 10.8/17.2 | 16.1/36.1 16.1/36.1 | 1.5 1.3 | 50 50 | 50 50 | 40 40 | 40 45 | 0.1/0.2 0.1/0.2 | | 73/66 85/80 | 7.5 10.6 | 200.00 350.00 |
| PARAMOUNT PICTURES | TDQ260 | D | No | 9.8/ | 17.1/36.9 | 1.2 | 65 | 80 | 16 | 50 | 0.22/0.12 | | 78/75 | 9 | 339.00 |
| PARASOUND | TDQ260II CPT600 Tuner/Preamp CPT1000R(RI) Tuner/Preamp | D D D | No No No | 9.8/ 9.8/ 9.8/ | 17.1/36.9 17.1/36.9 | 1.2 1.2 | 65 65 | 80 80 | 16 16 | 50 50 | 0.22/0.12 0.22/0.12 | | 78/75 78/75 | 9 12 | 295.00 375.00 |
| PHILIPS | FT-50 | D | No | 11.3/ | 16.8/38.1 | 1/ | 60 | 35/75 | 30 | 50 | 0.05/0.1 | | 86/80 | 9 | 259.95 |
| PIONEER | F-449 F-656 F-93 F-51 | D D D D | No No No No | 12.1/ 12.1/ 11.2/ 12.1/ | 16.2/36.2 15.9/36.2 15.9/36.2 16.2/36.2 | 1.0 1.0 1.0 | 70 60 80 | 70 70 85 80 | 36 24 40 36 | 50 40 60 55 | 0.3 0.06/0.1 0.03/0.2 0.06/0.2 | 0.1/0.15 | 83/78 86/81 96/88 83/78 | 7 ³ / ₄ 7 ¹ / ₂ 14 ³ / ₈ 7 ¹ / ₂ | 260.00 325.00 900.00 350.00 |
| PROTON | AT-670(RO) AT-470 | D D | No No | 10.8/ 10.8/ | | 1.0/ 1.5 | 65 65 | 65/80 65 | 27 24 | 45 45 | 0.2/0.3 0.2/0.3 | | 83/74 83/74 | 15 ¹ / ₂ | 400.00 220.00 |
| QED | T-260 | F | | 12/22 | 18/38 | | | | 6 | 45 | 0.08/ | | | 12 | 595.95 |
| QUAD | FM4 FM66(RO) | F/D F/D | No No | 8/28 8/28 | 10/29 10/29 | 1.5 1.5 | 60 65 | 53 55 | 8 10 | 43 50 | 0.15/0.15 0.15/0.15 | 0.05/0.10 0.05/0.10 | 76/70 76/70 | 6.6 7 | 695.00 995.00 |
| REVOX | H6(RO) B260S(RO) | F F | No No | 12.5/ 10.8/ | 13.2/34.8 | 0.07/0.25 1.5/ | 72 72 | 50/75 50/100 | 35 60 | 40 43 | 0.07/ 0.13/0.2 | | 80/ 86/82 | 15 15 ¹ / ₂ | 2290.00 1675.00 |
| RDEL | RT850A RT870 RTC850(RI) Tuner/Preamp | D D D | No No No | 10.8/ 10.8/ 10.8/ | 15.2/37.2 14.8/37.2 15.2/37.2 | 1.0 1.0 1.0 | 57 58 57 | 70 60/80 70 | 16 16 16 | 45 48 45 | 0.07/0.25 0.05/0.1 0.07/0.25 | | 80/75 80/75 80/75 | 8.5 9 12 | 299.00 399.00 499.00 |
| SANSUI | TU-X111(RO) Vintage TU-X711 | D D | No No | 10.8/ 10.8/ | 14/36 16.2/37 | 1.0 1.0/ | 60 65 | 60 60/75 | 20 30 | 45 60 | 0.15/0.2 0.009/0.02 | | 80/74 98/91 | 5 ³ / ₄ 11 ¹ / ₄ | 249.95 699.95 |
| SONY ES | ST-S550ES (RO) ST-S730ES | D D | No No | 10.3/ 10.3/ | 16.8/38.5 16.8/37.9 | 1.0/ 1.0/ | 65 65 | 80/65 70/65 | 30 20 | 65 70 | 0.06/0.08 0.004/0.075 | 0.04/0.05 | 78/82 100/92 | 8 ⁷ / ₈ 14 | 300.00 550.00 |
| SOUNDSTREAM | T-1(RO) | D | No | 11.2/17.2 | 14.7/31.2 | 1.5 | 60 | 65 | 16 | 50 | 0.1/0.1 | 0.12/0.1 | 81/79 | 17 | 795.00 |
| SUMO | Aurora | D | No | 11/17 | 16/34 | 1.0/1.0 | 60 | 75/100 | 8 | 50 | 0.04/0.05 | 0.05/0.08 | 85/82 | 10 | 749.00 |
| TANDBERG | TPT-3001A TPT-3031A | F F/D | | 9.3/32.1 | 14.7/37.3 17.3/37.3 | 0.4/3 0.9 | 70 70 | 90 100 | 8 16 | 60 45 | 0.03/0.04 0.09/0.2 | 0.03/0.1 | 95/92 75/75 | 15.3 10.7 | 2199.00 999.00 |
| TEAC | TX3000 | D | No | 10.8/ | 17/39.2 | 1.7 | 65 | 68 | 20 | 40 | 0.2/0.4 | | 80/92 | 6 ¹ / ₄ | 220.00 |
| TECHNICS | ST-G460 | | No | 10.8/ | 18.1/38.1 | 1.0 | 55 | 65 | 39 | 50 | | | 80/73 | 5 ¹ / ₂ | 239.95 |
| YAMAHA | TX-2000(RI) TX-950(RO) TX-550(RO) TX-450 | D D D D | No No No No | 9.3/ 9.3/ 9.3/ 9.3/ | 15.3/37.2 15.1/37.7 15.1/37.7 15.3/37.7 | 1.2 1.2 1.5 1.5 | 70 70 55 55 | 90 85 85 85 | 24 40 40 40 | 68 60 52 40 | 0.02/0.03 0.02/0.03 0.02/0.03 0.1/0.2 | | 98/90 96/90 90/85 82/76 | 13.5 7.5 6.8 4.9 | 749.00 399.00 349.00 199.00 |



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Introducing Mobile ES: Overcoming The Fundamental Challenges Of Autosound With A Fundamental Advance In Digital Technology.

While autosound has long been capable of the ultimate volume, the ultimate sound quality has been quite another matter. Road noise, intruding headrests, oddly angled surfaces and the constraints of speaker placement all conspire to rob the music of clarity. Overcoming these challenges would take more than an incremental improvement on existing car stereo technology. It would require what audio critic Len Feldman proclaimed "may well be the most revolutionary concept to hit car audio in decades." Introducing Mobile ES.

Unlike any previous auto-sound system, Mobile ES is all digital, right up to the power amp inputs. To create Mobile ES, Sony, the people who invented car CD changers, started with a digital-output DiscJockey® 10-disc changer. The most refined ever. Sony added the most comprehensive Digital Signal Processing on wheels, bringing you digital parametric equalization so sophisticated, it can smooth out the rough spots in any car's interior. Plus digital concert hall ambience that *Car Stereo Review's* Ken Pohlmann declared "clearly offers the best means of creating custom sound fields."

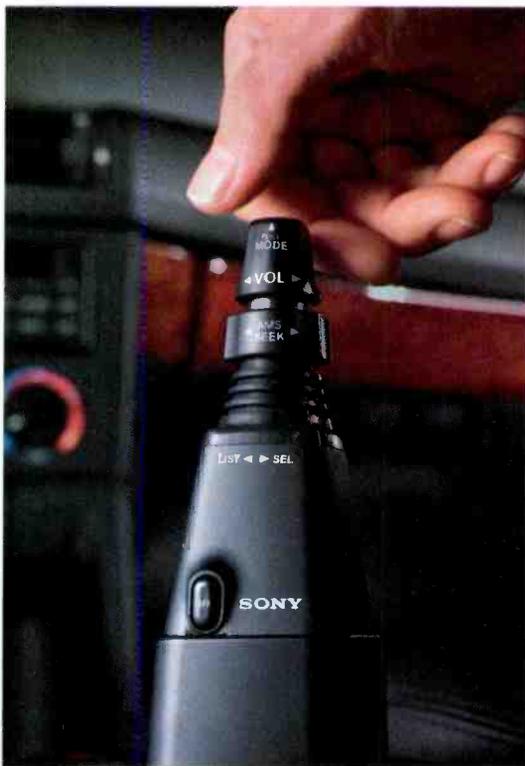
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To experience Mobile ES, wrap your hand around what reviewer William Burton of *Car Audio and Electronics* called "the best car audio control I have ever seen." Sony's unique, console-mounted joystick endows each function with its own shape and feel. Cast your eyes on a backlit, fluorescent in-dash display. Then play a disc or even tune a radio station—and lis-

ten as the specific digital equalization, sound field and compression settings you've selected are automatically retrieved.

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RECEIVERS

| MANUFACTURER | Model (RI) = Remote Included (RD) = Remote Optional | FM Only = F. Dually Antenna = D. All Stereo capable = A | AMPLIFIER SECTION | | | | | | | | | | TUNER SECTION | | | | | | | | | |
|----------------|---|---|---------------------------------------|-----------|--------|--|--|-----------------------------------|------------------------|----------------------|---------------|------------------------------------|---------------------------------|--------------------------------------|---|-------------------|--|-----------------------------------|--------------------------------|-------------------------|--------------|-----------|
| | | | Average Watts. Per Channel | | THD, % | Headphone Jack with Level Control = LC | Range, Full Power Bandwidth, Hz to kHz | MM Phon S/N - dB, 1 kHz, re: 5 mV | MM. Phono Overload, mV | Dynamic Headroom, dB | Video Inputs? | Surround Decay/Impedance Circuits? | Total Number of Station Presets | Mono Infr. (Usable) Sensitivity, dBf | Signal Strength for 50-dB Modulating dBf, Mon./Stereo | Capture Ratio, dB | THD at 1 kHz, % Mono/Stereo, 100% Modulation | Alternate Channel Selectivity, dB | Maximum S.N. - dB, Mono/Stereo | Separation at 1 kHz, dB | Weight, Lbs. | Price, \$ |
| | | | 8 Channels | 4 Chms | | | | | | | | | | | | | | | | | | |
| AR | X-07 | | 70/95 | 0.03/0.05 | Yes | 10-150 | 160 | 2.5 | Yes | No | 16 | 11.2 | | 1.5 | 70 | 78/70 | 40 | 25.1 | 769.90 | | | |
| AUDIDACCESS | MRX(RD) | D | 30/40 | 0.015 | No | 40-18 | 70 | 1.5 | No | No | 6 | 11.2 | 15.3/37.2 | 1.3 | 0.06/0.1 | 70 | 88/82 | 50 | 35 | | | |
| BANG & OLUFSEN | Beomaster 4500 | D | 20/ | 0.1 | Yes | 20-20 | 75 | 1.6 | No | No | 20 | 14 | 19/40 | 1.7 | 0.3/0.3 | 70 | 75/70 | 40 | 15.4 | 1098.00 | | |
| | Beomaster 6500 | D | 50/ | 0.09 | Yes | 20-20 | 78 | 1.5 | No | No | 20 | 14 | 19/40 | 1.7 | 0.16/0.2 | 70 | 75/70 | 45 | 19.2 | 2220.00 | | |
| CARRERA | CR-2300 | D | 25/30 | 0.5 | LC | 40-20 | 70 | 1.75 | No | No | | 17.2 | 25.5/41.5 | 2.0 | 0.3/0.5 | 50 | 72/65 | 42 | 12 1/2 | 149.95 | | |
| | CR-2530 | D | 30/33 | 0.25 | LC | 20-20 | 75 | 2.0 | No | No | 16 | 12.5 | 17.2/38.7 | 1.75 | 0.2/0.4 | 58 | 72/68 | 42 | 13 | 199.95 | | |
| CARVER | HR-772 | D | 140/ | 0.15 | Yes | 20-20 | 85 | 5.2 | Yes | Yes | 20 | 10.3 | | 1.5 | 0.15 | 72 | | 46 | 45 | 799.00 | | |
| | HR-742(RI) | D | 80/130 | 0.09 | Yes | 20-20 | 85 | 2.2 | Yes | Yes | 30 | 13.5 | 14.5/37 | 2.2 | 0.25/0.2 | 65 | 78/ | 45 | 26 | 629.95 | | |
| | HR-732(RI) | D | 60/100 | 0.09 | Yes | 20-20 | 85 | 2.0 | Yes | Yes | 30 | 13.5 | 14.5/37 | 2.2 | 0.25/0.2 | 65 | 78/ | 45 | 25 | 499.95 | | |
| DENON | DRA-1035R(RI) | D | 130/ | 0.015 | Yes | 20-20 | 92 | | Yes | No | 40 | 10.3 | 14.8/37.3 | 1.3 | 0.06/0.09 | 75 | 86/82 | 55 | | 1000.00 | | |
| | DRA-835R(RI) | D | 100/ | 0.015 | Yes | 20-20 | 86 | 120 | Yes | No | 40 | 10.3 | 14.8/37.3 | 1.3 | 0.06/0.09 | 75 | 86/82 | 55 | | 750.00 | | |
| | DRA-635R(RI) | D | 80/ | 0.05 | Yes | 20-20 | 86 | 120 | Yes | No | 40 | 10.3 | 15.3/38.5 | 1.3 | 0.08/0.15 | 55 | 82/78 | 40 | | 500.00 | | |
| | DRA-435R(RI) | D | 55/ | 0.05 | Yes | 20-20 | 78 | 120 | Yes | No | 16 | 10.3 | 15.3/38.5 | 1.5 | 0.1/0.15 | 55 | 83/78 | 40 | 14 1/2 | 350.00 | | |
| | DRA-335R(RI) | D | 40/ | 0.05 | Yes | 20-20 | 78 | 120 | No | No | 16 | 10.3 | 15.3/38.5 | 1.5 | 0.1/0.15 | 55 | 82/78 | 40 | 14 | 280.00 | | |
| | AVR-1010(RI) | D | 100/ | 0.08 | Yes | 20-20 | 76 | 120 | | Yes | Yes | 16 | 10.3 | 15.3/38.5 | 1.5 | 0.1/0.2 | 80/75 | | 33 | 1000.00 | | |
| | (Front) 35/ (Rear) 35/ (Ctr.) 80/ | | (F) 2.0 (R) 0.4 (C) 0.1 | | | | | | | | | | | | | | | | | | | |
| | AVR-810(RI) | D | 30/ (Front) 30/ (Rear) 30/ (Ctr.) 75/ | 0.1 | Yes | 20-20 | 74 | 120 | Yes | Yes | 16 | 10.3 | 15.3/38.5 | | 0.1/0.2 | 80/75 | | | | 750.00 | | |
| | AVR-610(RI) | D | 20/ (Front) 20/ (Rear) 75/ (Ctr.) | | Yes | 20-20 | 74 | 120 | Yes | Yes | 16 | 10.3 | 15.3/38.5 | | 0.1/0.2 | 80/75 | | | | 600.00 | | |
| FISHER | RS-21(RI) | D | 150/150 | 0.007 | Yes | 20-20 | 82 | 160 | 2.0 | No | No | 24 | 10.3 | 16.1/40 | 1.3 | 0.05/0.1 | 80 | 85/80 | 50 | 46.2 | 1400.00 | |
| | RS-627(RI) | D | 100/ | 0.05 | Yes | 20-20 | 65 | 150 | 1.5 | No | No | 24 | 14.7 | 19.2/42.1 | 1.5 | 0.3/0.4 | 55 | 70/65 | 45 | 20 | 499.95 | |
| | RS-615(RI) | D | 60/ | 0.09 | Yes | 20-20 | 65 | 150 | 1.5 | No | No | 24 | 14.7 | 19.2/42.1 | 1.5 | 0.3/0.4 | 55 | 70/65 | 35 | 15 | 349.95 | |
| | RS-616(RI) | D | 50/ | 0.05 | Yes | 20-20 | 70 | 140 | | Yes | No | 30 | 14.7 | 19.2/42.1 | 1.5 | 0.3/0.4 | 55 | 70/65 | 40 | 13.6 | 299.95 | |
| | RS-636(RI) | D | 100/ | 0.05 | Yes | 20-20 | 75 | 160 | | Yes | Yes | 30 | 14.7 | 19.2/42.1 | 1.5 | 0.3/0.4 | 55 | 75/68 | 40 | 21.8 | 399.95 | |
| | RS-646(RI) | D | 120/ | 0.05 | Yes | 20-20 | 75 | 160 | | Yes | Yes | 30 | 14.7 | 19.2/42.1 | 1.5 | 0.3/0.4 | 55 | 75/68 | 40 | 22 | 499.95 | |
| | | (Front) 20/ (Rear) 20/ (Ctr.) | | | | | | | | | | | | | | | | | | | | |
| HARMAN KARDON | HK3600 | D | 75/75 | 0.09 | Yes | 20-20 | 78 | 120 | | Yes | No | 16 | 10.8 | 37.2 | 1.0 | 0.06/0.08 | 70 | 82/74 | 50 | 18.8 | 799.00 | |
| | HK3500 | D | 50/50 | 0.09 | Yes | 20-20 | 78 | 120 | | No | No | 16 | 10.8 | 37.2 | 1.5 | 0.08/0.08 | 70 | 82/74 | 50 | 16.4 | 549.00 | |
| | HK3400 | D | 35/35 | 0.09 | Yes | 20-20 | 78 | 120 | | No | No | 16 | 10.8 | 37.2 | 1.5 | 0.08/0.08 | 70 | 82/74 | 50 | 14.9 | 429.00 | |
| | HK3300 | D | 25/25 | 0.09 | No | 20-20 | 78 | 120 | | No | No | 16 | 10.8 | 37.2 | 1.5 | 0.08/0.08 | 70 | 80/70 | 50 | 13.5 | 319.00 | |
| JVC | RX1050(RI) | | 120/ | 0.009 | Yes | 20-20 | 80 | | | Yes | Yes | 40 | 10.8 | 16.3/38.3 | 1.5 | 0.15/0.2 | 65 | 81/73 | 40 | 27 1/8 | 1500.00 | |
| | RX905(RI) | | 120/220 | 0.007 | Yes | 20-20 | 78 | | | Yes | Yes | 40 | 10.8 | 16.3/38.3 | 1.5 | 0.15/0.2 | 65 | 81/73 | 40 | 27 | 1100.00 | |
| | RX805(RI) | | 100/200 | 0.007 | Yes | 20-20 | 78 | | | Yes | Yes | 40 | 10.8 | 16.3/38.3 | 1.5 | 0.15/0.2 | 60 | 81/73 | 40 | 26 | 620.00 | |
| | RX705(RI) | | 100/200 | 0.007 | Yes | 20-20 | 78 | | | Yes | Yes | 40 | 10.8 | 16.3/38.3 | 1.5 | 0.15/0.2 | 60 | 81/73 | 40 | 24 1/8 | 500.00 | |
| | RX505(RI) | | 80/ | 0.03 | Yes | 20-20 | 78 | | | Yes | Yes | 40 | 10.8 | 16.3/38.3 | 1.5 | 0.15/0.2 | 60 | 80/73 | 40 | 17 1/2 | 380.00 | |
| | RX305(RI) | | 50/ | 0.03 | Yes | 40-20 | 78 | | | No | Yes | 40 | 10.8 | 16.3/38.3 | 1.5 | 0.15/0.2 | 60 | 80/73 | 40 | 13 1/2 | 260.00 | |
| | RX205 | | 40/ | 0.3 | Yes | 40-20 | 78 | | | No | No | 40 | 10.8 | 16.3/38.3 | 1.5 | 0.15/0.2 | 60 | 80/73 | 40 | 12 1/2 | 240.00 | |
| | | | | | | | | | | | | | | | | | | | | | | |
| KENWOOD | KR-V9030(RI) | | 130/ | 0.03 | Yes | | 79 | | | Yes | Yes | 30 | 10.8 | 16.2/38.2 | 2.0 | 0.3/0.5 | 53 | 79/73 | 45 | 32.1 | 979.00 | |
| | KR-V8030 | | 120/ | 0.06 | Yes | | 78 | | | Yes | Yes | 20 | 10.8 | 16.2/38.2 | 2.0 | 0.3/0.5 | 53 | 79/73 | 45 | 26.5 | 599.00 | |
| | KR-V7030 | | 100/ | 0.06 | Yes | | 78 | | | Yes | Yes | 20 | 10.8 | 16.2/38.2 | 2.0 | 0.3/0.5 | 53 | 79/73 | 45 | 22.9 | 499.00 | |
| | KR-V6030 | | 100/ | 0.06 | Yes | | 78 | | | Yes | Yes | 20 | 10.8 | 16.2/38.2 | 2.0 | 0.3/0.5 | 53 | 79/73 | 45 | 22.5 | 399.00 | |
| | KR-A5030 | | 80/ | 0.09 | Yes | | 77 | | | No | No | 30 | 10.8 | 16.2/38.2 | 2.0 | 0.3/0.5 | 53 | 79/73 | 45 | 18.7 | 299.00 | |
| | KR-A4030 | | 50/ | 0.09 | Yes | | 77 | | | No | No | 30 | 10.8 | 16.2/38.2 | 2.0 | 0.3/0.5 | 53 | 79/73 | 45 | 12.1 | 229.00 | |
| | | | | | | | | | | | | | | | | | | | | | | |
| LUXMAN | R113 | D | 35/ | 0.08 | Yes | 20-20 | 88 | 150 | 1.5 | No | No | 20 | 10.8 | 14.38 | 1.5 | 0.1/0.18 | 60 | 80/74 | 45 | 13.4 | 350.00 | |
| | R114 | D | 50/ | 0.05 | Yes | 20-20 | 78 | 150 | 1.75 | No | No | 20 | 10.8 | 14.0/38.0 | 1.5 | 0.15/0.20 | 65 | 47 | 17.2 | 550.00 | | |
| | R115 | D | 70/ | 0.03 | Yes | 20-20 | 88 | 150 | 3.0 | Yes | No | 20 | 10.3 | 13.2/36.6 | 1.5 | 0.08/0.11 | 50 | 80/75 | 50 | 25.5 | 800.00 | |
| | R117 | D | 160/ | 0.03 | Yes | 20-20 | 86 | 150 | 4.4 | Yes | No | 20 | 10.3 | 13.2/36.6 | 1.5 | 0.08/0.1 | 50 | 80/75 | 50 | 35.2 | 1000.00 | |
| | R341 | D | 35/ | 0.05 | Yes | 20-20 | 86 | 150 | 1.6 | | | 20 | 10.8 | 14.0/38.0 | 1.5 | 0.18/0.25 | 65 | 78/72 | 45 | 17.4 | 450.00 | |
| | R351 | D | 55/ | 0.05 | Yes | 20-20 | 86 | 150 | 1.6 | | | 20 | 10.8 | 14.0/38.0 | 1.5 | 0.18/0.25 | 65 | 80/74 | 47 | 19.2 | 650.00 | |
| | R361 | D | 100/ | 0.03 | Yes | 20-20 | 86 | 150 | 2.3 | Yes | | 20 | 10.8 | 14.8/38.0 | 1.5 | 0.1/0.15 | 68 | 72/78 | 48 | | 1000.00 | |
| | RV371 | D | 70/ | 0.03 | Yes | 20-20 | 86 | 150 | 2.1 | Yes | Yes | 20 | 10.8 | 14.8/38.0 | 1.5 | 0.1/0.15 | 68 | 72/78 | 48 | | 1400.00 | |
| | | (Front) 50/ (Rear) 50/ (Ctr.) | | | | | | | | | | | | | | | | | | | | |

RECEIVERS

| MANUFACTURER | AMPLIFIER SECTION | | | | | | | | | | TUNER SECTION | | | | | | | | | | |
|--------------|--|---|---|-----------------------------|--|---------------------------------------|----------------------------------|-----------------------|----------------------|---------------|-----------------------------------|---------------------------------|------------------------------------|--------------------------------------|-------------------|---|-----------------------------------|--------------------------------|-------------------------|--------------|-----------|
| | Model (RI) = Remote Included, (RO) = Remote Optional | FM On = F, Digital Synthesizer = D, AM Stereo Capable = S | Average Watts per Channel, 8 Ohms @ 100Hz | THD, % | Headphone Jack? Jack with Level Control = LC | Rated Full-Power Bandwidth, Hz to kHz | MM Phono S/N, dB, A Mid. re 5 mV | MM Phono Overload, mV | Dynamic Headroom, dB | Video Inputs? | Surround Delay/Ambience Circuits? | Total Number of Station Presets | Mono IIF (Usable) Sensitivity, dBf | Signal Strength for Mono Stereo, dBf | Capture Ratio, dB | Trap at 1 kHz, % Mono Stereo, 100% Modulation | Alternate Channel Selectivity, dB | Maximum S.M., -dB, Mono Stereo | Separation at 1 kHz, dB | Weight, Lbs. | Price, \$ |
| | | | | | | | | | | | | | | | | | | | | | |
| MARANTZ | SR-92(RI) | D | 100/120 | 0.05 | Yes | 20-20 | 78 | 200 | | Yes | Yes | 30 | 10.8 | 11.2/35.2 | 1.2 | 0.1/0.2 | 65 | 78/75 | 50 | 35 | 1100.00 |
| | SR-62 | D | 70/95 | 0.09 | Yes | 20-20 | 77 | 120 | | Yes | No | 30 | 10.8 | 11.2/35.2 | 1.2 | 0.2/0.4 | 65 | 78/75 | 45 | 24 | 399.00 |
| | SR-52 | D | 45/55 | 0.09 | Yes | 20-20 | 77 | 120 | | Yes | No | 30 | 10.8 | 11.2/35.2 | 1.5 | 0.2/0.4 | 65 | 78/75 | 45 | 20 | 299.00 |
| McINTOSH | MAC4300(RI) | D | 100/100 | 0.02 | Yes | 20-20 | 80 | 100 | 1.3 | Dpt. | No | 12 | 13 | 18/36 | 1.5 | 0.08/0.08 | 55 | 78/73 | 50 | 41 | 2995.00 |
| | MAC4280(RI) | D | 75/100 | 0.03 | Yes | 20-20 | 80 | 80 | 1.3 | No | No | 10 | 11.25 | 15.2/27 | 1.5 | 0.1/0.1 | 60 | 80/75 | 45 | 29 | 2099.00 |
| MITSUBISHI | M-R8010(RI) | D | 125 | 0.05 | Yes | 20-20 | 80 | 80 | 1.4 | 6 | Yes | 16 | 10.8 | 16.2/37.2 | 1.0 | 0.1/0.2 | 60 | 75/70 | 40 | 27 | 1399.00 |
| | M-R7020(RI) | D | 80 | 0.05 | Yes | 20-20 | 80 | 80 | 1.4 | 2 | Yes | 16 | 10.8 | 16.2/37.2 | 1.0 | 0.1/0.2 | 60 | 75/70 | 40 | 22 | 1049.00 |
| | M-R6030(RI) | D | 80 | 0.05 | Yes | 20-20 | 80 | 80 | 1.4 | 6 | Yes | 16 | 12.8 | 18.1/37.2 | 1.0 | 0.1/0.2 | 60 | 75/70 | 40 | 22 | 799.00 |
| NAD | 701(RI) | | 25/35 | | | | | | | | | 20/36 | | | | | | | | | 349.00 |
| | 704(RI) | | 25/35 | | | | | | | | | 10/10.3 | | | | | | | | | 499.00 |
| | 7225PE | D | 25/40 | 0.03 | Yes | 20-20 | 76 | 200 | 4.4 | Yes | No | 10 | 10.8 | 14.4/37 | 1.5 | 0.1/0.1 | 58 | 80/74 | 45 | 12 1/8 | 329.00 |
| | 7240PE | D | 40/40 | 0.03 | Yes | 20-20 | 76 | 180 | 6 | Yes | No | 10 | 10.3 | 14.2/36 | 1.5 | 0.09/0.09 | 65 | 80/75 | 50 | 16 1/2 | 479.00 |
| | 7000(RI) | D | 40/40 | 0.03 | Yes | 20-20 | 75 | 180 | 6 | Yes | No | 14 | 11 | 14/36 | 1.6 | 0.1/0.1 | 68 | 82/76 | 50 | 24 1/2 | 579.00 |
| | 7100X(RI) | D | 60/60 | 0.03 | Yes | 20-20 | 75 | 180 | 6 | Yes | No | 14 | 11 | 13.9/35.6 | 1.6 | 0.1/0.1 | 70 | 84/77 | 50 | 24 1/2 | 749.00 |
| | 7400(RI) | D | 100/100 | 0.03 | Yes | 20-20 | 76 | 180 | 5.7 | Yes | No | 14 | 10.3 | 13.1/35 | 1.5 | 0.08/0.08 | 75 | 84/78 | 50 | 26 | 999.00 |
| WAKAMICHI | Receiver 1(RI) | D | 80/55 | 0.1 | Yes | 5-40 | 78 | 180 | | Yes | No | 10 | 11.0 | 14.7/37.5 | 2.0 | 0.07/0.07 | 55 | 79/74 | 50 | 24 1/4 | 949.00 |
| | Receiver 2(RI) | D | 55/37 | 0.1 | Yes | 5-40 | 78 | 180 | | No | No | 10 | 12.0 | 15.7/38.5 | 2.0 | 0.1/0.1 | 55 | 79/74 | 50 | 19 | 649.00 |
| | Receiver 3(RI) | D | 37/37 | 0.1 | Yes | 10-40 | 78 | 180 | | No | No | 10 | 12.0 | 15.7/38.5 | 2.0 | 0.2/0.25 | 55 | 72/67 | 38 | 13 1/4 | 399.00 |
| ONKYO | TX-900 | D | 40/50 | 0.3 | Yes | 40-20 | 80 | 120 | | No | No | 30 | 12.4 | 18.2/38.2 | 1.5 | 0.15/0.3 | 55 | 70/65 | 40 | 15 | 220.00 |
| | TX-902(RI) | D | 50/60 | 0.2 | Yes | 40-20 | 80 | 120 | | No | No | 30 | 12.4 | 18.2/38.2 | 1.5 | 0.15/0.3 | 55 | 70/65 | 40 | 17 | 270.00 |
| | TX-904(RI) | D | 60/80 | 0.08 | Yes | 20-20 | 80 | 120 | | Yes | Yes | 40 | 11.2 | 18.0/37.2 | 1.5 | 0.15/0.25 | 55 | 73/67 | 45 | 21 | 400.00 |
| | TX-906(RI) | D | 80/110 | 0.08 | Yes | 20-20 | 80 | 120 | | Yes | Yes | 40 | 11.2 | 18.0/37.2 | 1.5 | 0.15/0.25 | 55 | 73/67 | 45 | 24 | 500.00 |
| | TX-SV90PRD (RI) | D | 110/85 | 0.04 | Yes | 20-20 | 80 | 120 | | Yes | Yes | 20 | 11.2 | 17.2/37.2 | 1.5 | 0.1/0.2 | 65 | 76/70 | 45 | | 1100.00 |
| | TX-SV70PRD (RI) | D | 85/70 | | Yes | | | | | Yes | Yes | 30 | | | | | | | | | 850.00 |
| | TX-SV50PRD (RI) | D | 70/70 | | Yes | | | | | Yes | Yes | 30 | | | | | | | | | 630.00 |
| OPTIMUS | STAV-3200(RI) | D | 100/100 | 0.05 | Yes | 20-20 | 85 | | | Yes | Yes | 30 | 9.8 | | 2.5 | 0.25/0.4 | 60 | 72 | 45 | 26 | 499.95 |
| | STAV-3100(RI) | D | 100/100 | 0.05 | Yes | 20-20 | 85 | | | Yes | Yes | 30 | 9.8 | | 2.5 | 0.25/0.4 | 60 | 72 | 45 | 23 | 479.95 |
| | STAV-3000 | D | 100/5 | 0.05 | Yes | 20-20 | 85 | | | Yes | Yes | 24 | 9.8 | | 2.5 | 0.25/0.4 | 60 | 72 | 45 | 23 | 399.95 |
| | STA-20 | D | 5/100 | 0.05 | Yes | 40-20 | 70 | | | No | No | 0 | | | | | | | | | 129.95 |
| | STA-2170 | D | 100/50 | 0.3 | Yes | 20-20 | 82 | | | Yes | No | 4 | 9.8 | | 2.0 | 0.4 | 60 | 82 | 45 | | 339.95 |
| | STA-795 | D | 50/15 | 0.5 | Yes | 40-20 | 66 | | | No | No | 18 | 10.1 | | 2.0 | 0.3 | | 68 | 40 | | 199.95 |
| | STA-300 | D | 15/15 | 0.5 | Yes | 40-20 | 66 | | | No | No | 18 | 10.1 | | 2.0 | 0.4 | | 64 | 33 | | 139.95 |
| PARASOUND | RDR35(RI) | D | 35/50 | 0.2 | Yes | 10-40 | 78 | 200 | 1.2 | Yes | No | 12 | | 9.8/ | | 1.2/ | 80 | 78/75 | 50 | 25 | 329.00 |
| PHILIPS | FR-50 | D | 40/60 | 0.09 | Yes | 20-20 | 77 | | | No | No | 30 | 13.5 | 16.4/37.3 | | 0.5/0.7 | 65 | 78/75 | 40 | 15 | 299.95 |
| | FR-60 | D | 60/70 | 0.09 | Yes | 20-20 | 77 | | | Yes | Yes | 30 | 13.5 | 16.4/37.3 | | 0.5/0.7 | 65 | 78/75 | 40 | 17 | 399.95 |
| | FR-70 | D | 70/125 | 0.09 | Yes | 20-20 | 81 | | | Yes | Yes | 30 | 13.5 | 16.4/37.3 | | 0.5/0.7 | 65 | 78/75 | 40 | 21 | 499.95 |
| | FR-980 | D | 125/150 | 0.01 | Yes | 20-20 | 75 | | | Yes | Yes | 19 | 13.5 | 16.4/37.3 | | 0.1/0.2 | 65 | 83/77 | 50 | 35 | 999.95 |
| PIONEER | VSX-95 | D | 125/100 | 0.005 | Yes | 20-20 | 77 | 150 | | Yes | Yes | 30 | 10.8 | 15.3/37 | 1.0 | 0.08/0.15 | 65 | 80/76 | 50 | 35 1/2 | 1350.00 |
| | VSX-51 | D | 100/100 | 0.05 | Yes | 20-20 | 77 | 130 | | Yes | Yes | 30 | 10.8 | 15.3/37 | 1.0 | 0.2/0.3 | 65 | 80/76 | 45 | 19 1/8 | 600.00 |
| | SX-31 | D | 100/125 | 0.03 | Yes | 20-20 | 79 | 130 | | No | No | 30 | 11.3 | 16.4/38.1 | | 0.3 | | 78/73 | 40 | 16 1/8 | 450.00 |
| | VSX-9900S | D | 125/105 | 0.005 | Yes | 20-20 | 82 | 150 | | Yes | Yes | 30 | 10.8 | 15.3/37 | 1.0 | 0.08/0.15 | 65 | 80/76 | 50 | 36 1/8 | 1120.00 |
| | VSX-5900S | D | 105/100 | 0.008 | Yes | 20-20 | 82 | 130 | | Yes | Yes | 30 | 10.8 | 15.3/37 | 1.0 | 0.2/0.3 | 65 | 80/76 | 45 | 27 1/8 | 750.00 |
| | VSX-4900S | D | 100/100 | 0.05 | Yes | 20-20 | 75 | 130 | | Yes | Yes | 30 | 10.8 | 15.3/37 | 1.0 | 0.2/0.3 | 65 | 80/76 | 45 | 22 1/8 | 585.00 |
| | VSX-4800 | D | 100/100 | 0.05 | Yes | 20-20 | 75 | 130 | | Yes | Yes | 30 | 10.8 | 15.3/37 | 1.0 | 0.2/0.3 | 65 | 80/76 | 45 | 22 1/8 | 520.00 |
| | VSX-3900S | D | 100/90 | 0.05 | Yes | 20-20 | 72 | 130 | | Yes | Yes | 30 | 10.8 | 15.3/37.1 | | 0.3 | 55 | 80/76 | 35 | 20 1/8 | 450.00 |
| | VSX-3800 | D | 100/90 | 0.05 | Yes | 20-20 | 72 | 130 | | Yes | Yes | 30 | 10.8 | 15.3/37.1 | | 0.3 | 55 | 80/76 | 35 | 20 1/8 | 400.00 |
| | SX-2900 | D | 90/130 | 0.07 | Yes | 20-20 | 72 | 130 | | No | No | 30 | 10.8 | 15.3/37.1 | | 0.3 | 55 | 78/75 | 35 | 15 1/8 | 300.00 |
| | SX-2800 | D | 90/130 | 0.07 | Yes | 20-20 | 72 | 130 | | No | No | 30 | 10.8 | 15.3/37.1 | | 0.3 | 55 | 78/75 | 35 | 14 1/8 | 260.00 |
| | SX-1900 | D | 65/85 | 0.07 | Yes | 20-20 | 72 | 130 | | No | No | 30 | 10.8 | 15.3/37.1 | | 0.3 | 55 | 78/75 | 35 | 13 1/2 | 225.00 |
| PROTON | AV-646(RI) | D | 60/120 | 0.02 | Yes | 10-50 | 85 | 150 | 6 | No | No | 27 | 10.8 | 15.3/30 | 1.0 | 0.2/0.3 | 65 | 83/74 | 45 | 30 | 900.00 |
| | AV-445(RI) | D | 50/95 | 0.02 | Yes | 10-50 | 85 | 150 | 3 | No | No | 24 | 12.8 | 15.3/30 | 1.5 | 0.2/0.3 | 65 | 83/74 | 45 | | 400.00 |
| RDETEL | RX850A | D | 30/30 | 0.03 | Yes | 20-20 | 80 | 170 | | No | No | 16 | 10.8 | 15.2/37.2 | 1.0 | 0.07/0.25 | | 80/75 | | 19 | 399.00 |
| SANSUI | RZ9500AV(RI) | D | 100/30 (Front) 30/40 (Rear) 40/40 (Ctr.) | 0.02 (F) 0.005 (R) 0.05 (C) | Yes | 20-20 | 73 | | | Yes | Yes | 30 | 11.2 | 17.2/38.2 | 1.5 | 0.2/0.3 | 70 | 76/70 | 40 | 33 | 769.95 |
| | RZ7500AV(RI) | D | 100/20 (Front) 20/70 (Rear) | 0.02 (F) 0.005 (R) | Yes | 20-20 | 73 | | | Yes | Yes | 30 | 11.2 | 17.2/38.2 | 1.5 | 0.2/0.3 | 70 | 76/70 | 40 | 24 1/4 | 499.95 |
| | RZ5500AV(RI) | D | 70/50 | 0.05 | Yes | 20-20 | 73 | | | Yes | Yes | 30 | 11.2 | 17.2/38.2 | 1.5 | 0.2/0.3 | 70 | 76/70 | 40 | 21 | 399.95 |
| | RZ3500(RI) | D | 50/105 | 0.09 | Yes | 20-20 | 73 | | | Yes | Yes | 30 | 11.2 | 17.2/40.0 | 1.5 | 0.3/0.5 | 70 | 76/70 | 40 | 21 | 349.95 |
| | R-950AV | D | 105/55 | 0.1 | Yes | 20-20 | | | | Yes | Yes | 30 | 10.0 | 15.0/32.0 | 1.5 | 0.5/1.0 | 50 | 65/60 | 35 | 22 | 329.95 |
| | R-750AV | D | 55/35 | 0.5 | Yes | 20-20 | | | | Yes | Yes | 24 | 10.0 | 15.0/32.0 | 1.5 | 1.0/1.0 | 50 | 65/60 | 35 | 15 1/2 | 299.95 |
| | R-550 | D | | | | | | | | | | | | | | | | | | | |

Introducing a receiver with so much going for it, there's hardly enough room to do it justice.

ight:
3 lbs.
oz.

Hidden
Control
Panel

Due to Yamaha's patented HCA Circuitry, the RX-950 delivers pure Class A performance, yet runs exceptionally cool. The amplifier in Yamaha's new audio-dedicated receiver will never degrade to Class AB, no matter how high the output.

A massive 11 lb. 6 oz. power transformer ensures high output power even when driving low-impedance loads.

The RX-950 features ToP-ART. A new system design that virtually eliminates interference between channels and delivers maximum signal purity.

40
Presets

Auto
Search
Tuning

Pure Direct Switch bypasses all tone and balance controls and the pre-main coupler to maximize signal purity.

When the RX-950 is used with other Yamaha RS-compatible components, the entire system can be controlled by a single remote control.

Motor-driven input selector and volume controls with LED indicators. A superior system which eliminates the noise and distortion inherent in electronic switching.

Manual
Up/Down
Tuning

Record On
Selector allows
you to record
one source
while listening
to another.

Front Panel
Headphone
Jack

Speaker terminals
with heavy gauge
for optimum
results.



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The RX-950 delivers 120 watts RMS per channel into 8 ohms from 20-20,000 Hz at no more than 0.015% THD. Or 180 watts RMS per channel into 4 ohms from 20-20,000 Hz at no more than 0.03% THD.

To keep output impedance to a minimum, speakers are switched in front of their terminals, rather than at the switch position.

For signal purity, exceptionally thick 1.6 mm high quality wire is used to route signals through the amplifier.

The thick base of the RX-950 has exceptional anti-resonance, anti-magnetic and superior damping characteristics.

Offers 4 dedicated audio inputs and 2 video inputs.

The new RX-950 combines the performance of the finest separates with the convenience of a receiver.

Ideally suited for multiple speaker installations. Up to six different zones can be controlled at one time through additional amplifiers connected to the two extra pre-amp outs.

Dimensions:
(W x H x D)
17 1/2 inches x
6 3/4 inches x
17 1/2 inches

Integrated
Multi-Function
LCD Display

Tuner features Yamaha's Direct PLL IF Count Synthesizer a microprocessor-controlled tuning system to lock onto the weakest broadcast frequencies.

Continuously variable loudness control, maintains natural tonality, even at low volume levels.

The RX-950 is designed to be as the core component of a custom installation system.

High Gain AM Loop Antenna

The heavy chassis and extra large feet of the RX-950 are designed for maximum vibration damping.

YAMAHA

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Corporation USA, P.O. Box 6600, Buena Park, CA 90622

RECEIVERS

| MANUFACTURER | Model (RI) = Remote Included (RD) = Remote Optional | FM Only = F. Digitally Synthesized = D. AM Sizer Capable = * Average Watts per Channel, 8 Ohms/4 Ohms | AMPLIFIER SECTION | | | | | | | | | | TUNER SECTION | | | | | | | | | |
|-----------------|--|--|------------------------------------|--|---------------------------------------|-------------------|-----------------------|----------------------|---------------|----------------------------------|---------------------------------|-----------------------------------|--|-------------------|--|-----------------------------------|-------------------------------|-------------------------|--------------|-----------|---------|--------|
| | | | THD, % | Highphase (Max) Lock with Level Control = LC | Rated Full-Power Bandwidth, Hz to kHz | MM Phono S.W., dB | MM Phono Overload, mV | Dynamic Headroom, dB | Video Inputs? | Surround/Deaf/Ambience Circuits? | Total Number of Station Presets | Mono Inr (Usable) Sensitivity, dB | Signal Strength for 50-dB Quieting, dBf. | Capture Ratio, dB | THD at 1 kHz, % Mono Stereo, 100% Modulation | Alternate Channel Selectivity, dB | Maximum S.W., dB, Mono Stereo | Separation at 1 kHz, dB | Weight, Lbs. | Price, \$ | | |
| | | | | | | | | | | | | | | | | | | | | | Yes | Yes |
| SHERWOOD | RX-1010 | D | 35/ | 0.08 | Yes | 20-20 | 74 | | 2.3 | Yes | | 30 | 10.8 | 16.2/38.1 | 2 | 0.2/0.3 | 70 | 77/71 | 45 | 12 | 150.00 | |
| | RX-2010 | D | 50/ | 0.08 | Yes | 20-20 | 75 | | 2.3 | Yes | | 30 | 10.8 | 16.2/38.1 | 2 | 0.2/0.3 | 70 | 77/71 | 45 | 13 | 170.00 | |
| | RX-4010(RI) | D | 65/ | 0.05 | Yes | 20-20 | 77 | | 2.3 | Yes | | 30 | 10.8 | 15.2/37.5 | 2 | 0.2/0.3 | 75 | 78/72 | 45 | 15.5 | 200.00 | |
| | RV-5010R(RI) | D | 85/ | 0.05 | Yes | 20-20 | 77 | | 2.3 | Yes | Yes | 30 | 10.8 | 15.2/37.5 | 1.25 | 0.2/0.3 | 80 | 78/72 | 45 | 17.1 | 300.00 | |
| SONY | STR-AV270 | D | 40/ | 0.008 | Yes | 10-50 | 72 | 150 | | No | Yes | 30 | 11.2 | 18.3/38.3 | | 0.3/0.5 | 60 | 80/74 | 45 | 18 | 210.00 | |
| | STR-AV570(RI) | D | 60/ | 0.008 | Yes | 10-50 | 72 | 150 | | No | Yes | 30 | 11.2 | 18.3/38.3 | | 0.3/0.5 | 60 | 80/74 | 45 | 18 | 240.00 | |
| | STR-AV770(RI) | D | 80/ | 0.008 | Yes | 10-50 | 72 | 150 | | Yes | Yes | 30 | 11.2 | 18.3/38.3 | | 0.3/0.5 | 60 | 80/74 | 45 | 27 | 350.00 | |
| | (Front) 20/ (Rear) 100/ (Front) 30/ (Rear) 120/ (Front) 30/ (Rear) 30/ (Ctr.) 130/ (Front) 30/ (Rear) 30/ (Ctr.) | D | 100/ | 0.008 | Yes | 10-70 | 72 | 150 | | | Yes | Yes | 30 | 11.2 | 18.3/38.3 | 1.2 | 0.2/0.4 | 60 | 80/74 | 45 | 27 | 480.00 |
| STR-AV1070 (RI) | D | 120/ | 0.008 | Yes | 10-70 | 72 | 150 | | | Yes | Yes | 30 | 11.2 | 18.3/38.3 | 1.2 | 0.2/0.4 | 60 | 80/76 | 45 | 31½ | 600.00 | |
| STR-D2070(RI) | D | 130/ | 0.008 | Yes | 5-20 | 82 | 150 | | | Yes | Yes | 30 | 11.2 | 18.3/38.3 | 1.2 | 0.2/0.4 | 60 | 80/76 | 45 | 33¾ | 1100.00 | |
| SONY ES | STR-GX47ES (RI) | D | 50/ | 0.05 | Yes | 10-30 | 85 | 150 | 1 | Yes | No | 30 | 11.2 | 18.3/38.3 | 1.2 | 0.2/0.4 | 60 | 82/76 | 45 | 17½ | 350.00 | |
| | STR-GX57ES (RI) | D | 80/ (Front) 50/ (Rear) | 0.05 | Yes | 10-30 | 85 | 150 | 1 | Yes | Yes | 30 | 11.2 | 18.3/38.3 | 1.2 | 0.2/0.4 | 60 | 82/76 | 45 | 27½ | 550.00 | |
| | STR-GX67ES (RI) | D | 100/ (Front) 50/ (Rear) 50/ (Ctr.) | 0.05 | Yes | 5-50 | 85 | 150 | 1 | Yes | Yes | 30 | 11.2 | 18.3/38.3 | 1.2 | 0.2/0.4 | 60 | 82/76 | 45 | 29¾ | 650.00 | |
| | STR-GX80ES (RI) | D | 110/ | 0.06 | Yes | 5-60 | 90 | 150 | 1.5 | Yes | No | 30 | 8.7 | 14.2/45.2 | 1.2 | 0.05/0.07 | 75 | 88/84 | 55 | 30 | 800.00 | |
| STR-GX90ES (RI) | D | 120/ | 0.06 | Yes | 5-60 | 90 | 150 | 1.5 | Yes | No | 30 | 8.7 | 14.2/45.2 | 1.2 | 0.05/0.07 | 75 | 85/81 | 55 | 32½ | 1000.00 | | |
| TANDBERG | TPR-3080A | | 80/100 | 0.09 | LC | | 72 | 70 | | Yes | No | 16 | 12.8 | 17.3/37.3 | 0.9 | 0.09/0.2 | 100 | 75/75 | 45 | 26½ | 2099.00 | |
| TEAC | AGV1200 | | 100/ | 0.04 | Yes | 20-20 | 65 | 120 | | Yes | Yes | 30 | 12 | 20/40 | 1.5 | 0.2/0.4 | 75/68 | 40 | 24¼ | 450.00 | | |
| | AG1000 | | 100/ | 0.08 | Yes | 20-20 | 65 | 120 | | No | No | 16 | 12 | 20/40 | 1.5 | 0.2/0.4 | 75/68 | 40 | 21 | 360.00 | | |
| | AG500 | | 50/ | 0.08 | Yes | 20-20 | 65 | 120 | | No | No | 24 | 12 | 20/40 | 1.5 | 0.2/0.4 | 75/68 | 40 | 13½ | 270.00 | | |
| TECHNICS | SA-GX910(RI) | | 125/ | 0.008 | Yes | 20-20 | 70 | | 1.2 | Yes | Yes | 30 | 11.2 | 20.2/40.2 | 1.0 | 1.0 | 65 | 75/70 | 40 | 33.4 | 999.95 | |
| | SA-GX710(RI) | | 125/ | 0.008 | Yes | 20-20 | 70 | | 1.2 | Yes | Yes | 30 | 11.2 | 20.2/40.2 | 1.0 | 1.0 | 65 | 75/70 | 40 | 32.3 | 699.95 | |
| | SA-GX505(RI) | | 110/ | 0.05 | Yes | 20-20 | 70 | | 1.2 | Yes | Yes | 30 | 11.2 | 20.2/40.2 | 1.0 | 1.0 | 65 | 75/70 | 40 | 22 | 449.95 | |
| | SA-GX303(RI) | | 85/ | 0.05 | Yes | 20-20 | 70 | | 1.2 | Yes | Yes | 30 | 11.2 | 20.2/40.2 | 1.0 | 1.0 | 65 | 75/70 | 40 | 40 | 449.95 | |
| | SA-GX100(RI) | | 40/ | 0.5 | Yes | 20-20 | 68 | | 1.2 | Yes | No | 24 | 11.2 | 20.2/40.2 | 1.0 | 1.0 | 65 | 75/70 | 40 | 13.1 | 229.95 | |
| VECTOR RESEARCH | VRX-3600(RI) | D | 40/45 | 0.08 | LC | 20-20 | 78 | 190 | 1.85 | Yes | Yes | 20 | 11.2 | 15.6/37.6 | 1.5 | 0.2/0.4 | 58 | 72/68 | 42 | 15 | 299.00 | |
| | VRX-5200(RI) | D | 50/60 | 0.07 | LC | 20-20 | 80 | 190 | 1.90 | Yes | Yes | 20 | 11.2 | 15.6/37.6 | 1.3 | 0.17/0.35 | 60 | 74/70 | 42 | 17 | 349.00 | |
| | VRX-6200(RI) | D | 65/75 | 0.05 | LC | 20-20 | 82 | 190 | 2.0 | Yes | Yes | 16 | 10.2 | 14.6/36.2 | 1.2 | 0.12/0.25 | 60 | 75/70 | 45 | 20 | 449.95 | |
| | VRX-8200R(RI) | D | 110/125 | 0.03 | LC | 20-20 | 83 | 200 | 2.0 | Yes | Yes | 20 | 10.2 | 14.6/35.5 | 1.0 | 0.1/0.2 | 65 | 76/71 | 48 | 24 | 659.95 | |
| | VRX-8200R(RI) | D | 120/135 | 0.03 | LC | 20-20 | 83 | 200 | 2.0 | Yes | Yes | 20 | 10.2 | 14.6/35.5 | 1.0 | 0.1/0.2 | 65 | 76/71 | 48 | 26 | 849.95 | |
| | VRX-3550 | D | 55/60 | 0.25 | LC | 20-20 | 75 | 150 | 1.5 | No | No | 16 | 12.5 | 17.2/38.7 | 1.75 | 0.2/0.4 | 58 | 72/68 | 42 | 13 | 249.95 | |
| YAMAHA | RX-V1050(RI) | D | 110x3, 30x2 | 0.015 | Yes | | 86 | 90 | | Yes | Yes | 40 | 9.3 | 15.1/37.7 | 1.5 | 0.1/0.2 | 85 | 81/76 | 50 | 41 | 1199.00 | |
| | RX-V850(RI) | D | 80x3, 25x2 | 0.015 | Yes | | 86 | 90 | | Yes | Yes | 40 | 9.3 | 15.1/37.7 | 1.5 | 0.1/0.2 | 85 | 81/76 | 50 | 32.4 | 799.00 | |
| | RX-950(RI) | D | 120/ | 0.015 | Yes | | 92 | | | Yes | No | 40 | 9.3 | 15.1/37.7 | 1.5 | 0.1/0.2 | 85 | 81/76 | 50 | 26.5 | 899.00 | |
| | RX-750(RI) | D | 80/ | 0.015 | Yes | | 88 | 115 | | Yes | No | 40 | 9.3 | 15.1/37.7 | 1.5 | 0.1/0.2 | 85 | 81/76 | 50 | 22.1 | 529.00 | |
| | RX-550(RI) | D | 60/ | 0.015 | Yes | | 88 | 115 | | Yes | No | 40 | 9.3 | 15.1/37.7 | 1.5 | 0.1/0.2 | 85 | 81/76 | 50 | 19.8 | 399.00 | |
| | RX-450(RI) | D | 45/ | 0.04 | Yes | | 87 | | | Yes | No | 16 | 9.3 | 15.1/37.7 | | 0.1/0.2 | 85 | 81/76 | 50 | 12.6 | 299.00 | |
| | RX-350 | D | 40/ | 0.04 | Yes | 10-40 | 87 | | | Yes | No | 16 | 9.3 | 15.1/37.7 | | 0.1/0.2 | 85 | 81/76 | 50 | 11.4 | 239.00 | |

It's not just how it's made; it's how well it's made.

Whether you're on a budget or just seeking maximum value, don't be fooled by bargains that sound cheap at the store—they just might sound cheap when you get home.

Even Denon's most economical receivers, such as the DRA-335 and DRA-435, preserve sound quality *first*. (This is Denon's Design Integrity principle.) Both of these receivers employ electronic switching and elegant circuit topology for the most direct signal paths. This not only lowers noise and distortion; it greatly enhances reliability.

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Enter No. 35 on Reader Service Card



Music by Mozart.

Don't get us wrong. We wouldn't presume to tamper with something as perfect as *Eine Kleine Nacht Musik* or *The Magic Flute*. We just wanted to make them easier to play.

So we created the M-T5010, the world's first cassette deck with on-screen commands. It's the newest part of Mitsubishi's Home Theater system, designed to make your audio and video



The M-T5010 dual cassette deck.



The M-R8010 Home Theater receiver.

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components work together as one cohesive, easily-controlled unit.

No more straining to see those tiny little LED displays on your audio components, or guessing whether you've done something right. This tape deck has on-screen menus for every function, from recording to scanning. And visual displays that confirm what you're doing every time you press a button.

Of course, the M-T5010 is more than just a

new toy for videophiles. It has all the technical perks you'd expect from state-of-the-art audio, including dual amorphous tape heads, Dolby® HX Pro, and Dolby B & C noise reduction. Add to that functions like blank skip and intro-scan, and you get a cassette deck that makes playing your favorite music easier than it's ever been.

We like to think Herr Mozart would approve.



TECHNICALLY, ANYTHING IS POSSIBLE®

Enter No. 56 on Reader Service Card

TURNTABLES

| MANUFACTURER | Model (RD) = Remote Included, (RO) = Remote Optional | Speeds - See Code | Wow & Flutter DIN 45501 | Rumble, -dB, DIN 45508 | Drive System | Speed Inaccuracy, ±% | Speed Adjustment Range, ±% | Controls Outside Dustcover? | Multi-Play? Number of Discs | Type: P=Fixed P Line=L, Servo=S, Au=Auto-Ranging=A | Pivot-to-Stylus Distance, Inches | Auto Cue = C, Auto Return = R, Programmable Play = P | Recommended Tracking Force Range, Grams | Anti-Skating Adjustment? | Cartridge Weight Range, Grams | Total Cable Capacitance, pF | Cat Mount Pin = F, Removable Shell = R, P-Mount = P, Changeable Wand = W | Dimensions, Inches, Including Dustcover | Price, \$ | |
|-------------------|--|-------------------|-------------------------|------------------------|--------------|----------------------|----------------------------|-----------------------------|-----------------------------|--|----------------------------------|--|---|--------------------------|-------------------------------|-----------------------------|--|---|-------------------|--|
| | | | | | | | | | | | | | | | | | | | | SPEED CODE A—33⅓ B—33⅓, 45 C—33⅓, 45, 78 D—Continuously Variable |
| ARISTON ACOUSTICS | "Q" Deck Mk II | B | 0.04 | 75 | Belt | | No | No | P | | | | | | | | | | 16.3 x 13.2 x 5.1 | 499.00 |
| | Icon Mk II | B | 0.04 | 75 | Belt | | No | No | P | | | | | | | | | | 16.3 x 13.2 x 5.1 | 369.00 |
| BANG & OLUFSEN | Beogram TX-2 | B | 0.06 | 80 | Belt | 0.2 | No | No | L/S | 4¾ | C/R | 1.0-1.5 | No | 1.6 | 240 | F | | | 16½ x 3 x 12¾ | 399.00 |
| | Beogram 4500 | B | 0.06 | 80 | Belt | 0.2 | Yes | No | L/S | 4¾ | C/R | 1.0-1.5 | No | 1.6 | 240 | F | | | 16½ x 3 x 12¾ | 499.00 |
| | Beogram 6500 | B | 0.06 | 80 | Belt | 0.2 | No | No | L/S | 4¾ | C/R | 1.0-1.5 | No | 1.6 | 240 | F | | | 16½ x 3 x 12¾ | 499.00 |
| | Beogram 9500 | B | 0.06 | 80 | Belt | 0.2 | No | No | L/S | 4¾ | C/R | 1.0-1.5 | No | 1.6 | 240 | F | | | 16½ x 3 x 12¾ | 450.00 |
| BASIS AUDIO | Debut Gold Standard | B | 0.02 | 90 | Belt | 0.02 | | | | | | | | | | | | | 23 x 16½ x 7¼ | 6900.00 |
| | Ovation | B | 0.02 | 90 | Belt | 0.02 | | | | | | | | | | | | | 23 x 16½ x 5½ | 4395.00 |
| | Debut Gold Vacuum | B | 0.02 | 90 | Belt | 0.02 | | | | | | | | | | | | | 23 x 16½ x 7¼ | 8900.00 |
| CARRERA | CT-1155 | B | 0.07 | 65 | Belt | 0.02 | 3 | Yes | No | P | 8 | R | 1.25-3 | No | 2.5-5 | | P | | | 99.95 |
| DENON | DP-59L | B | 0.006 | 82 | Direct | 0.002 | 9.9 | No | No | P/S | 9.6 | | 0-3 | Yes | 3-14 | | W | | 19¼ x 8⅝ x 16⅝ | 695.00 |
| | DP-47F | B | 0.01 | 78 | Direct | 0.002 | | Yes | No | P/S | 8.7 | C/R | 0-3 | Yes | 3-12 | | R | | 17 x 7 x 16⅝ | 450.00 |
| | DP-23F | B | 0.02 | 75 | Direct | 0.002 | | Yes | No | P/S | 8.7 | C/R | 0-3 | Yes | 4-9 | | R | | 17 x 4⅝ x 14⅝ | 275.00 |
| | DP-7F | B | 0.018 | 75 | Direct | 0.01 | | Yes | No | P/S | 8.7 | C/R | 1.25 | Yes | 6 | | P | | 14⅝ x 3¾ x 14⅝ | 200.00 |
| ESOTERIC SOUND | Vintage V-2 | C | 0.045 | 70 | Belt | 0.02 | 6 | Yes | No | P | 9½ | C | 1.25-3.5 | No | 6 | | P | | 17 x 3½ x 14½ | 245.00 |
| | | C | 0.025 | 80 | Direct | 0.01 | 12 | No | No | P | 8¼ | C | 2-5 | Yes | 2-10 | 200 | R | | 16½ x 13¾ x 4½ | 375.00 |
| FISHER | MT-9020 | B | 0.065 | 70 | Belt | | | Yes | No | P/S | | R | | | | | R | | 17⅝ x 4½ x 13¾ | 129.95 |
| GEMINI | XL-BD10 | B | 0.045 | 70 | Belt | | 8 | No | No | P | | C/R | 2.5-3.5 | Yes | 0-10 | | R | | 16½ x 13¾ x 4½ | 162.95 |
| | XL-DD20 | B | 0.025 | 78 | Direct | | 8 | No | No | P | | C/R | 2.5-3.5 | Yes | 0-10 | | R | | 16½ x 13¾ x 4½ | 254.95 |
| | XL-DD30 | B | 0.025 | 80 | Direct | | 8 | No | No | P | | C/R | 2.5-3.5 | Yes | 0-10 | | R | | 16½ x 13¾ x 4½ | 276.95 |
| | XL-DD50II | B | 0.02 | 55 | Direct | | 8 | No | No | P | | C/R | 2.5-3.5 | Yes | 0-10 | | R | | 17½ x 14 x 6¼ | 349.95 |
| | XL-1800QII | B | 0.01 | 56 | Direct | | 8 | No | No | P | | C/R | 2.5-3.5 | Yes | 6-10 | | R | | 17½ x 14 x 6¼ | 499.95 |
| JVC | ALA155TN | B | 0.04 | | Belt | | | Yes | No | P/S | | C/R | 1.25 | | | | P | | 4⅝ x 17½ x 14½ | |
| | ALA151BK | B | 0.04 | | Belt | | | Yes | No | P/S | | C/R | 1.25 | | | | P | | 4⅝ x 17½ x 14½ | |
| LINN | LP12/Lingo | B | | 75 | Belt | | | No | No | P | | | 0-3 | Yes | 2-10 | 200 | F | | 18 x 14 x 5½ | 2690.00 |
| | Linn Sondek LP12 Axis Basic | B | 0.04 | 75 | Belt | 0.01 | | No | No | P | 9 | | 0.75-3.0 | Yes | 2-10 | 100 | F | | 17½ x 13¾ x 5½ | 995.00 |
| MAPLENOLL | Cleo II | B | 0.03 | 80 | Belt | 0.003 | | Yes | No | L | 7 | | 1-6 | | 3-18 | | R | | 15½ x 17¾ | 1195.00 |
| | Ariadne | B | 0.03 | 80 | Belt | 0.003 | | Yes | No | L | 7 | | 1-6 | | 3-18 | | R | | 15½ x 17¾ | 1595.00 |
| | Ariadne w/Reference Signature | B | 0.03 | 88 | Belt | 0.003 | | Yes | No | L | 7 | | 1-6 | | 3-18 | | F | | 15½ x 17¾ | 4050.00 |
| | Ariadne Apollo | B | 0.03 | 91 | Belt | 0.003 | | Yes | No | L | 3 | | 1-6 | | 3-18 | | F | | 23¾ x 14¾ | 7900.00 |
| MERRILL AUDIO | Heirloom II | B | 0.02 | 78 | Belt | 0.05 | | Yes | | | | | | | | | | | 19 x 15 x 8 | 1995.00 |
| | KT-1 | B | 0.02 | 78 | Belt | 0.05 | | | | | | | | | | | | | Kit, 695.00 | |
| J. A. MICHELL | Syncro GyroDec | B | 0.05 | 76 | Belt | 0.1 | | No | No | P | 9¾ | | 0-3.5 | Yes | 3-8 | | F | | 17¼ x 14¾ x 5¼ | 1300.00 |
| | GyroDec LE | B | 0.04 | 81 | Belt | 0.05 | | No | No | P | | | | | | | | | 21¼ x 16¾ x 7½ | 1600.00 |
| MUSEATEX AUDIO | AT-2 | C | | | Belt | | 5 | Yes | No | P | Var. | | 0.5-5.0 | Yes | | | W | | 13¼ x 13¼ x 8½ | 2500.00 |
| | TT1400 | B | 0.007 | 78 | Direct | 0.5 | 8 | No | No | P | | | 1.25-6 | Yes | 4-15 | | R | | | |
| NUMARK | TT1600 | B | 0.007 | 78 | Direct | 0.5 | 8 | No | No | P | | | 1.2-6 | Yes | 4-15 | | R | | | |
| | | B | 0.023 | | Direct | | | Yes | | P | | | | Yes | | | R | | 16½ x 14¾ x 5⅝ | 130.00 |
| ONKYO | CP-1200A | B | 0.045 | | Belt | | | Yes | No | P | | R | | Yes | | | R | | 16½ x 14¾ x 5⅝ | 280.00 |
| | CP-1500F (RD) | B | 0.023 | | Direct | | | Yes | | P | | C/R | | Yes | | | R | | | |
| OPTIMUS | LAB-2250 | B | 0.10 | 55 | Belt | | | Yes | No | L/S | | R | 2-3 | Yes | 5.9 | | R | | 3¾ x 14¼ x 13¾ | 149.95 |
| | LAB-460 | B | 0.10 | 55 | Belt | | | Yes | No | P/S | | R | 1-2 | Yes | | | P | | 3¾ x 13¾ x 13¾ | 119.95 |
| ORACLE AUDIO | Premiere MKIV | B | | | Belt | | 5 | Yes | No | | | | | | | | | | 15 x 20 | From 3495.00 |
| | Premiere MKIV-B/G Limited Edition | B | | | Belt | | 5 | Yes | No | | | | | | | | | | 15 x 20 | From 4695.00 |
| | Delphi MKIV Silver | B | | | Belt | | 5 | Yes | No | | | | | | | | | | 14½ x 19 | From 1995.00 |
| | Delphi MKIV-B/G | B | | | Belt | | 5 | Yes | No | | | | | | | | | | 14½ x 19 | From 2895.00 |
| | Alexandria MKIV | B | | | Belt | | 5 | No | No | | | | | | | | | | 14¾ x 19¼ | From 1195.00 |
| | Paris Double Speed | B | | | Belt | | | No | No | | | | | | | | | | 14¾ x 19¼ | From 695.00 |
| PIONEER | PL-600 | B | 0.06 | | Belt | | | No | No | P | 8¾ | C/R | 2-3 | No | 4-8 | | R | | 3¾ x 16⅝ x 14 | 140.00 |
| REALISTIC | LAB-340 | B | 0.15 | 45 | Belt | | | No | No | P/S | | R | 2.5 | Yes | | | F | | 4 x 13⅝ x 13⅝ | 99.95 |
| REGA RESEARCH | Planar 3 w/RB300 Arm | B | | | Belt | | | | | P | | | | | | | | | | 775.00 |
| | Planar 2 w/RB250 Arm | B | | | Belt | | | | | P | | | | | | | | | | 575.00 |
| | Planar 78 w/RB250 Arm | † | | | Belt | | | | | P | | | | | | | | | | 575.00; †78 rpm |

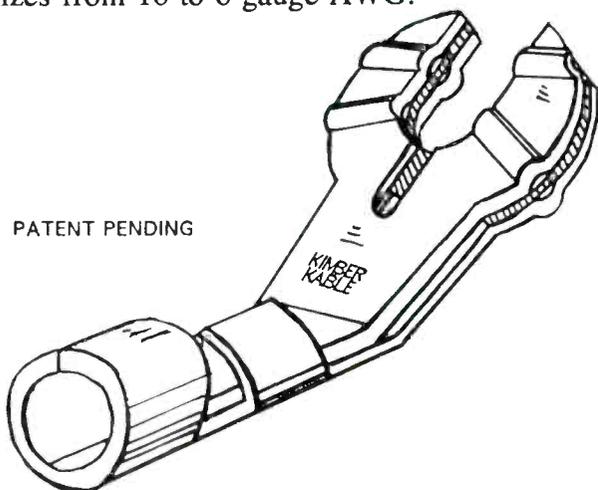
TURNTABLES

| MANUFACTURER | Model (R) = Remote Included, (RO) = Remote Optional | Speeds - See Code | Wow & Flutter, % DIN 45507 | Rumble, - db, DIN 45539-B | Drive System | Speed Inaccuracy, ±% | Speed Adjustment Range, ±% | Controls Outside Dustcover? | Multi-play? Number of Discs | Type: P=Piezo, L=Linear, S=St, Air-Bearing=A | Pivot-to-Stylus Distance, Inches | Auto Cue = C, Auto Return = R, Programmable Play = P | Recommended Tracking Force Range, Grams | Anti-Skating Adjustment? | Cartridge Weight, Grams | Total Cable Capacitance, pF | Cap. Mount: F=Fixed, P=Changeable Wad=SW | Dimensions, Inches, Including Dustcover | Price, \$ | TONEARM | | |
|-----------------------|---|-------------------|----------------------------|---------------------------|------------------|----------------------|----------------------------|-----------------------------|-----------------------------|--|----------------------------------|--|---|--------------------------|-------------------------|-----------------------------|--|---|--|--------------------|----|-----|
| | | | | | | | | | | | | | | | | | | | | Yes | No | Yes |
| REVOLVER | Revolver w/Revolver Arm | B | 0.08 | 65 | Belt | 0.02 | | No | No | P | 9 | | 0.75-3.0 | Yes | 3.0-10.0 | 45 | F | 16 1/2 x 14 1/2 x 4 1/4 | From 595.00 | | | |
| | Revolver w/Revolver Super Arm | B | 0.08 | 65 | Belt | 0.02 | | No | No | P | 9 | | 0.75-3.0 | Yes | 2.0-12 | 45 | F | 16 1/2 x 14 1/2 x 4 1/4 | From 875.00 | | | |
| | Revolver Rebel w/Arm & Goldring Elan Cart. | B | 0.08 | 65 | Belt | 0.02 | | No | No | P | 9 | | 0.75-3.0 | Yes | 2.0-10.0 | 45 | F | 16 1/2 x 14 1/2 x 4 1/4 | 449.00 | | | |
| REVOX | H-9(RO) B291-S(RO) | B | 0.05 0.05 | 72 72 | Direct Direct | 0.01 0.01 | | 9.9 | Yes Yes | No No | L/S L/S | 1 1/2 | C/R | 0.8-2.0 0.8-2.0 | | 2.5-10 | 220 | F/P | 17 3/4 x 5 5/8 x 15 5/8 17 3/4 x 5 1/2 x 15 1/2 | 2890.00 2900.00 | | |
| ROCKPORT TECHNOLOGIES | Sirius | B | 0.02 | | Belt | | | | No | A | 6 3/4 | | 0.5-5 | | 5-15 | | F | 23 x 16 x 9 | 15,000. | | | |
| ROKSAN | Xerxes Radius | B | 0.02 | 83 | Belt | | | 0.5 | Yes | No | | | 1.2-2.5 | Yes | 5-10 | 150 | F | 18 7/8 x 15 x 6 1/8 17 x 14 x 5 | 2100.00 1250.00 | | | |
| | RP855 | | | | | | | | | | | | | | | | | | | 299.00 | | |
| RPM | Lyra RPM-1 | C | | | Belt | | | | Yes | | | | | | | | | | 18 1/2 x 15 x 3 1/4 | 1495.00 | | |
| SIMPLYPHYSICS | Signature | B | | | Belt | | | | | L/A | | | 1.0-3.0 | | 4-13 | | W | | 7000.00 w/Stand | | | |
| | Darkstar 5 | B | | | Belt | | | | | L/A | | | 1.0-3.0 | | 4-13 | | W | | 4500.00 w/Stand | | | |
| SME | 30 w/SME Series V Arm | C | | | Belt | | | Yes | | P | 9 1/8 | | | Yes | 4-18 | | F | | 20,000. | | | |
| SONOGRAPHE | SG3A SG3 | B B | 0.1 0.1 | 65 65 | Belt Belt | | | | | P | 9 1/4 | | | Yes | | | F | 18 x 14 x 7 18 x 14 x 7 | 795.00 595.00 | | | |
| SONY | PS-LX520B | B | 0.035 | 75 | Direct | 0.03 | | | Yes | No | L | 3 | C/R | 1.5 | No | | P | 17 x 3 3/4 x 14 3/8 | 270.00 | | | |
| | PS-LX430 | B | 0.045 | 70 | Belt | 0.03 | | | Yes | No | P/S | 8 1/2 | C/R | 1.75 | No Yes | | P P | 17 x 4 3/8 x 14 | 180.00 | | | |
| SOTA | Jewel Sapphire | B | 0.04 | 88 | Belt | 0.02 | 5 | | No | No | | | | | | | | | 7 1/2 x 20 1/4 x 16 1/2 | 995.00 | | |
| | Star-Vacuum | B | 0.04 | 88 | Belt | 0.02 | 5 | | No | No | | | | | | | | | 7 1/2 x 20 1/4 x 16 1/2 | From 1400.00 | | |
| | Nova-Vacuum | B | 0.04 | 88 | Belt | 0.02 | 5 | | No | No | | | | | | | | | 7 1/2 x 20 1/4 x 16 1/2 | From 1950.00 | | |
| | Cosmos-Vacuum | B | 0.04 | 88 | Belt | 0.02 | 5 | Yes | No | | | | | | | | | | 7 1/2 x 20 1/4 x 16 1/2 | From 2700.00 | | |
| SYMPHONIC LINE | RG 6 | B | | | Belt | 0.01 | 5 | Yes | | | | | | | | | | | 130 lbs. | 15,000. | | |
| TECHNICS | SL-1200MK2 | B | 0.025 | 78 | Direct | | | 8.0 | No | No | P | 9 1/8 | C/R | 0-2.5 | Yes | 3-9.5 | 90 | R | 17 1/2 x 6 1/4 x 14 1/4 | 599.95 | | |
| | SL-QD33K (RO) | B | 0.025 | 78 | Direct | | | | Yes | No | P | 9 1/8 | C/R | 1.25 | No | 6 | 90 | P | 17 x 3 3/8 x 14 3/4 | 219.95 | | |
| | SL-DD33 | B | 0.025 | 78 | Direct | | | | Yes | No | P | 9 1/8 | C | 1.25 | No | 6 | 90 | P | 17 x 4 x 14 3/4 | 189.95 | | |
| | SL-DD22 | B | 0.025 | 78 | Direct | | | | Yes | No | P | 9 1/8 | C | 1.25 | No | 6 | 90 | P | 17 x 4 x 14 3/4 | 179.95 | | |
| | SL-L20K | B | 0.045 | 70 | Belt | | | | Yes | No | L | 4 1/8 | R | 1.25 | No | 6 | 90 | P | 17 x 3 3/4 x 13 3/4 | 189.95 | | |
| | SL-BD22K | B | 0.045 | 70 | Belt | | 6 | | Yes | No | P | 9 1/8 | R | 1.25 | No | 6 | 90 | P | 17 x 3 3/8 x 14 3/4 | 139.95 | | |
| | SL-BD20 | B | 0.045 | 70 | Belt | | | | Yes | No | P | 9 1/8 | R | 1.25 | No | 6 | 90 | P | 17 x 3 3/8 x 14 3/4 | 119.95 | | |
| | SL-BD20A | B | 0.045 | 70 | Belt | | | | Yes | No | P | 9 1/8 | R | 1.25 | No | 6 | 90 | P | 17 x 3 3/8 x 14 3/4 | 129.95 | | |
| THORENS | TD-280 MkII | B | 0.045 | 70 | Belt | | | | No | No | P | 9 1/8 | C/R | 1-3 | Yes | 4-10 | 150 | F | | 375.00 | | |
| | TD-280C MkII w/Ortofon Cart. | B | 0.045 | 70 | Belt | | | | No | No | P | 9 1/8 | C/R | 1-3 | Yes | 4-10 | 150 | F | | 400.00 | | |
| | TD-318 MkII | B | 0.04 | 70 | Belt | | | | No | No | P | 9 1/8 | C/R | 1-3 | Yes | 4-10 | 150 | F | | 600.00 | | |
| | TD-320 MkII | B | 0.035 | 72 | Belt | | | | No | No | P | 9 1/8 | C/R | 1-3 | Yes | 4-10 | 120 | R | | 775.00 | | |
| | TD-321 MkII | B | 0.035 | 72 | Belt | | | | No | No | P | 9 1/2 | C/R | 1-3 | Yes | 4-10 | 120 | R | | 550.00 | | |
| | TD-520 MkII | C | 0.035 | 72 | Belt | | 6 | | No | No | P | 9 3/4 | C/R | 1-3 | Yes | 4-10 | 120 | R | | 1450.00 | | |
| | TD-521 | C | 0.035 | 72 | Belt | | 6 | | No | No | P | 12 | C/R | 1-3 | Yes | 4-10 | 120 | R | | 1100.00 | | |
| | TD-2001 | B | 0.035 | 74 | Belt | | | | No | No | P | 9 1/8 | C/R | 1-3 | Yes | 4-10 | 120 | R | | 1200.00 | | |
| TD-3001 Prestige | B C | 0.035 0.02 | 74 80 | Belt Belt | | | 6 | | No | No | P P | 9 1/8 15 | C/R C/R | 1-3 1-3 | Yes Yes | 4-10 4-10 | 120 120 | R R | | 1500.00 12,000. | | |
| VECTOR RESEARCH | VT-155 | B | 0.07 | 65 | Belt | 0.02 | 3 | Yes | No | P | 8 | | 1.25-3 | No | 2.5-5 | | P | | | 99.95 | | |
| | VT-185 | B | 0.05 | 68 | Belt | 0.02 | 3 | Yes | No | P | 8 1/2 | | 1.25-3 | Yes | 2.5-5 | | R | | | 185.95 | | |
| | VT-320 | B | 0.05 | 69 | Belt | 0.02 | | Yes | No | L | | | 1.25-3 | | | | F | | | 199.95 | | |
| VOYD TURNTABLES | Voyd | B | 0.004 | 80 | Belt | 0.001 | | Yes | | | | | | | | | | | 20 x 17 x 7 | 3000.00 | | |
| VPI | HW-19 Jr. | B | 0.03 | 79 | Belt | 0.05 | | No | | | | | | | | | | | 21 1/4 x 16 1/2 x 6 | 600.00 | | |
| | HW-19 MKIII | B | 0.03 | 79 | Belt | 0.05 | | No | | | | | | | | | | | 21 1/4 x 16 1/2 x 7 | 1200.00 | | |
| | HW-19 MKIV | B | 0.02 | 81 | Belt | 0.05 | | No | | | | | | | | | | | 21 1/4 x 16 1/2 x 7 | 1800.00 | | |
| | T.N.T. Series 2 | D | 0.02 | 86 | Belt | 0.01 | | No | | | | | | | | | | | 25 x 19 x 8 | 3500.00 | | |
| WELL TEMPERED LAB | Well Tempered Classic | B | 0.01 | 84 | Belt | 0.001 | | No | 1 | P | 9 | | | Yes | | | F | | 19 x 15 x 8 | From 1995.00 | | |
| | Well Tempered Record Player | B | 0.01 | 84 | Belt | 0.001 | | No | 1 | P | 9 | | | No | | | F | | 19 x 15 x 7 | 1195.00 | | |
| | Well Tempered Signature | B | 0.005 | 90 | Belt | 0.001 | | No | 1 | P | 10 | | | Yes | | | F | | 21 x 16 x 8 | 6500.00 | | |
| YAMAHA | TT400U | B | 0.045 | 70 | Belt | | | Yes | No | P | 9 1/8 | C/R | 0-3 | Yes | 4-9 | | R | | 17 x 4 x 15 | 199.00 | | |
| | TT300U | B | 0.045 | 70 | Belt | | | Yes | No | P | 9 1/8 | C/R | 0-3 | Yes | 4-9 | | R | | 17 x 4 x 15 | 159.00 | | |

NEW PRODUCTS FROM KIMBER KABLE

PostMaster

KIMBER KABLE has recently developed a new spade type connector. It is called the PostMaster™. Available in both .33" and .25" stud sizes, the PostMaster fits most binding posts. The connector also accommodates wire sizes from 16 to 6 gauge AWG.



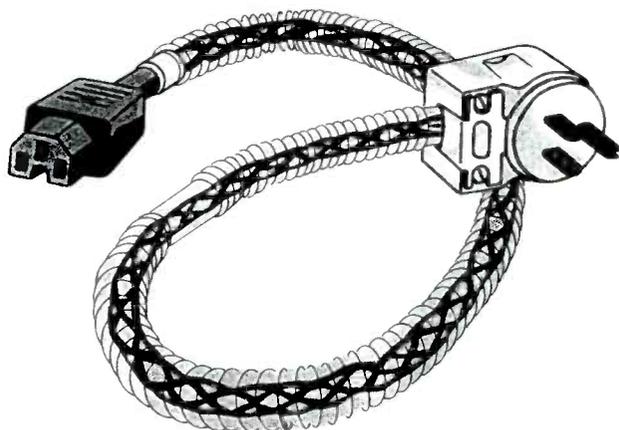
A unique feature of this connector is the compressible silicone wafer fitted between its two parts. The wafer is designed to maintain constant dynamic pressure on the binding post with only "finger tight" torque. This prevents contact loss due to vibration or temperature changes. The ridges on the contact area concentrate contact pressure for a gas tight connection.

Retail Price: Per Pair \$20.00

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| PostMaster-33 | Ultraplate™ |
| PostMaster-25 | Ultraplate™ |
| PostMaster-33B | Bare Copper |
| PostMaster-25B | Bare Copper |

PowerKord

KIMBER KABLE's new A/C PowerKord™ is designed to leave the magnetic field at the wall. This cable replaces the otherwise "weak link" between the wall and your equipment. The multi-conductor design divides the usually strong electromagnetic field into smaller fields, the braided pattern then cancels the fields. The braided design also eliminates interference from external sources such as nearby power transformers and other ordinary line cords.



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| PowerKord™ 10 foot | \$175.00 |
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TO NEARMS

| MANUFACTURER | Model | Type: Air-Bearing = A, Pivoted = P, Linear = L, Servo = S | | Cartridge Mount: Fixed = F, Removable Shell = R, Mount = M | | Changeable Wind = W | | Cueing? | | Anti-Skating Adjustment? | | Adjustable Vertical Tracking Angle? | | Pivot-to-Styles Distance, Inches | | Overall Length, Inches | | Maximum Tracking Error, Degrees per Inch Range, Grams | | Recommended Tracking Force | | Cartridge Weight Range, Grams | | Total Cable Capacitance, pF | | Mounting Hole Diameter, Inches | | Price, \$ | | Notes | |
|---------------------------|--|--|-------------|---|-------------------|---------------------|----------------------|----------------------|-------------------|-------------------------------------|----------------------|-------------------------------------|-------------------------------|----------------------------------|----------------------------|------------------------|-----|---|-----|----------------------------|-----|-------------------------------|-----|-----------------------------|-----|--------------------------------|-----|-----------|---|--|--|
| | | P | F | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | Yes | |
| AUDIO NOTE | AN-TA-4 | P | F | Yes | Yes | Yes | Yes | 10 | 10½ | 1.5 | 1-4 | 6-24 | 500 | 2½ | 9500.00 | | | | | | | | | | | | | | | | |
| AUDIOQUEST | AQ PT-6 AQ PT-7 AQ PT-8 | P P P | F F F | Yes Yes Yes | Yes Yes Yes | Yes Yes Yes | Yes Yes Yes | 9 9 9 | 12 12 12 | | 0-3 0-3 0-3 | 3-12 3-12 3-12 | 71 71 71 | 1¼ 1¼ 1¼ | 395.00 495.00 595.00 | | | | | | | | | | | | | | | Optional viscous damping. As above. As above. | |
| AUDIO-TECHNICA | ATP-12T | P | R | No | No | † | | 10⅞ | 14⅞ | 1.55 | 1-3 | 3-23 | 300 | 7⁄8 | 275.00 | | | | | | | | | | | | | | | †Built-in VTF gauge. | |
| BASIS AUDIO | 18 Reference(RI) | A/L A/L | W W | Yes Yes | | Yes Yes | | | | 0 0 | 0.5-4.0 0.5-5.0 | 4-17 4-20 | | ½ ½ | 3650.00 10,900. | | | | | | | | | | | | | | | Remote cueing and VTA. | |
| DENNESEN | ABL-1 | A | W | Yes | | Yes | Adj. | 12 | 0 | Adj. | Any | | 100 | | 2000.00 | | | | | | | | | | | | | | | | |
| EMINENT TECHNOLOGY | Two | A | W | Yes | | Yes | 7¾ | 10¾ | 0 | 0-5 | 0-16 | 22 | | 1250.00 | | | | | | | | | | | | | | | | Includes air pump; optional fluid damping, \$95.00. | |
| LINN | Ekos Ittok-LVIII Akito | P P P | F F F | Yes Yes Yes | Yes Yes Yes | No No No | 9 9 9 | 11¼ 11¼ 11¼ | | 0.75-3.00 0.75-3.00 0.75-3.00 | 2-10 2-10 2-10 | | 1¼ 1¼ | 2295.00 1195.00 395.00 | | | | | | | | | | | | | | | | | |
| MØRCH | UP-4 DP-6 | P P | W W | Yes Yes | Yes Yes | Yes Yes | 9½ 9½ | 11¾ 11¾ | | 0.75-3 0.75-3 | 3-15 3-15 | 128 128 | 7⁄8 7⁄8 | † From 1095.00 | | | | | | | | | | | | | | | †With copper wire, \$595.00; with silver wire, \$745.00. Choice of six armtubes; unipivot; viscous damping. Armtube choice and damping as above; dual bearings. | | |
| NAIM AUDIO | ARO | P | F | No | Yes | Yes | 9 | 11½ | | | | 5.5-12 | | ¾ | 1695.00 | | | | | | | | | | | | | | | Unipivot design; with cueing lever, ARO with Aromatic, \$1920.00. | |
| ORACLE AUDIO | Oracle SME Oracle | P P | R F | Yes Yes | Yes Yes | Yes Yes | 9½ 9 | 12 11½ | 0.2 | 0-3 0-3 | 5-10 3-12 | 140 | | From 1595.00 From 350.00 | | | | | | | | | | | | | | | | | |
| REGA RESEARCH | RB300 RB250 | P P | F F | Yes Yes | Yes Yes | No No | | | | | | | 7⁄8 | 425.00 | | | | | | | | | | | | | | | | Continuous cable to preamp; hand-selected bearings. Continuous cable to preamp. | |
| REVOLVER | Revolver Revolver Super | P P | F F | Yes Yes | Yes Yes | Yes Yes | 9 9 | 11.2 11.2 | | 0.75-3.00 0.75-3.5 | 2.0-10.0 1.0-12.0 | 45 45 | 1.2 1.2 | 220.00 500.00 | | | | | | | | | | | | | | | | | |
| ROKSAN | Artemiz TabrizZi Tabriz | P P P | F F F | Yes Yes Yes | Yes Yes Yes | Yes Yes Yes | 9.45 9.45 9.45 | 11.5 11.5 11.5 | 0.2 0.2 0.2 | 1.2-3.5 1.2-3.5 1.2-2.5 | 5-15 5-15 5-10 | 200 200 150 | 7⁄8 7⁄8 7⁄8 | 1500.00 575.00 375.00 | | | | | | | | | | | | | | | | Upgradable to model above. | |
| JEFF ROWLAND DESIGN GROUP | Complement | P | F | Yes | Yes | Yes | 9.65 | 12.6 | 1.5 | 0-3.5 | 6-35 | | 1½ | 2400.00 | | | | | | | | | | | | | | | | | |
| SIMPLYPHYSICS | Signature | A/L | W | Yes | | Yes | | | 0 | 1.0-3.0 | 4-13 | | | 2000.00 | | | | | | | | | | | | | | | | includes air pump and pressure gauge. | |
| SME | Series IV Series V 309 | P P P | F F F | Yes Yes Yes | Yes Yes Yes | Yes Yes Yes | 9½ 9½ 9½ | 11½ 11½ 11½ | | 0-3 0-3 0-3 | 4-18 4-18 4-18 | 140 140 140 | 1½ x 2¾ 1½ x 2¾ 1½ x 2¾ | 1850.00 2550.00 1195.00 | | | | | | | | | | | | | | | | Damped magnesium casting; ABEC-3 bearings; adjustable static tracking; optional fluid damping. Casting as above; ABEC-7 bearings; adjustable dynamic and static tracking; fluid damping; VTA lift. Removable headshell; gold-plated phono plugs. | |
| WELL TEMPERED LAB | Well Tempered Classic Well Tempered Record Player | P P | F F | No No | Yes No | Yes Yes | 9 9 | 11¾ 11¾ | | | | | ¼ 5⁄8 | 900.00 580.00 | | | | | | | | | | | | | | | | Variable viscous damping. As above. | |
| WHEATON MUSIC | Triplanar III Ultimate | P | F | Yes | Yes | Yes | 9¾ | 11¾ | 0.03 | 1-3 | 4-22 | | | 1995.00 | | | | | | | | | | | | | | | | Azimuth adjustable; trough for silicone fluid damping. | |

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| DENON DRA-435R* | 266 | ONKYO TX-SV90PRO* | 776 |
| DENON DRA-635R* | 376 | SONY STR-AV570* | 176 |
| DENON DRA-835R* | 546 | SONY STR-AV970* | 326 |
| DENON DRA-1035R* | 736 | SONY STR-D2070* | 746 |
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| DENON AVR-1010* | 726 | SONY STR-GX67ES* | 526 |
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| JVC RX705VIN | 6th Ave Priced!! | TECHNICS SA-GX710 | 516 |
| LUXMAN R114* | 396 | YAMAHA RA-50* | 666 |
| LUXMAN R117* | 766 | YAMAHA RA-550* | 236 |
| NAD 7000* | 476 | YAMAHA RX-550* | 316 |
| NAD 7400* | 816 | YAMAHA RX-750* | 396 |
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| CARVER TD 1700* | 436 | PHILIPS FC-415 | 396 |
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| DENON DRM-700A* | 306 | SONY DTC-700* | "DAT" 636 |
| DENON DRM-800A* | 376 | SONY TCW-RB75* | 376 |
| DENON DRW-830* | 286 | SONY TCK-870ES* | 466 |
| DENON DRW-850* | 376 | TECHNICS SV-DA10 | "DAT" 716 |
| DENON DTR-2000* | "DAT" 726 | YAMAHA KXW-332* | 346 |
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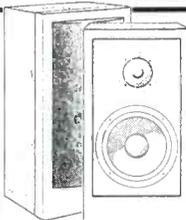
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| SONY XEC-1000* | 186 |
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| ALPINE 3566* | 496 |
| CARVER M20201* | 126 |
| CARVER M20501* | 276 |
| CARVER M40501* | 436 |
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| NAKAMICHI PA302* | 366 |
| NAKAMICHI PA304* | 386 |
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| PIONEER GM3000 | CALL |
| PPI Authorized Dealer | |
| R.FOSGATE PUNCH 45HD* | 226 |
| R.FOSGATE PUNCH150HD* | 396 |
| R.FOSGATE POWER300* | CALL |
| SONY XM 5540F* | 376 |
| S.STREAM D1001* | 276 |
| S.STREAM D2001* | 376 |
| S.STREAM MC 140X* | 376 |
| S.STREAM MC 300* | 636 |

CD PLAYERS



NAKAMICHI MOBILE CD TUNER 1*
 • Removable CD Tuner 4X OS
 • Dual 16 Bit D/A Converters
\$586

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|--------------------|----------|
| ALPINE 5903* | 366 |
| ALPINE 7803* | 426 |
| ALPINE 7915* | 426 |
| ALPINE 7800* | 486 |
| ALPINE 7909* | 766 |
| CLARION 5670CD | 346 |
| DENON DCC-8770* | 496 |
| DENON DCC-9770* | 566 |
| JVC KS-RX835 | CALL |
| JVC XL-G4500 | CALL |
| KENWOOD KDC-85R* | 446 |
| KENWOOD KDC-95R* | CALL |
| NAKAMICHI CD-760* | 896 |
| PANASONIC CD-DP35 | 296 |
| PIONEER DEH-760 | IN STOCK |
| PIONEER DEH-770 | IN STOCK |
| PIONEER CDX-4* | CALL |
| SONY CDX5040* | 316 |
| SONY CDX5080* | 346 |
| SONY CDX7550* | 346 |
| SOUNDSTREAM CD-308 | 466 |

CD CHANGERS



ALPINE 5952V*
 • 6 CD Changer • Compact
 • 4X OS • Dual D/A Converter
\$386

| | |
|-------------------|----------|
| ALPINE 5957* | 426 |
| ALPINE 5959* | 646 |
| JVC XL-MK1200 | CALL |
| KENWOOD KRC-C300* | CALL |
| KENWOOD KRC-C400* | 516 |
| NAKAMICHI CDC101* | 686 |
| SONY CDX-A15* | 306 |
| SONY CDX-A15RF* | 396 |
| SONY CDX-A40RF* | 466 |
| SONY CDX-A100* | 486 |
| PIONEER CDX-FM45 | IN STOCK |
| PIONEER CDX-M40 | IN STOCK |

SPEAKERS



B.ACOUSTICS PRO 6.2**
 • 170 Watts P/C • 6" Woofer
 • 1" Tweeter
 • Crossover Inc.
\$296

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|----------------------------|------|
| AOS 200IS* | 216 |
| AOS 300IS* | 276 |
| ADS 220IS* | 416 |
| ALPINE 6056AD* | 176 |
| B.ACOUSTICS 797** | 156 |
| B.ACOUSTICS 841** | 146 |
| B.ACOUSTICS 851** | 166 |
| B.ACOUSTICS 861** | 176 |
| B.ACOUSTICS PRO 4.2** | 256 |
| B.ACOUSTICS PRO 5.2** | 276 |
| B.ACOUSTICS PRO10.0LF** | 196 |
| BAZOOKA* Authorized Dealer | |
| INFINITY RS-693K* | 176 |
| INFINITY RS-DS10* | 276 |
| INFINITY CS-1A* | 346 |
| INFINITY CS-5* | 196 |
| JBL 150DGT1 | CALL |
| JBL T06 | 106 |
| KENWOOD KFC-6992* | 156 |
| MB QUART QM215CS* | 236 |
| MB QUART QM218CS* | 266 |
| MB QUART QM328CS* | 436 |
| NAKAMICHI SP1010* | 146 |
| NAKAMICHI SP65C* | 256 |
| ORION XTR WOODERS | CALL |
| POLK AUDIO MM6930* | 186 |
| PYLE FULL LINE IN STOCK | |
| R.FOSGATE SPP24 | 276 |
| S.STREAM SS10* | 176 |

TELEVISIONS

SONY KV27XBR51

• 27" Trinitron XBR Tube
 • Stereo Sound • Remote
 • Detachable Speakers

\$796



| | | | |
|--------------------|-----------|--------------------|----------|
| JVC C-1321 | 266 | SONY KV-20EXR20 | 446 |
| JVC AV-2081S | 436 | SONY KV-27EXR20 | 656 |
| JVC AV-2771S | 696 | SONY KV-27EXR90 | 876 |
| DAEWOO CS2611R | 486 | SONY KV-27XBR55 | 986 |
| MITSUBISHI CS2725R | CALL | SONY KV-32XBR55 | 1636 |
| MITSUBISHI CS2515R | CALL | SONY KV-32XBR51 | 1586 |
| MITSUBISHI CS306R | 1846 | TOSHIBA CF306K | 796 |
| MITSUBISHI CS3525R | CALL | TOSHIBA CF299K | CALL |
| PHILIPS 31K391SB | 1496 | TOSHIBA CF3566A | 35" TUBE |
| RCA F20705DG | TOP RATED | | |
| RCA G35350WK | 35" TUBE | PANASONIC PVM-1328 | 496 |
| SHARP 25RT59 | 25" TV | PANASONIC PVM-2028 | 576 |
| SONY KV-13TR24 | 246 | QUASAR VV-8213 | 526 |
| SONY KV-19TS20 | 336 | SONY GV-200 | 786 |
| SONY KV-20TS27 | 366 | SONY GV-300 | CALL |

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• 20-100" LCD Video Projection
 • View From Any Angle

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SHARP VISION XV-100 \$500 MANUFACTURER'S REBATE
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 FULL MANUFACTURERS USA WARRANTY

VCR'S



PANASONIC PV-4160

• 4 Head Hi-Fi Stereo MTS

• On Screen Programming
 • Full Function Remote Control

\$316

| | | | |
|-------------------|-----|------------------------------|------|
| GO-VIDEO GV-2000 | 646 | MITSUBISHI HS-U82 | 1196 |
| JVC HRD-910U | 396 | PANASONIC PV-4110 | 246 |
| JVC HRD-940U | 426 | RCA VR-665HF 6th Ave Priced! | |
| JVC HRD-970U | 456 | SONY SLV-585HF | 436 |
| JVC HRS-6700U | 656 | SONY SLV-686UC | 476 |
| MITSUBISHI HS-U34 | 316 | SONY EVS-500 8MM | 686 |
| MITSUBISHI HS-U54 | 426 | SONY EVS-900 8MM | 1596 |
| MITSUBISHI HS-U65 | 786 | TOSHIBA SV-F990 "PIP" | CALL |

FULL MANUFACTURERS USA WARRANTY

LASER PLAYERS

| | | | |
|------------------|----------|-------------------|----------|
| DENON LA-2000* | 546 | PHILIPS CDV-600 | IN STOCK |
| DENON LA-3000* | 696 | RCA LDR-300 1 BIT | 596 |
| LASER KARAOKE | IN STOCK | SONY MDP-333* | 376 |
| PANASONIC LX-200 | 646 | YAMAHA CDV1700* | 496 |

HI-END MINI SYSTEMS



BOSE Lifestyle
 • CD Player • AM/FM Tuner
 • 200 Watts of Power
 • Direct/Reflecting Sound
\$1698

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| AIWA NSX-810 | 466 | NAKAMICHI MINI SYSTEM* | CALL |
| AIWA NSX-D5 | 596 | ONKYO PCS-05* | 916 |
| DENON D-200* | 1146 | PANASONIC SCCH10 | 796 |
| DENON G05* | 626 | PROTON AI3000H | 696 |
| JVC UX-1 Small est Mini System | CALL | SONY MHC-3600CD* | CALL |
| JVC MX-30 | 396 | YAMAHA YSTC11* | 626 |

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| PN7+ | \$225/PR |

SPEAKERS

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• 250 Watt Handling
• 10" Woofer

\$325/pr

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| MINI | \$115pr |
| BABY II | \$145pr |
| LAUREATE | \$375pr |
| HERITAGE | \$445pr |

AUTOTEK

| | | | |
|------|-------|------|-------|
| 7030 | \$105 | 7300 | \$165 |
| 7050 | \$175 | 7600 | \$625 |
| 7100 | \$215 | 7054 | \$295 |
| 7150 | \$315 | 7204 | \$465 |

PYLE

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|----------|-----------------|-------|
| KP-6940D | 6' X 9' COAXIAL | \$115 |
| KP-6516D | 6-1/2' COAXIAL | \$95 |
| KP-5216D | 5-1/4' COAXIAL | \$75 |
| TS-210 | 10' SUBFOUNDER | \$245 |

YAMAHA

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| REMOVABLE AM/FM CD | \$395 |
| HI-POWER CD CHANGE CONTROL | \$325 |
| 2/3/4 CHNL 220 WATT AMPLIFIER | \$315 |
| SUPER HATCHBACK SPEAKER | \$345 |

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- Auto-Reverse Double Deck
- Feather-Touch Controls
- Remote Control

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| AIWA ADF-400 | \$135 |
| AIWA ADWX-888 | \$245 |
| AIWA ADF-1000 | \$345 |

PIONEER SPECIALS

RECEIVERS

| | |
|-----------|-------|
| VSX-3800 | \$285 |
| VSX-4800 | \$365 |
| VSX-5900S | \$485 |
| VSX-D1S | \$895 |

CASSETTES

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| CT-M66R | \$295 |
| CTS-709 | \$345 |
| CT-W650R | \$265 |
| CT-W850R | \$345 |

CD PLAYERS

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| PD-7700 | \$285 |
| PD-M550 | \$225 |
| PD-M650 | \$295 |
| PD-TM1 | \$345 |

AUDIO

KENWOOD UD-7 INTEGRATED MINI SYSTEM

- AM/FM Stereo
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- Multi-EQ
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| PANASONIC SC-CH7 | \$645 |
| JVC MX-70 | \$665 |
| PIONEER CCS-430 | \$675 |

AUDIO / VIDEO

HI-FONICS

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| \$155 ZEUS | \$275 |
| \$215 EUROPA | \$385 |
| \$265 GEMINI | \$225 |
| \$455 CYCLOPS | |

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PANASONIC LX-101

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| PIONEER CLD-2090 | \$545 |
| PIONEER CLD-1090 | \$445 |
| PIONEER CLD-3090 | \$765 |

AUDIO / VIDEO

PANASONIC LX-101

RCA F20705DG

JVC AV-2061S

TOSHIBA CF-2055

CERWIN-VEGA

COMPONENT SYSTEM

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| 6' X 9' COAXIAL, 150 WATT | \$145 |
| 12" FULL RANGE BOX, 250 WATT | \$195 |
| 10" SUBWOOFER, 150 WATT | \$285 |

9701-RT \$145
9731-RT \$195
9772-RT \$285
SE-9451 \$95

AUDIO / VIDEO

JVC HRD-860

- 4-Head Hi-Fi VHS
- Full Function Remote
- 8-Event / 1 Month Timer

\$365

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|----------------|-------|-------|
| HITACHI VT-441 | HI-FI | \$375 |
| JVC HRS-4700 | S-VHS | \$545 |
| TOSHIBA SV-970 | S-VHS | \$645 |

AUDIO

JVC RX-705VTN

- Dolby Pro-Logic Surround
- 100/20 W/P/C Front/Rear
- Center-Line Output • Remote

\$325

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| JVC TDW 505 Dual Well Cassette | \$195 |
| JVC XLM-505TN CD-Player | \$225 |
| JVC RX-805 Pro-Logic Receiver | \$395 |

MINOLTA 8-80

- 6:1 Power Zoom
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- High Speed Shutter

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CANON E-65

- 10:1 Power Zoom
- 2 Lux / Low Light
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| K135S | \$70 |
| K240M | \$90 |
| K340 | \$195 |
| K280 | \$165 |

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| DT550 | \$125 |
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| DT880 | \$145 |
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| MANUFACTURER | Model | Frequency Response, Hz to kHz, ±dB | STYLUS TYPE C—Conical S—Spherical E—Elliptical M—MicroLine, MicroRidge, or similar V—Van den Hul X—Hyper-Elliptical, Stereohedron, Fine Line, Line Contact, Long Line, Line Trace, or similar | Principle Moving Iron, Mill Induced Velocity—mm Moving Magnet—MM | Individual Response Curve Supplied? | Channel Separation, 1 kHz, dB | Channel Separation, 10 kHz, dB | Output, mV, 1 kHz 5 cm/Sec. rms Lateral Velocity | Recommended Tracking Force Range, Grams | Recommended Load Capacitance, pF | Stylus Type—See Code | Stylus Radius (Radius), Mills | Dynamic Compliance, µm/mN, Vertical/Lateral | Stylus Replacement: User = U, Factory = F | Mounting: Integral Shell = I, P-Mount = P, Standard = S | Weight, Grams | Price, \$ | Replacement Stylus Price, \$ |
|-------------------------|--------------------------|------------------------------------|---|--|-------------------------------------|-------------------------------|--------------------------------|---|--|----------------------------------|----------------------|-------------------------------|--|--|--|---------------|-----------|------------------------------------|
| | | | | | | | | | | | | | | | | | | |
| AOCOM | HC-E II | 20-20 +2.5,-1 | MC | No | 22 | 22 | 2.3 | 1.6-2.0 | | E | 0.3 x 0.7 | F | S | 4.7 | 160.00 | 88.00 | | |
| | HP-E II | 20-20 +2.5,-1 | MC | No | 22 | 22 | 2.3 | 1.25 | | E | 0.3 x 0.7 | F | P | 4.7 | 160.00 | 88.00 | | |
| | HC-vdH II | 20-20 +2.5,-1 | MC | No | 22 | 22 | 2.3 | 1.6-2.0 | | V | 0.2 x 2.8 | F | S | 4.7 | 250.00 | 138.00 | | |
| | XC-LT II | 20-20 ±1 | MC | No | 25 | 25 | 2.3 | 1.6-2.0 | | X | 0.15 x 1.5 | F | S | 4.7 | 290.00 | 160.00 | | |
| | XC-MR II | 20-20 ±1 | MC | No | 25 | 25 | 2.3 | 1.6-2.0 | | M | 0.15 x 3.0 | F | S | 4.7 | 360.00 | 198.00 | | |
| SXC-vdH | 20-20 +3,-1 | MC | No | 25 | 25 | 2.3 | 1.8 | | V | 0.15 x 3.3 | F | S | 4.7 | 500.00 | 275.00 | | | |
| ARCAM | E77Mg | 20-20 ±2.5 | MM | No | 20 | 15 | 4 | 1.6-2.0 | 200-400 | E | 0.3 x 0.7 | 20/20 | U | S | 6.2 | 150.00 | 85.00 | |
| | P77Mg | 20-20 ±2.5 | MM | No | 20 | 15 | 4 | 1.6-2.2 | 200-400 | X | 0.3 x 2.0 | 20/20 | U | S | 6.2 | 185.00 | 125.00 | |
| ARGENT | Diamond | 10-50 | MC | Yes | 30 | 25 | 0.2 | 1.8-2.2 | 100 | X | 0.3 x 0.6 | 8/8 | F | S | 8 | 1200.00 | 600.00 | |
| | MC-110 | 10-50 | MC | Yes | 30 | 25 | 0.2 | 1.8-2.2 | 100 | X | 0.3 x 0.6 | 8/8 | F | S | 8 | 300.00 | 120.00 | |
| | MC-300 | 10-40 | MC | Yes | 25 | 20 | 0.1 | 1.8-2.2 | 100 | X | 0.3 x 0.6 | 8/8 | F | S | 8 | 150.00 | 60.00 | |
| | MC-310 | 10-40 | MC | Yes | 25 | 20 | 0.1 | 1.8-2.2 | 100 | X | 0.3 x 0.7 | 8/8 | F | S | 7 | 100.00 | 40.00 | |
| | MC-500H | 10-40 | MC | Yes | 25 | 20 | 1.9 | 1.8-2.2 | 100 | X | 0.3 x 0.6 | 8/8 | F | S | 7 | 200.00 | 100.00 | |
| | MC-500HS | 10-50 | MC | Yes | 25 | 20 | 1.9 | 1.8-2.2 | 100 | X | 0.3 x 0.6 | 8/8 | F | S | 7 | 260.00 | 130.00 | |
| MC-500HR | 10-50 | MC | Yes | 25 | 20 | 1.9 | 1.8-2.2 | 100 | X | 0.3 x 0.6 | 8/8 | F | S | 7 | 300.00 | 150.00 | | |
| AUDIO BY VAN ALSTINE | Longhorn Z | 10-60 ±1.5 | IM | No | 35 | 30 | 5.6 | 1.5-2.0 | | E | 0.3 x 0.6 | | U/F | S | 8 | 99.00 | 45.00 | |
| AUDIO NOTE | AN-MC-1 | | MC | | 40 | 30 | | 1.8-3.0 | | V | | 7/10 | F | S | | 1900.00 | 1000.00 | |
| | AN-MC-2 | | MC | | 40 | 30 | | 1.8-3.0 | | V | | 7/10 | F | S | | 2500.00 | 1400.00 | |
| | AN-MC-2 LTD | | MC | | 44 | 35 | | 1.8-3.0 | | V | | 7/10 | F | S | | 4000.00 | 2000.00 | |
| | AN-MC-2 LTD Signature | | MC | | 44 | 35 | | 1.8-3.0 | | V | | 7/10 | F | S | | 8000.00 | 3000.00 | |
| AUDIOQUEST | AQ M-1 | 15-30 | IM | No | 25 | 20 | 3.0 | 1.5 | | E | 0.3 x 0.7 | | U | S | | 99.00 | 50.00 | |
| | AQ MC-3 | 15-35 | MC | No | 25 | 20 | 2.5 | 2.0 | | E | 0.3 x 0.7 | | U | S | | 175.00 | 115.00 | |
| | AQ MC-4 | 10-40 | MC | No | 25 | 20 | 2.5 | 1.8 | | E | 0.3 x 0.7 | | F | S | 4.5 | 275.00 | 195.00 | |
| | AQ MC-5 | 10-40 | MC | No | 30 | 25 | 1.4 | 1.8 | | X | 0.3 x 1.6 | | F | S | 4.5 | 350.00 | 250.00 | |
| | AQ 404i-MH | 10-50 | MC | Yes | 30 | 25 | 1.4 | 1.9 | | X | 0.3 x 1.6 | | F | S | 8.1 | 650.00 | 450.00 | |
| | AQ 404i-L | 10-50 | MC | Yes | 30 | 25 | 0.5 | 1.9 | | X | 0.3 x 1.6 | | F | S | 8.1 | 650.00 | 450.00 | |
| | AQ B-200MH | 10-50 | MC | Yes | 30 | 25 | 1.4 | 1.9 | | X | 0.3 x 1.6 | | F | S | 9.2 | 995.00 | 750.00 | |
| | AQ B-200L | 10-50 | MC | Yes | 30 | 25 | 0.5 | 1.9 | | X | 0.3 x 1.6 | | F | S | 9.2 | 995.00 | 750.00 | |
| | AQ 7000 | 10-50 | MC | Yes | 30 | 25 | 0.3 | 1.9 | | X | 0.3 x 1.6 | | F | S | 9.5 | 1595.00 | 1195.00 | |
| | AQ 7000 | 10-50 | MC | Yes | 30 | 25 | 0.3 | 1.9 | | X | 0.3 x 1.6 | | F | S | 9.5 | 1595.00 | 1195.00 | |
| AUDIO-TECHNICA | AT300P | 20-22 ±1 | MM | No | 26 | 16 | 5 | 1.0-1.5 | 100-200 | C | 0.6 | | U | P/S | 6 | 55.00 | 25.00 | |
| | AT301EP | 15-25 ±1 | MM | No | 26 | 17 | 5 | 1.0-1.5 | 100-200 | E | 0.4 x 0.7 | | U | P/S | 6 | 65.00 | 30.00 | |
| | AT311EP | 15-27 ±1 | MM | No | 29 | 18 | 5 | 1.0-1.5 | 100-200 | E | 0.3 x 0.7 | | U | P/S | 6 | 75.00 | 35.00 | |
| | AT316EP | 10-27 ±1 | MM | No | 29 | 20 | 5 | 1.0-1.5 | 100-200 | E | 0.3 x 0.7 | | U | P/S | 6 | 100.00 | 50.00 | |
| | AT331LP | 10-30 ±1 | MM | No | 31 | 21 | 5 | 1.0-1.5 | 100-200 | X | Linear Contact | | U | P/S | 6 | 145.00 | 65.00 | |
| | AT132EP | 10-30 ±1 | MM | No | 30 | 20 | 5.0 | 1.0-1.5 | 100-200 | E | 0.2 x 0.7 | | U | P | | 150.00 | 65.00 | |
| | ATP-1 | 20-20 ±1.5 | MM | No | 21 | 16 | 5.0 | 3-5 | 100-200 | C | 0.6 | | U | S | 7.2 | 45.00 | 25.00 | |
| | AT70 | 20-20 ±1.5 | MM | No | 20 | 15 | 3.5 | 1.5-2.5 | 100-200 | C | 0.6 | | U | S | | 45.00 | 25.00 | |
| | AT71E | 20-22 ±1.5 | MM | No | 22 | 17 | 3.5 | 1-2 | 100-200 | E | 0.4 x 0.7 | | U | S | | 55.00 | 35.00 | |
| | AT120 E/T | 15-25 ±1 | MM | No | 29 | 20 | 5.0 | 1.0-1.8 | 100-200 | E | 0.3 x 0.7 | | U | S | 6.4 | 95.00 | 50.00 | |
| | AT125 LC/T | 10-28 ±1 | MM | No | 29 | 20 | 5.0 | 1.0-1.8 | 100-200 | X | E | 0.2 x 0.7 | | U | S | 6.4 | 150.00 | 65.00 |
| | AT130 E/T | 10-30 ±1 | MM | No | 30 | 20 | 5.0 | 0.8-1.8 | 100-200 | E | 0.2 x 0.7 | | U | S | 6.4 | 135.00 | 55.00 | |
| | AT140ML | 5-32 ±1 | MM | No | 30 | 20 | 5.0 | 0.8-1.6 | 100-200 | M | | | U | S | 6.5 | 195.00 | 85.00 | |
| | ATML170 | 5-40 ±1 | MM | Yes | 31 | 21 | 5.0 | 0.3-1.25 | 100-200 | M | | | U | S | 7.0 | 345.00 | 165.00 | |
| | ATP-2 | 15-22 ±1.5 | MM | No | 23 | 17 | 5.3 | 3-5 | 200 | E | 0.4 x 0.7 | | U | S | 7.2 | 60.00 | 35.00 | |
| ATP-2XN (w/2 Styl) | 15-22 ±1.5 | MM | No | 23 | 17 | 5.3 | 3-5 | 200 | E | 0.4 x 0.7 | | U | S | 7.2 | 90.00 | | | |
| ATP-3 | 15-25 ±1.5 | MM | No | 23 | 17 | 5.3 | 2-3 | 200 | E | 0.3 x 0.7 | | U | S | 7.2 | 80.00 | 50.00 | | |
| BANG & OLUFSEN | MMC 1 | 20-20 ±1 | MI | Yes | 30 | 22 | 2.12 | 1 | 200-400 | X | 0.1 x 0.1 | | No | I | 1.6 | 499.00 | | |
| | MMC 2 | 20-20 ±1.5 | MI | Yes | 25 | 20 | 2.12 | 1 | 200-400 | X | 0.12 x 0.12 | | No | I | 1.6 | 269.00 | | |
| | MMC 3 | 20-20 ±2 | MI | Yes | 25 | 20 | 2.12 | 1.2 | 200-400 | E | 0.15 x 0.15 | | No | I | 1.6 | 169.00 | | |
| | MMC 4 | 20-20 ±2.5 | MI | Yes | 22 | 17 | 2.12 | 1.2 | 200-400 | E | 0.2 x 0.2 | | No | I | 1.6 | 99.00 | | |
| | MMC 5 | 20-20 ±3 | MI | Yes | 20 | 15 | 2.12 | 1.5 | 200-400 | E | 0.25 x 0.25 | | No | I | 1.6 | 69.00 | | |
| BENZ-MICRO | MC Reference | 5-50 ±0.5 | MC | Yes | 40 | 25 | 0.4 | 2-2.5 | | M | | | F | S | 8.6 | 2500.00 | 1250.00 | |
| | MC-3i | 10-50 ±0.5 | MC | Yes | 35 | 25 | 0.35 | 1.6-2 | | M | | | F | S | 7.2 | 1750.00 | 875.00 | |
| | MC-200i | 20-50 ±0.5 | MC | Yes | 35 | 25 | 2.0 | 1.6-2 | | E | | | F | S | 7.2 | 1200.00 | 600.00 | |
| | MC-Gold | 20-40 ±0.5 | MC | Yes | | | 0.4 | 1.6-2 | | M | | | F | S | | 325.00 | 175.00 | |
| | MC-Silver | 20-40 ±0.5 | MC | Yes | | | 2.0 | 1.6-2 | | E | | | F | S | | 325.00 | 175.00 | |
| MC-20EH | 15-40 ±0.5 | MC | No | 25 | | 2.5 | 1.6-2 | | E | | | U | S | | 125.00 | 75.00 | | |
| DENON | DL-160 | 20-50 | MC | | 28 | | 1.6 | 1.5-2.1 | | | | | F | S | 4.8 | 115.00 | 69.00 | |
| | DL-110 | 20-46 | MC | | 25 | | 1.6 | 1.5-2.1 | | | | | F | S | 4.8 | 85.00 | 51.00 | |
| DYNAVECTOR | XX-1L | 20-50 ±2 | MC | Yes | 30 | | 0.25 | 1.9-2.3 | | M | | | F | S | 12 | 1000.00 | 800.00 | |
| | XX-1 | 20-50 ±2 | MC | Yes | 30 | | 2.0 | 1.8-2.2 | | X | | | F | S | 12 | 1000.00 | 800.00 | |
| | 1702 Mk II | 20-100 ±2 | MC | Yes | 25 | | 0.15 | 1.8-2.0 | | M | | | F | S | 5.3 | 560.00 | 448.00 | |
| | 23RS Mk II | 20-80 ±2 | MC | Yes | 25 | | 0.15 | 1.7-1.9 | | M | | | F | S | 5.3 | 430.00 | 344.00 | |
| | 10x4 Mk II | 20-20 ±2 | MC | No | 25 | | 2.0 | 1.5-1.9 | | E | | | F | S | 4.6 | 240.00 | 194.00 | |
| 50X Mk II | 20-20 ±2 | MC | No | 25 | | 2.0 | 1.5-1.7 | | E | | | F | S | 4.5 | 190.00 | 152.00 | | |
| EPOCH | HZ9S | 10-30 | MM | Yes | 35 | 22 | 4.0 | 0.75-1.5 | 275 | X | 0.3 x 2.8 | 25 | U | S | 4 | 250.00 | 90.00 | |
| | LZ9E | 10-50 | MM | Yes | 35 | 22 | 0.2 | 0.75-1.5 | | X | 0.3 x 2.8 | 25 | U | S | 3.8 | 250.00 | 90.00 | |
| | LZ8S | 10-40 | MM | Yes | 35 | 22 | 0.2 | 0.75-1.5 | | X | 0.3 x 2.8 | 20 | U | S | 3.8 | 190.00 | 75.00 | |
| | HZ8S | 10-30 | MM | No | 35 | 22 | 4.0 | 0.75-1.5 | 275 | X | 0.3 x 2.8 | 20 | U | S | 4 | 190.00 | 75.00 | |
| | HZ7S | 10-25 | MM | No | 32 | 20 | 4.0 | 0.75-1.5 | 275 | X | 0.3 x 2.8 | 17 | U | S | 4 | 120.00 | 50.00 | |
| | HZ6E | 10-22 | MM | No | 32 | 15 | 4.0 | 0.75-1.5 | 275 | E | 0.2 x 0.7 | 15 | U | S | 4 | 95.00 | 40.00 | |
| GOLDRING | Excel | 20-30 ±2 | MC | Yes | 25 | | 0.5 | 1.5-2.0 | 100-500 | V | VDH I | 16/16 | F | S | 8.5 | 1195.00 | 795.00 | |
| | Elite | 20-30 ±2 | MC | Yes | 25 | | 0.5 | 1.5-2.0 | 100-500 | V | GYGER I | 18/18 | F | S | 5.7 | 495.00 | 330.00 | |
| | Eroica Low Out | | | | | | | | | | | | | | | | | |

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| STYLUS TYPE C—Conical S—Spherical E—Elliptical M—MicroLine, MicroRidge, or similar V—Van den Hul X—Hyper-Elliptical, Stereohedron, Fine Line, Line Contact, Long Line, Line Trace, or similar | Model | Frequency Response, Hz to kHz, ±dB | Principle: Moving Iron = MI Moving Magnet = MM Moving Magnet-MM | Individual Response Curve Suppliers? | Channel Separation, 1 kHz, dB | Channel Separation, 10 kHz, dB | Output, mV, 1 kHz, 5 cm/sec, rms Lateral Velocity Range, Grams | Recommended Tracking Force | Stylus Type—See Code | Stylus Radius (Radial), Mills | Dynamic Compliance, $\mu\text{m}/\text{mm}$, Vertical/Lateral | Stylus Replacement: User = U, Factory = F | Mounting: Integral Shell = I P-Mount = P, Standard = S | Weight, Grams | Price, \$ | Replacement Stylus Price, \$ | | |
|---|---------------------------------------|---|---|--|--|--|---|---|----------------------|---|---|--|---|---|---|--|---|--------|
| | | | | | | | | | | | | | | | | | MANUFACTURER | |
| GOLDRING (Continued) | G1012 78rpm Epic II Flan | 20-20 ± 3 20-20 ± 3 | MM MM MM | No No No | 20 20 20 | 6.5 6.0 5.0 | 1.5-2.5 1.75 1.5-3.0 | 150-400 150-400 | E S S | 0.7 x 0.3 0.6 | 20/ 16/ | U U U | S S S | 6.3 7.0 4.2 | 125.00 99.00 60.00 | 70.00 55.00 | | |
| | GRADO | Z2 + Z1 + Z + ZF1 + ZF2 + ZF3E + ZCE + 1 ZTE + 1 ZCE + ZTE + DJ 100 (w/2 Styl)l Signature Jr. | 10-60 10-60 10-55 10-55 10-55 10-55 10-50 10-50 10-50 10-50 10-50 | MI MI MI MI MI MI MI MI MI MI MI | No No No No No No No No No No No | 25 25 25 25 25 25 20 20 20 25 25 | 1.4 1.4 4.0 4.0 4.0 4.0 4.0 4.0 4.0 4.0 4.0 | 1.5 1.5 1-2 1-2 1-2 1-2 1-2 1-2 2-3 2-3 2-5 | | E E E E E E E E E E E | 0.15 x 0.9 0.2 x 0.2 | | U U U U U U U U U U U | P/S P/S P/S P/S P/S P/S P/S P/S P/S P/S P/S | 5 5 5 5 5 5 5 5 5 5 5 | 265.00 180.00 130.00 110.00 86.00 69.00 55.00 33.00 20.00 45.00 38.00 85.00 | 110.00 75.00 55.00 45.00 36.00 33.00 30.00 20.00 28.00 21.00 55.00 Pair 62.50 | |
| JOSEPH GRAADO SIGNATURE PRODUCTS | XTZII | 10-50 | Flux Bridge | No | 35 | 25 | 3.5 | 1.5 | | 0.15 x 0.9 | 20/ | U | S | 5 | 750.00 | 375.00 | | |
| | TLZII | 10-50 | Flux Bridge | No | 35 | 25 | 3.5 | 1.5 | | 0.15 x 0.9 | 20/ | U | S | 5 | 500.00 | 250.00 | | |
| | MCZII | 10-50 | Flux Bridge | No | 35 | 25 | 3.5 | 1.5 | | 0.15 x 0.9 | 20/ | U | S | 5 | 300.00 | 150.00 | | |
| | 8MZII | 10-50 | Flux Bridge | No | 35 | 25 | 5.5 | 1.5 | | 0.2 x 0.2 | 20/ | U | S | 5 | 200.00 | 100.00 | | |
| IKEDA | 9C III | 10-45 ± 1.5 | MC | No | 27 | | 0.2 | 2.0-2.5 | | X | 0.25 x 0.8 | 6/10 | F | S | 14.5 | 1050.00 | | |
| | 9R | 10-45 ± 1.5 | MC | No | 27 | | 0.2 | 2.0-2.5 | | X | 0.25 x 0.8 | 6/10 | F | S | 15.7 | 1895.00 | | |
| | Kiwaame | 10-45 ± 1.5 | MC | No | 27 | | 0.17 | 1.8-2.3 | | X | 0.25 x 0.8 | 6/10 | F | S | 16.2 | 2495.00 | | |
| KISEKI | Black Heart | 20-50 | MC | Yes | 30 | 25 | 0.4 | 2.0 | | X | 0.14 x 0.6 | 10/10 | F | S | 7.5 | 2500.00 | 1625.00 | |
| | Lapis Lazuli | 20-50 | MC | Yes | 30 | 25 | 0.4 | 2.0 | | X | 0.14 x 0.6 | 8/8 | F | S | 11 | 5600.00 | 3100.00 | |
| | Agat Ruby | 20-50 | MC | Yes | 30 | 25 | 0.4 | 2.0 | | X | 0.14 x 0.6 | 8/8 | F | S | 7.5 | 1250.00 | 850.00 | |
| | Purple Heart Sapphire Blue Gold | 20-50 | MC | Yes | 30 | 25 | 0.4 | 2.0 | | X | 0.14 x 0.6 | 8/8 | F | S | 7.5 | 975.00 | 680.00 | |
| LINN | Basik III | | MM | No | | | | 1.8 | | S | 0.2 x 0.8 | | U | S | 5 | 75.00 | 45.00 | |
| | K5 | | MM | No | | | | 1.7 | | E | 0.2 x 0.8 | | U | S | 5.5 | 150.00 | 90.00 | |
| | K9 | | MM | No | | | | 1.7 | | E | 0.2 x 0.8 | | U | S | 5.5 | 295.00 | 165.00 | |
| | K18 | | MM | No | | | | 1.7 | | E | 0.2 x 0.8 | | U | S | 6.0 | 485.00 | 270.00 | |
| | Asaka | | MC | No | | | | 1.7 | | E | 0.2 x 0.8 | | F | S | 6.0 | 895.00 | 595.66 | |
| | Karma | | MC | No | | | | 1.7 | | E | 0.2 x 0.8 | | F | S | 6.0 | 1395.00 | 863.34 | |
| | Troika | | MC | No | | | | 1.7 | | E | 0.2 x 0.8 | | F | S | 6.0 | 1995.00 | 1263.34 | |
| LONDON | Maroon | 20-20 | MI | No | 25 | 25 | 5.0 | 1.5-2.5 | 220 | S | 0.001 | 7.5/15 | F | S | 5 | 350.00 | 195.00 | |
| | Maroon Decapod | 20-20 | MI | No | 25 | 25 | 5.0 | 1.5-2.5 | 220 | S | 0.001 | 7.5/15 | F | S | 8 | 450.00 | 195.00 | |
| | Gold | 20-20 | MI | No | 25 | 25 | 5.0 | 1.0-2.0 | 220 | E | | 7.5/15 | F | S | 5 | 395.00 | 250.00 | |
| | Gold Decapod | 20-20 | MI | No | 25 | 25 | 5.0 | 1.0-2.0 | 220 | E | | 7.5/15 | F | S | 8 | 495.00 | 250.00 | |
| | Super Gold | 20-40 | MI | No | 25 | 25 | 5.0 | 1.0-2.0 | 220 | V | VDH I | 7.5/15 | F | S | 6.7 | 550.00 | 395.00 | |
| | Super Gold | 20-40 | MI | No | 25 | 25 | 5.0 | 1.0-2.0 | 220 | V | VDH I | 7.5/15 | F | S | 9.7 | 650.00 | 395.00 | |
| | Decapod | 20-40 | MI | No | 25 | 25 | 5.0 | 1.5-2.5 | 220 | M | | 7.5/15 | F | S | 12 | 995.00 | 495.00 | |
| | Supreme | 20-40 | MI | No | 25 | 25 | 5.0 | 1.5-2.5 | 220 | M | | 7.5/15 | F | S | 12 | 995.00 | 495.00 | |
| | JOHN MAROVSKIS | JMAS MIT-1 | 10-10 ± 1.0 | MC | No | 25 | 20 | 0.25 | 2.25-2.5 | 500 | V | 0.2 x Line | 16 | F | S | 5.5 | 550.00 | 275.00 |
| | MAYWARE | MC-7V-III | 10-50 ± 1.5 | MC | Yes | 30 | | 0.3 | 1.75 | | E | 0.2 x 0.8 | | F | S | 4.8 | | |
| MC-7V-III | | 10-50 ± 1.5 | MC | Yes | 30 | | 2.5 | 1.75 | | E | 0.2 x 0.8 | | F | S | 4.8 | | | |
| MONSTER CABLE | Alpha Genesis 1000 Mk II | 20-20 ± 1 | MC | | 30 | | 0.2 | 1.5-2.0 | | | | | | 4.2 | 800.00 | | | |
| | Alpha Genesis 500 | 20-20 ± 1 | MC | | 30 | | 0.2 | 1.5-2.0 | | | | | | 4.2 | 500.00 | | | |
| | Sigma Genesis 2000 | 20-20 ± 1 | IM | | 30 | | 0.2 | 1.5-2.5 | | M | 0.3 x 6.0 | | | 4.2 | 1250.00 | | | |
| ORTOFON | MC3000MII | 5-55 + 3, -1 | MC | No | 25 | | 0.15 | 1.7-2.2 | | X | | 13/13 | F | S | | 1500.00 | 800.00 | |
| | MC2000II | 10-50 + 3, -1 | MC | No | 25 | | 0.15 | 1.7-2.2 | | X | | 13/13 | F | S | | 1000.00 | 500.00 | |
| | MC30 Super II | 20-40 + 4, -1 | MC | No | 25 | | 0.25 | 1.6-2.0 | | X | | 16/16 | F | S | 10 | 600.00 | 300.00 | |
| | MC20 Super | 10-50 + 3, -1 | MC | No | 25 | | 0.25 | 1.5-1.9 | | X | | 17/17 | F | S | 9 | 300.00 | 175.00 | |
| | MC10 Super | 10-30 + 5, -1 | MC | No | 25 | | 0.3 | 1.3-1.8 | | E | | 14/14 | F | S | 9 | 100.00 | 75.00 | |
| | HMC30 | 20-40 + 4, -1 | MC | No | 27 | | 0.5 | 1.8-2.2 | | X | | 14/14 | F | S | 10 | 500.00 | 250.00 | |
| | HMC20 | 20-30 + 4, -1 | MC | No | 26 | | 0.5 | 1.8-2.2 | | X | | 14/14 | F | S | 10 | 400.00 | 200.00 | |
| | HMC10 | 20-25 + 4, -1 | MC | No | 24 | | 0.5 | 1.8-2.2 | | X | | 14/14 | F | S | 10 | 350.00 | 175.00 | |
| | MC3 Turbo | 20-40 + 3, -1 | MC | No | | | 3.3 | 1.8-2.2 | | X | | 13/13 | F | S | 5 | 200.00 | 100.00 | |
| | MC1 Turbo | 20-30 + 3, -1 | MC | No | | | 3.3 | 1.8-2.2 | | X | | 13/13 | F | S | 5 | 150.00 | 75.00 | |
| | X5 MC | 15-35 + 4, -1 | MC | No | | | 2.2 | 1.7-2.2 | | X | | 12/12 | F | S | 5 | 300.00 | 150.00 | |
| | X3 MC | 20-40 + 3, -1 | MC | No | | | 2.2 | 1.7-2.2 | | X | | 13/13 | F | P/S | 5 | 200.00 | 87.50 | |
| | X1 MC | 20-30 + 3, -1 | MC | No | | | 2.2 | 1.7-2.2 | | X | | 13/13 | F | P/S | 5 | 100.00 | 50.00 | |
| | 540 | 18-27 + 3, -1 | MM | No | 25 | | 3 | 1.25-1.5 | | X | | 30/30 | U | P/S | 5 | 300.00 | 150.00 | |
| | 530 | 20-25 + 3, -1 | MM | No | 25 | | 3 | 1.25-1.5 | | X | | 30/30 | U | P/S | 5 | 225.00 | 120.00 | |
| | 520 | 20-23 + 3, -1 | MM | No | 25 | | 3 | 1.25-1.5 | | E | | 25/25 | U | P/S | 5 | 150.00 | 75.00 | |
| | 510 | 20-20 | MM | No | 25 | | 3 | 1.25-1.5 | | E | | 25/25 | U | P/S | 5 | 75.00 | 40.00 | |
| | OM30 Super | 20-20 + 2, 0 | MM | No | 25 | | 4 | 1.0-1.5 | 300 | X | | 40/35 | U | P/S | 5 | 225.00 | 90.00 | |
| | OM20 Super | 20-20 + 2, -1 | MM | No | 25 | | 4 | 1.0-1.5 | 300 | X | | 35/30 | U | P/S | 5 | 150.00 | 60.00 | |
| | OM10 Super | 20-20 + 3, -1 | MM | No | 22 | | 4 | 1.25-1.75 | 300 | X | | 30/25 | U | P/S | 5 | 75.00 | 30.00 | |
| | OM5E | 20-20 | MM | No | 22 | | 4 | 1.25-1.75 | 300 | E | | 25/25 | U | P/S | 5 | 50.00 | 20.00 | |
| | OM3E | + 3, -1.5 | MM | No | 20 | | 4 | 1.25-1.75 | 300 | E | | 25/25 | U | P/S | 5 | 35.00 | 12.00 | |
| | TM20UD | 20-20 + 3, -2 | MM | No | 25 | | 3.5 | 1.0-1.5 | 400 | X | | 35/35 | U | P/S | 6 | 129.00 | 75.00 | |
| TM14U | 20-20 | MM | No | 20 | | 4.5 | 1.0-1.5 | 400 | X | | 30/30 | U | P/S | 6 | 89.00 | 30.00 | | |
| TM7 | 20-20 | MM | No | 20 | | 5 | 1.0-1.5 | 400 | E | | 30/30 | U | P/S | 6 | 60.00 | 25.00 | | |
| PICKERING (Continued) | XSV/5000 | 10-50 | MM | No | 35 | | 3.8 | 0.75-1.5 | 275 | X | 0.3 x 2.8 | | U | S | 5.6 | 275.00 | 80.00 | |
| | TL-3S | 10-25 | IM | No | 35 | | 4.4 | 0.75-1.5 | 275 | X | 0.3 x 2.8 | | U | P/S | 5.9 | 140.00 | 40.00 | |

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| MANUFACTURER | Model | Frequency Response, Hz to kHz, ± dB | Stylus Type | C=Conical, S=Spherical, E=Elliptical, M=MicroLine, MicroRidge, or similar, V=Van den Hul, X=Hyper-Elliptical, Stereohedron, Fine Line, Line Contact, Long Line, Line Trace, or similar | Principle: Moving Iron=MI, Moving Magnet=MM | Individual Response Curve Supplied? | Channel Separation, 1 kHz, dB | Channel Separation, 10 kHz, dB | Output, mV, 1 kHz, 5 cm/sec, rms Lateral Velocity Range, Grams | Recommended Tracking Force | Recommended Load Capacitance, pF | Stylus Type—See Code | Stylus Radius (Radii), Mils | Dynamic Compliance, µm/mN, Vertical/Lateral | Stylus Replacement: U=U, Factory = F, Mounting: Integral Shell = I, P=Pinpoint = P, Standard = S | Weight, Grams | Price, \$ | Replacement Stylus Price, \$ |
|---------------------------------|--------------------------|-------------------------------------|-------------|--|---|-------------------------------------|-------------------------------|--------------------------------|--|----------------------------|----------------------------------|----------------------|-----------------------------|---|--|---------------|-----------|------------------------------|
| | | | | | | | | | | | | | | | | | | |
| PICKERING (Continued) | TL-2E | 10-22 | IM | No | 35 | | 4.4 | 0.75-1.5 | 275 | E | | 0.3 x 0.7 | | U | P/S | 5.9 | 95.00 | 29.50 |
| | TL-1 | 10-20 | IM | No | 32 | | 4.4 | 0.75-1.5 | 275 | E | | 0.3 x 0.7 | | U | P/S | 6 | 85.00 | 24.50 |
| | TL-Type 2 | 10-20 | MM | No | 28 | | 3.0 | 1-1.5 | 275 | E | | 0.3 x 0.7 | | U | P/S | 6 | 60.00 | 22.50 |
| | TLE | 10-20 | MM | No | 28 | | 4.4 | 1-1.5 | 275 | E | | 0.3 x 0.7 | | U | P/S | 6 | 55.00 | 20.00 |
| | XV-15/625E | 10-25 | IM | No | 35 | | 4.4 | 0.75-1.5 | 275 | E | | 0.3 x 0.7 | | U | S | 6.3 | 110.00 | 30.00 |
| | XV-15/150DJ | 10-20 | IM | No | 28 | | 8.0 | 2-4 | 275 | S | | 0.7 | | U | S | 6.3 | 79.00 | 16.50 |
| | V-15/DJ | 20-20 | IM | No | 30 | | 4.4 | 2-5 | 275 | E | | 0.7 | | U | S | 5.5 | 43.00 | 34.75 |
| | XV-15/625DJ | 20-20 | IM | No | 30 | | 4.4 | 1-4 | 275 | E | | 0.3 x 0.7 | | U | S | 5.5 | 82.00 | 30.00 |
| | XV-15/625E | 10-25 | IM | No | 35 | | 4.4 | 0.75-1.5 | 275 | E | | 0.3 x 0.7 | | U | S | 6.3 | 110.00 | 30.00 |
| | REALISTIC | Realistic/Shure V15 | 5-30 | MI | Yes | 30 | | | 1.25-1.75 | | E | | 1.5 x 2.0 | | U | S | | 79.95 |
| Realistic/Shure R25XT | | 20-20 | MI | Yes | 20 | | | 2.5-3.5 | | E | | 0.4 x 0.7 | | U | S | | 19.95 | 14.95 |
| Realistic/Shure R47XT | | 20-20 | MI | Yes | 25 | | | 1.75-2.25 | | E | | 0.4 x 0.7 | | U | S | | 26.95 | 17.95 |
| Realistic/Shure RXP3 | | 20-20 | MI | Yes | 29 | | | 1.25-1.75 | | E | | 0.2 x 0.7 | | U | P | | 29.95 | 19.95 |
| Realistic/Stanton RS500DS | | 20-20 | MM | Yes | 28 | | | 2.5 | | S | | | | | | | 29.95 | 19.95 |
| Realistic/Audio-Technica RX1500 | 15-25 | M | No | 29 | | | 1.0-1.5 | | E | | | | | | | | 29.95 | 19.95 |
| REGA RESEARCH | Elys Bias | | MM | | | | | 1.75 | | | | | | F | S | | 255.00 | 152.00 |
| | RB78 | | MM | | | | | 1.75 | | | | | | F | S | | 130.00 | 77.00 |
| | | | MM | | | | | 1.75 | | | | | | F | S | | 130.00 | 77.00 |
| RENAISSANCE | Renaissance | 20-20 ± 1 | MC | No | 30 | | 0.4 | 1.9 | | M | | | 15/15 | F | S | 5 | 1048.00 | 924.00 |
| ROKSAN | Shiraz | 10-22 ± 3 | MC | Yes | 30 | | 1.25 | 2.0-2.5 | | M | | | 16/16 | F | S | 8.2 | 1700.00 | 1300.00 |
| | Corus Black | 20-20 ± 2 | MM | No | 25 | 25 | 6.5 | 1.8-2.5 | 150-300 | M | | | 16/24 | U | S | 6.5 | 300.00 | 200.00 |
| | Corus Blue | 20-20 ± 2 | MM | No | 26 | 26 | 6.5 | 1.8-2.5 | 150-300 | M | | | 16/24 | U | S | 6.5 | 175.00 | 90.00 |
| JEFF ROWLAND DESIGN GROUP | Complement | 10-45 ± 1.5 | MC | No | 27 | | 0.2 | 2.3-2.7 | | X | | | 6/ | | S | 15.7 | 2500.00 | |
| | LH Complement | 10-45 ± 1.5 | MC | No | 27 | | 0.2 | 2.1-2.5 | | X | | | 6/ | | S | 14.7 | 1200.00 | |
| SCAN-TECH | Lyra Clavis | 10-50 | MC | No | 35 | 30 | 0.25 | 1.8-2.0 | | X | | | | F | S | 11 | 1695.00 | 1115.00 |
| | Lyra Parnassus | 10-50 | MC | No | 35 | 30 | 0.18 | 1.8-2.0 | | X | | | | F | S | 12 | 2850.00 | 1880.00 |
| | Lyra Lydian | 10-50 | MC | No | 35 | 30 | 0.3 | 1.8-2.0 | | M | | | | F | S | 10 | 950.00 | 615.00 |
| SHINON | Red Boron Improved | 15-45 | MC | | 20 | 19 | 0.8 | 1.5-1.9 | | M | | | 17/ | F | S | 8 | 850.00 | 425.00 |
| | Saphire Improved | 15-45 | MC | | 20 | 19 | 0.2 | 1.6-2.0 | | X | | | 17/ | F | S | 6.9 | 510.00 | 255.00 |
| | Black Magnet Super Titan | 10-35 | MI/MM | | 30 | 24 | 2.8 | 1.2-1.5 | | M | | | 19/ | F | S | 6.8 | 465.00 | 170.00 |
| | | 10-50 | MC | | 26 | 24 | 0.4 | 1.3-1.7 | | X | | | 20/ | F | S | 6.6 | 255.00 | 125.00 |
| SHURE | V15 Type V-MR | 20-28 ± 0.75 | MM | Yes | 25 | 18 | 3.2 | 1.0-1.25 | 250 | M | | 0.15 x 3.0 | | U | S | 6.6 | 297.00 | 140.00 |
| | VST V | 10-35 | MM | No | 25 | 15 | 3.2 | 1.0-1.5 | 250 | M | | 0.15 x 3.0 | | U | S | 6.4 | 180.00 | 103.00 |
| | VST III | 20-20 | MM | No | 25 | 13 | 3.0 | 1.0-1.5 | 250 | X | | 0.2 x 1.5 | | U | S | 6.6 | 105.00 | 51.50 |
| | VST III-P | 20-20 | MM | No | 25 | 13 | 3.0 | 1.25 | 250 | X | | 0.2 x 1.5 | | U | P | 5.9 | 95.00 | 49.95 |
| | M110HE | 20-20 | MM | No | 25 | 4.0 | 1.25 | 250 | X | | | 0.2 x 1.5 | | U | P/S | 5.9 | 122.95 | 56.95 |
| | M104E | 20-20 | MM | No | 20 | 5.0 | 1.25 | 250 | E | | | 0.2 x 0.7 | | U | P/S | 5.9 | 77.95 | 35.95 |
| | M99E | 20-20 | MM | No | 20 | 5.0 | 1.25 | 250 | E | | | 0.2 x 0.7 | | U | P/S | 5.9 | 55.95 | 26.95 |
| | M92E | 20-18 | MM | No | 20 | 5.0 | 1.25 | 250 | E | | | 0.4 x 0.7 | | U | P/S | 5.9 | 33.95 | 20.95 |
| | M55E | 20-20 | MM | No | 20 | 6.2 | 0.75-2 | 450 | E | | | 0.2 x 0.7 | | U | S | 6.7 | 72.95 | 30.95 |
| | M44E | 20-20 | MM | No | 20 | 9.5 | 1.75-4.0 | 450 | E | | | 0.4 x 0.7 | | U | S | 6.7 | 63.95 | 28.95 |
| | M44C | 20-20 | MM | No | 20 | 9.5 | 3.0-5.0 | 450 | S | | | 0.7 | | U | S | 6.7 | 56.95 | 26.95 |
| | M44G | 20-20 | MM | No | 20 | 6.2 | 0.75-1.5 | 450 | S | | | 0.6 | | U | S | 6.7 | 58.95 | 25.95 |
| | M44-7 | 20-20 | MM | No | 20 | 9.5 | 1.5-3 | 450 | S | | | 0.7 | | U | S | 6.7 | 56.95 | 25.95 |
| | ME97HE | 20-20 | MM | No | 25 | 4.0 | 0.75-1.5 | 250 | X | | | 0.2 x 1.5 | | U | S | 6.6 | 89.95 | 41.95 |
| | ME95ED | 20-20 | MM | No | 25 | 4.7 | 0.75-1.5 | 250 | E | | | 0.2 x 0.7 | | U | S | 5.8 | 64.95 | 29.95 |
| | ME75ED | 20-20 | MM | No | 25 | 6.0 | 0.75-1.5 | 250 | E | | | 0.2 x 0.7 | | U | S | 6.1 | 49.95 | 35.95 |
| | ME70B | 20-20 | MM | No | 20 | 6.0 | 1.5-2.0 | 250 | S | | | 0.6 | | U | S | 6.5 | 21.95 | 17.95 |
| | ME75-6 | 20-20 | MM | No | 20 | 6.0 | 1.5-3.0 | 250 | S | | | 0.6 | | U | S | 6.5 | 21.95 | 25.95 |
| | SC35C | 20-20 | MM | No | 20 | 10 | 5.0 | 4-5 | 450 | S | | 0.6 | | U | S | 6.2 | 50.00 | 19.00 |
| SC39EJ | 20-20 | MM | No | 20 | 4.0 | 1.5-3 | 250 | E | | | 0.4 x 0.7 | | U | S | 6.3 | 78.00 | 35.90 | |
| SIGNET | AT-ART1 | 10-50 | MC | Yes | 30 | | 0.35 | 1.4-1.8 | | M | | | | F | S | 9.5 | 1300.00 | |
| | AT-OC9 | 15-50 | MC | Yes | 30 | | 0.4 | 1.25-1.75 | | E | | 0.2 x 0.7 | | F | S | 7.8 | 395.00 | |
| | AT-F5 | 15-50 | MC | No | 29 | 20 | 0.3 | 1.25-1.75 | | E | | 0.2 x 0.7 | | F | S | 5 | 250.00 | |
| | AM50 | 5-37 | MM | Yes | 33 | 25 | 5 | 0.8-1.8 | | M | | | | U | S | 6 | 350.00 | |
| | AM40 | 5-35 | MM | Yes | 33 | 23 | 5 | 0.8-1.6 | | X | | | | U | S | 6 | 275.00 | |
| | AM30 | 5-30 | MM | Yes | 30 | 20 | 5 | 0.8-1.6 | | M | | 0.3 x 0.7 | | U | S | 6 | 225.00 | |
| | AM20 | 10-30 | MM | No | 29 | 19 | 5 | 0.9-1.9 | | E | | 0.3 x 0.7 | | U | P/S | 6 | 195.00 | |
| | AM10 | 15-25 | MM | No | 27 | 17 | 5 | 1.3-2.3 | | E | | 0.3 x 0.7 | | U | P/S | 6 | 125.00 | |
| | 103 | 15-25 | MM | No | 25 | 17 | 5 | 1.6 | | E | | 0.4 x 0.7 | | U | P/S | | 90.00 | |
| | 101 | 20-20 | MM | No | 24 | 15 | 5 | 1.6 | | E | | 0.6 | | U | S | | 60.00 | |
| 100 | 20-22 | MM | No | 22 | 15 | 4.2 | 1.5-2.5 | | E | | 0.4 x 0.7 | | U | S | | 60.00 | | |
| SPECTRAL AUDIO | MCR-1 | 10-20 ± 0.5 | MC | | 40 | 35 | 0.2 | 1.8 | | X | | | | F | S | 8.9 | 1190.00 | |
| | Signature MCR-1 Select | 10-20 ± 0.5 | MC | | 40 | 35 | 0.2 | 1.8 | | X | | | | F | S | 9.5 | 990.00 | |
| STANTON | 881 MKIIS | 10-25 | MM | Yes | 35 | | 3.5 | 0.75-1.5 | 275 | X | | 0.3 x 2.8 | 30/ | U | S | 5.5 | 180.00 | 75.00 |
| | 681EEE MKIIS | 10-22 | IM | Yes | 35 | | 3.5 | 0.75-1.5 | 275 | X | | 0.3 x 2.8 | 25/ | U | S | 6.3 | 130.00 | 45.00 |
| | L747S | 10-30 | MM | No | 35 | | 3.0 | 0.75-1.5 | 275 | X | | 0.3 x 2.8 | | U | P/S | 5.9 | 145.00 | 55.00 |
| | L727E | 10-20 | MM | No | 32 | | 4.0 | 0.75-1.5 | 275 | E | | 0.3 x 0.7 | | U | S | 5.7 | 95.00 | 24.50 |
| | L725E | 10-22 | MM | No | 28 | | 3.0 | 0.75-1.5 | 275 | E | | 0.4 x 0.7 | | U | P/S | 5.7 | 60.00 | 22.00 |
| | L720EE | 10-20 | MM | No | 28 | | 3.2 | 0.75-1.5 | 275 | E | | 0.4 x 0.7 | | U | P/S | 5.7 | 60.00 | 22.00 |
| | L680EL | 20-18 | IM | No | 28 | | 4.5 | 4-5 | 275 | E | | 0.4 x 0.7 | 13.5/ | U | P/S | 8.4 | 115.00 | 30.00 |
| | 680EL | 20-18 | IM | No | 30 | | 4.5 | 2-5 | 275 | E | | 0.4 x 0.7 | 13.5/ | U | S | 5.5 | 115.00 | 30.00 |
| | 680AL | 20-18 | IM | No | 30 | | 4.5 | 2-5 | 275 | S | | 0.7 | 13.5/ | U | S | 5.5 | 100.00 | 25.00 |
| | 500AL | 20-17 | MM | No | 28 | | 4.0 | 2-5 | 275 | S | | 0.7 | 10/ | U | S | 5 | 62.00 | 12.00 |
| | 500AL-MP | 20-17 | MM | No | 28 | | 4.0 | 2-5 | 275 | S | | 0.7 | 10/ | U | S | 5 | 130.00 | 22.00 |
| | (Continued) | L500AL | 20-17 | MM | No | 28 | | 4.0 | 3.5-4 | 275 | S | | 0.7 | | U | P/S | 8.4</ | |

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PHONO CARTRIDGES

| MANUFACTURER | Model | Frequency Response, Hz to kHz, ± dB | Stylus Type | Principle Moving Iron, MI Induced Magnet=IM Moving Magnet=MM | Individual Response Curve Supplied? | Channel Separation, 1 kHz, dB | Channel Separation, 10 kHz, dB | Output, mV 1 kHz 5 cm Sec. rms | Recommended Tracking Force Range, Grams | Recommended Load Capacitance, pF | Stylus Type—See Code | Stylus Radius (Radius), Mills | Dynamic Compliance, Vertical/Lateral, µm/mN | Stylus Replacement: User = U, Factory = F | Mounting: Integral Shell = I, P-Mount = P, Standard = S | Weight, Grams | Price, \$ | Replacement Stylus Price, \$ |
|------------------------|------------------------|-------------------------------------|-------------|--|-------------------------------------|-------------------------------|--------------------------------|--------------------------------|---|----------------------------------|----------------------|-------------------------------|---|---|---|---------------|-----------|------------------------------|
| STANTON (Continued) | 500AL-DP (w/2 Stylus) | 20-17 | MM | No | 28 | 4.0 | 3.5-4 | 275 | S | 0.7 | | | U | S | 6.3 | 80.00 | 43.75 | |
| | 680EE | 20-20 | IM | No | 35 | 3.5 | 0.75-1.5 | 275 | E | 0.3 x 0.7 | 18/18 | U | S | 6.3 | 85.00 | 31.25 | | |
| | 680EL-MP | 20-18 | IM | No | 30 | 4.5 | 2-5 | 275 | E | 0.4 x 0.7 | 13.5/5 | U | S | 5.5 | 160.00 | 55.00 | | |
| | 500EE MKII | 10-22 | MM | No | 35 | 4.5 | 0.75-1.5 | 275 | E | 0.3 x 0.7 | 16/ | U | S | 5.5 | 65.00 | 20.00 | | |
| | 500E MKII | 10-22 | MM | No | 35 | 0.8 | 0.75-1.5 | 275 | E | 0.4 x 0.7 | 14/ | U | S | 5.5 | 60.00 | 15.00 | | |
| | STC-730 | 10-22 | MM | No | 28 | 3.0 | 0.75-1.5 | 275 | E | 0.4 x 0.7 | | U | P/S | 5.9 | 30.00 | 22.00 | | |
| | STC-710 | 10-20 | MM | No | 28 | 3.0 | 0.75-1.5 | 275 | E | 0.4 x 0.7 | | U | P/S | 5.9 | 20.00 | 15.00 | | |
| | 890AL | 20-20 | MM | No | 30 | 2.7 | 2-5 | 275 | S | 0.7 | | U | S | 5.5 | 135.00 | 36.75 | | |
| | 680AL | 20-18 | MI | No | 28 | 1.1 | 0.7 | 275 | S | 0.7 | | U | S | 5.5 | 100.00 | 25.00 | | |
| | Collector's Series 100 | 20-20 ± 1 | MM | No | 35 | 3.2 | 0.75-1.5 | 275 | X | 0.3 x 2.8 | 30/ | U | S | 5.5 | 300.00 | 110.00 | | |
| SUMIKO | Blue Point | 15-35 | MC | No | 32 | 32 | 3.0 | 1.25-1.7 | E | 0.3 x 0.7 | 15/15 | F | P/S | 5.9 | 125.00 | | | |
| | Oyster | 30-20 | MM | No | 25 | 25 | 4.0 | 1.5-2.5 | S | 0.6 | 12/12 | U | S | 5.3 | 30.00 | | | |
| | Black Pearl | 18-27 | MM | No | 28 | 28 | 5.0 | 1.5-2.0 | S | 0.5 | 15/15 | U | S | 6.0 | 50.00 | | | |
| | Pearl | 12-30 | MM | No | 30 | 30 | 5.0 | 1.5-2.0 | E | 0.2 x 0.8 | 15/15 | U | S | 6.0 | 75.00 | | | |
| TALISMAN | AT | 20-40 | MC | Yes | 25 | 22 | 0.20 | 1.5-2.1 | E | 0.3 x 0.7 | 15/15 | F | S | 6.3 | 225.00 | 135.00 | | |
| | BvdH | 10-50 | MC | Yes | 30 | 30 | 0.26 | 1.5-2.1 | V | 0.1 x 3.0 | 15/15 | F | S | 6.3 | 325.00 | 195.00 | | |
| | SvdH | 10-60 | MC | Yes | 30 | 30 | 0.26 | 1.8-2.2 | V | 0.1 x 3.0 | 18/18 | F | S | 6.3 | 395.00 | 235.00 | | |
| | Alchemist IAT | 20-40 | MC | Yes | 25 | 22 | 1.8 | 1.5-2.1 | E | 0.3 x 0.7 | 15/15 | F | S | 6.7 | 300.00 | 180.00 | | |
| | Alchemist IIS vdh | 10-60 | MC | Yes | 30 | 30 | 1.8 | 1.8-2.2 | V | 0.1 x 3.0 | 18/18 | F | S | 6.7 | 495.00 | 300.00 | | |
| | Alchemist IIB vdh | 15-32 +2,-0.5 | MC | Yes | 35 | 30 | 1.8 | 1.8-2.2 | V | 0.1 x 3.0 | 15/15 | F | S | 6.7 | 475.00 | 285.00 | | |
| | Virtuoso Boron | 15-32 +2,-0.5 | MC | Yes | 35 | 30 | 1.8 | 1.8-2.2 | V | 0.1 x 3.0 | 15/15 | F | S | 7.5 | 850.00 | 510.00 | | |
| Virtuoso DTI | 15-32 +2,-0.5 | MC | Yes | 35 | 30 | 1.8 | 1.8-2.2 | V | 0.1 x 3.0 | 15/15 | F | S | 7.5 | 1200.00 | 720.00 | | | |
| VAN DEN HUL | MM-2 | 10-30 ± 1.5 | MM | No | 30 | 25 | 5.6 | 0.75-1.25 | 300 | V | 0.1 x 3.2 | 20/18 | U | S | 6.5 | 350.00 | 60.00 | |
| | MC-10 | 5-50 ± 1.5 | MC | Yes | 35 | 28 | 0.35 | 1.25-1.5 | V | 0.1 x 3.2 | 12/12 | F | S | 7.6 | 850.00 | 100.00 | | |
| | MC-One | 5-50 ± 1.5 | MC | Yes | 38 | 30 | 0.35 | 1.25-1.5 | V | 0.1 x 3.2 | 12/12 | F | S | 7.6 | 1125.00 | 100.00 | | |
| | MC-One Super | 5-50 ± 1.5 | MC | Yes | 38 | 30 | 1.0 | 1.25-1.5 | V | 0.1 x 3.2 | 12/12 | F | S | 7.6 | 1200.00 | 100.00 | | |
| | MC-Two | 5-50 ± 1.5 | MC | Yes | 38 | 30 | 2.25 | 1.25-1.5 | V | 0.1 x 3.2 | 12/12 | F | S | 7.6 | 1350.00 | 100.00 | | |
| | Grasshopper IIII | 5-60 ± 1.5 | MC | Yes | 38 | 30 | 0.8 | 1.5-1.75 | V | 0.08 x 3.5 | | F | S | 14 | 2350.00 | 100.00 | | |
| | Grasshopper IIIM | 5-60 ± 1.5 | MC | Yes | 38 | 30 | 4.5 | 1.5-1.75 | V | 0.08 x 3.5 | | F | S | 14 | 2750.00 | 100.00 | | |
| | Grasshopper IIH | 5-60 ± 1.5 | MC | Yes | 38 | 30 | 11.0 | 1.5-1.75 | V | 0.08 x 3.5 | | F | S | 14 | 3200.00 | 100.00 | | |
| WIN RESEARCH | FET-10 & Source Module | 5-50 ± 1.5 | FET | Yes | 30 | 28 | 1V | 1.25 | X | | 20/20 | F | S | 4 | 3500.00 | 650.00 | | |

Twek

PICKERING

signet

Bang & Olufsen

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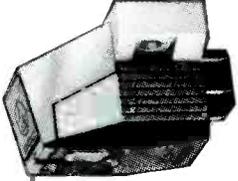


VST-V \$99.95



SHURE V15 V-MR \$139.95

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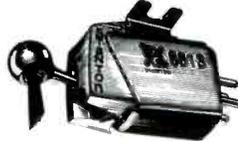


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Car Audio



Clarion 9731 \$196
Auto reverse, Dolby, 18 presets, bass and treble controls, RCA out

Clarion 9701 \$188
Standard chassis, seek, A/R, 25 watts, bass & treble, RCA out

JBL T602 \$72
6.5" 2 way speakers, 80 watts, 55 to 23K Hz

Sherwood XR-2704 \$179
Digital tuner, 30 presets, key off eject, 20 watts, fader

Sherwood XS-1092 \$49
6x9" 2 way speakers, 90 watts

Alphasonik PMA 2100E \$248
100 wt/cu car amplifier, Class A, 0.05 THD

Pyle HB 1230 \$299
New Wave Pounders. 12" woofer, 3-way box system

Stereo Receivers



JVC RX-705 Special
100 watts, Dolby Pro Logic Surround Sound, 4 built-in amps

JVC RX-505 Special
80 watts, Dolby Surround Sound, 7 band EQ

JVC RX-805 Special
100 watts, Dolby Pro Surround Sound, 5 amps

Sherwood RA-1142 \$128
50 watts, quartz tuning, 24 presets

Marantz RS2253 \$159
50 watts, Matrix Surround Sound, 12 key remote

Mini Component Systems



JVC MX70 Special
50 watts per channel amplifier, tuner, CD player, tape deck and 2 way speakers. Surround sound, 7 band EQ, 5 inputs, AV remote control with power on/off

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In 1987, Museatex introduced the first CD player designed and built in North America.

This year we are introducing the Melior CD-Deck with C-Lock™, the only CD transport to conquer digital phase jitter through the use of special electronic circuitry.

Unless you enjoy the sound of digital distortion, the Melior CD-Deck is your only choice for jitter-free performance from a compact disk.

The Melior CD-Deck is the first product to incorporate C-Lock™, a unique circuit developed by Ed Meitner and the design team at Museatex to virtually eliminate non-random digital phase jitter. What this means to your ears is music that is more fluid, with a deeper and more detailed soundstage that is immediately noticeable. The digital output from the CD-Deck with C-Lock, whether fiber optic or co-axial, provides a more accurate signal than any other CD transport on the market — regardless of price.

The Melior CD-Deck also provides the flexibility and convenience that is expected from a Museatex product. The remote control can access all features including the versatile programming functions. The unit uses a convenient front loading drawer that is also compatible with 3-inch CDs. And a MIDI interface is included for connection to the Melior Multi-Room System. In addition, the Melior CD-Deck is as much a pleasure to the eyes as it is to the ears. Its elegant styling and hand-crafted wooden finish will make it a welcome addition to any listening room.

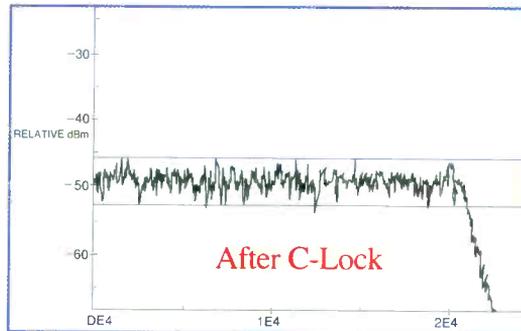
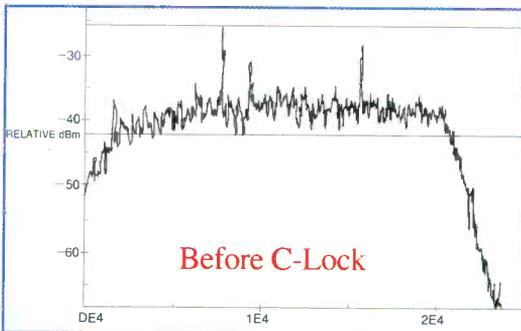
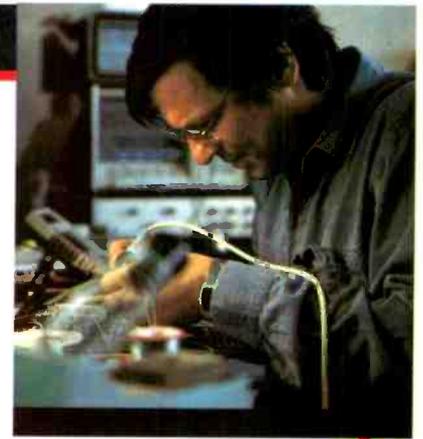


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Ed Meitner on Digital Phase Jitter

When we built our first CD player in 1987, its performance was rated with the best on the market. We knew that this was partly due to the reduced digital jitter that we were able to obtain from innovative construction methods. Digital phase jitter is the result of timing irregularities in the digital signal and it is one of the reasons why audiophiles have associated harshness and poor imaging with digital audio.

Special suspension systems and other mechanical devices, such as CD rings, were the first attempts to eliminate this unwanted jitter. Unfortunately, these mechanical solutions provided only marginal listening benefits. Before we could develop a definitive cure for jitter, we had to find an accurate way of isolating its causes. Our solution was to examine jitter by dividing it into its frequency components. This frequency analysis revealed that the most audible components of jitter were the non-random timing errors caused by the mechanical



resonance and eccentricity of the CD and by the fluctuating power demands of the integrated circuits that process digital data. We have named this non-random element of jitter, Logic

Induced Modulation (LIM).

Our C-Lock circuit reduces jitter by re-synchronising the digital signal with its original clock rate. Unlike mechanical solutions, which only alter LIM patterns, C-Lock virtually eliminates LIM and significantly reduces total jitter. The resulting improvement can be heard and measured.



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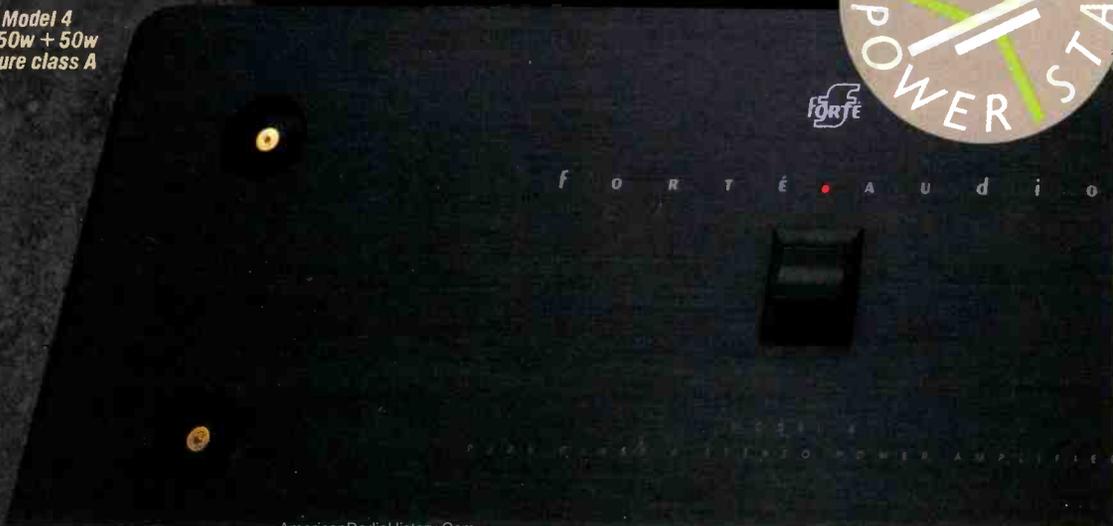
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Model 6
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 high bias AB



CASSETTE DECKS

| MANUFACTURER | Model (R) = Remote Included, (RO) = Remote Optional | Frequency Response with Best Tape, Hz to KHz, ±dB | Monitoring DIF Tape During Recording? | Wow & Flutter, Wtd. Peak, % | S/N without Noise Reduction | S/N with Noise Reduction | Hose: Reduced-Circuit Dolby B, C, D, S, S-Box, D, HX Pro - H | Number of Preset Bias EQ Positions | Intro Scan? | Level Indicators: Average, A, Peak = P, Peak Hold = PH | Comps Indicators: Number of Tapes = T, Elapsed Time = E, Remaining Time = R | Auto Reverse? | Number of Mike Inputs | Dual Wells? | Weight, Lbs. | Price, \$ | Notes | | |
|----------------|---|--|---------------------------------------|-----------------------------|-----------------------------|--------------------------|--|------------------------------------|-------------|--|---|---------------|-----------------------|-------------|--------------|-----------|---------|--|---|
| AIWA | AD-WX717(RI) | 20-18 ±3 | No | 0.065 | 78 | B/C | M | 3 | Yes | No | P | T | Yes | 0 | Yes | 9.7 | 300.00 | | |
| | AD-WX616(RI) | 20-18 ±3 | No | 0.065 | 78 | B/C | M | 3 | Yes | No | P | T | Yes | 0 | Yes | 9.7 | 250.00 | | |
| | AD-WX515 | 20-17 ±3 | No | 0.09 | 78 | B/C | M | 3 | No | No | P | T | Yes | 0 | Yes | 7.3 | 200.00 | | |
| | AD-WX333 | 20-16 | No | 0.09 | 65 | B | M | 3 | No | No | P | T | Yes | 0 | Yes | 7.3 | 170.00 | | |
| | AD-F1000(RI) | 20-20 ±3 | Yes | 0.025 | 90 | B/C/H | M | 3 | Yes | No | PH | T | Yes | 0 | No | 17.8 | 600.00 | | |
| | AD-F810(RI) | 20-14 | Yes | 0.035 | 78 | B/C/H | M | 3 | Yes | Yes | A/PH | E/R | Yes | 0 | No | 11.2 | 400.00 | | |
| | AD-R707(RI) | 20-18 ±3 | No | 0.065 | 78 | B/C/H | M | 3 | Yes | No | PH | T | Yes | 0 | No | 11.9 | 275.00 | | |
| AD-R507(RI) | 20-18 | No | 0.065 | 78 | B/C/H | M | 3 | Yes | No | PH | T | Yes | 0 | No | 8.6 | 260.00 | | | |
| AR | RD-06 | 30-16 | Yes | 0.06 | 55 | 64 | B/C/H | M | 3 | No | Yes | P | T | No | 0 | No | 11½ | 499.90 | |
| BANG & OLUFSEN | Beocord 6500 | 30-18 ±3 | No | 0.09 | 55 | 74 | B/C/H | A | 3 | Yes | No | P/PH | T | Yes | 1 | No | 18.4 | 1140.00 | |
| | Beocord 4500 | 30-18 ±3 | No | 0.09 | 55 | 66 | B/H | A | 3 | Yes | No | P | T | Yes | 0 | No | 9.9 | 800.00 | |
| CARRERA | CX-3250 | 40-14 ±3 | No | 0.08 | 52 | 63 | B | M | 3 | No | No | P | T | No | 2 | Yes | 10 | 149.95 | High-speed mike mixing. |
| | CX-3260 | 4-14 ±3 | No | 0.08 | 52 | 63 | B | M | 3 | No | No | P | T | Yes | 1 | Yes | 10 | 199.00 | |
| CARVER | TD-1200 | 30-20 ±3 | No | 0.05 | 76 | B/C/H | M | 3 | No | No | P | T | No | 0 | No | 5 | 399.95 | High-speed dubbing. | |
| | TD-1400(RI) | 30-20 ±3 | No | 0.05 | 78 | B/C/H | M | 3 | No | No | A/P | T | No | 0 | No | 9 | 469.95 | | |
| | TD-1500(RI) | 20-20 ±3 | No | 0.065 | 78 | B/C/H | M | 3 | Yes | No | P | T | Yes | 0 | No | 10 | 499.95 | | |
| | TD-1700(RI) | 20-20 ±3 | Yes | 0.035 | 78 | B/C/H | M | 3 | Yes | No | P | E | No | 0 | No | 11½ | 599.95 | | |
| | TD-2400(RI) | 20-20 ±3 | No | 0.08 | 78 | B/C/H | M | 3 | Yes | No | P | T | Yes | 1 | No | 10½ | 519.95 | | |
| DENON | DRM-710(RO) | 20-20 ±3 | Yes | 0.038 | 75 | B/C/H | M | 3 | Yes | No | P/PH | E | No | 0 | No | | 400.00 | Dual capstan. | |
| | DRM-510(RO) | 25-18 ±3 | No | 0.055 | 74 | B/C/H | M | 3 | Yes | No | P | T | No | 0 | No | | 250.00 | | |
| | DRM-400(RO) | 25-18 ±3 | No | 0.057 | 73 | B/C | M | 3 | Yes | No | P | T | No | 0 | No | | 200.00 | | |
| | DRR-780(RI) | 25-18 ±3 | No | 0.06 | 74 | B/C/H | M | 3 | Yes | No | P | E/R | Yes | 0 | No | | 400.00 | Horizontal loading. | |
| | DRS-810 | 20-20 ±3 | Yes | 0.038 | 75 | B/C/H | M | 3 | Yes | No | P/PH | E/R | No | 0 | No | | 500.00 | As above; dual capstan. | |
| | DRS-610 | 25-18 ±3 | No | 0.055 | 74 | B/C/H | M | 3 | Yes | No | P | E/R | No | 0 | No | | 300.00 | Horizontal loading. | |
| | DRW-850(RI) | 20-19 ±3 | No | 0.055 | 74 | B/C/H | M | 3 | Yes | No | P | E | Yes | 0 | Yes | | 500.00 | High-speed dubbing; relay play; twin and relay record. | |
| | DRW-830 | 25-19 ±3 | No | 0.06 | 74 | B/C/H | M | 3 | Yes | No | P | T | Yes | 0 | Yes | | 375.00 | High-speed dubbing; relay play. | |
| | DRW-650 | 20-18 ±3 | No | 0.06 | 74 | B/C/H | M | 3 | Yes | No | P | T | No | 0 | Yes | | 300.00 | High-speed dubbing. | |
| ESOTERIC | V-9000(RI) | 25-21 ±3 | Yes | 0.025 | 60 | 80 | B/C/H | M | 3 | Yes | No | P/PH | T/E/R | No | 0 | No | 22¼ | 1050.00 | Bidirectional record and play. |
| | R-9000(RI) | 25-21 ±3 | Yes | 0.025 | 60 | 80 | B/C/H | M | 3 | Yes | No | P/PH | T/E/R | Yes | 0 | No | 22¼ | 1200.00 | |
| | V-10000(RI) | 25-21 ±3 | Yes | 0.025 | 60 | 80 | B/C/S/H | M | 3 | Yes | No | P/PH | T/E/R | No | 0 | No | 22¼ | 1500.00 | |
| FISHER | CR-Z1(RI) | 30-19 ±3 | Yes | 0.045 | 52 | 92 | B/C/D/H | M | 3 | Yes | Yes | P | T | Yes | 0 | Yes | 18.7 | 699.95 | High-speed dubbing. As above. |
| | CR-9070(RO) | 15-22 ±3 | Yes | 0.05 | 52 | 72 | B/C/H | A/M | 3 | Yes | Yes | P | T | Yes | 0 | No | 11.5 | 499.95 | |
| | CR-9030(RO) | 20-20 ±3 | No | 0.06 | 52 | 72 | B/C/H | A | 3 | Yes | Yes | P | T | Yes | 0 | No | 11.5 | 399.95 | |
| | CR-905(RI) | 40-17 ±3 | Yes | 0.06 | 52 | 72 | B/C | A | 3 | Yes | Yes | P | T | Yes | 0 | Yes | 11.5 | 349.95 | |
| | CR-W961 | 35-17 ±3 | No | 0.12 | 52 | 72 | B/C | A | 3 | Yes | Yes | P | T | Yes | 0 | Yes | 10.3 | 299.95 | |
| | CR-W860B | 40-18 ±3 | Yes | 0.06 | 51 | 62 | B | M | 3 | Yes | No | P | T | Yes | 0 | Yes | 11.5 | 299.95 | |
| | CR-W761 | 40-15 ±3 | Yes | 0.15 | 51 | 61 | B | M | 3 | No | No | P | T | Yes | 0 | Yes | 9.3 | 259.95 | |
| CR-W661 | 50-15 ±3 | Yes | 0.15 | 51 | 61 | B | M | 3 | No | No | P | T | Yes | 0 | Yes | 8.5 | 149.95 | | |
| FOSTEX | X-26 | 40-12.5 | | 0.15 | 58 | | | | | | | | | | | | | | |
| | 280 | 40-14 | | 0.05 | 70 | B | | | | | | | | | 8 | | 449.00 | | |
| HARMAN KARDON | DC5300 | 20-20 ±3 | No | 0.08 | 57 | 73 | B/C | M | 3 | No | No | P | E | Yes | 0 | Yes | | 529.00 | One-touch normal and high-speed dubbing. |
| | DC5500 | 20-20 ±3 | No | 0.08 | 57 | 73 | B/C/H | M | 3 | Yes | Yes | P | E | Yes | 0 | Yes | | 649.00 | As above; recording in both wells. |
| | DC5700 | 20-20 ±3 | No | 0.08 | 57 | 73 | B/C/H | M | 3 | Yes | Yes | P | E | Yes | 0 | Yes | | 799.00 | As above; recording in both wells. |
| | TD4200(RO) | 20-20 ±3 | No | 0.08 | 57 | 73 | B/C | M | | Yes | Yes | P | E | No | 0 | No | | 299.00 | Bias and record calibration tones. |
| | TD4400(RO) | 20-20 ±3 | No | 0.08 | 57 | 73 | B/C/H | M | | Yes | Yes | P | E | No | 0 | No | | 419.00 | |
| | TD4500(RO) | 20-21 ±3 | No | 0.08 | 57 | 73 | B/C/H | M | | Yes | Yes | A/P | E/R | No | 0 | No | | 549.00 | |
| | TD4600(RI) | 20-21 ±3 | No | 0.08 | 57 | 77 | B/C/S/H | M | | Yes | Yes | A/P | E/R | No | 0 | No | | 749.00 | As above. |
| TD4800(RI) | 20-22 ±3 | Yes | 0.04 | 58 | 78 | B/C/S/H | M | | Yes | Yes | A/P | E/R | No | 0 | No | | 1199.00 | As above; double Dolby; closed-loop dual capstan. | |
| JVC | TDV1050(RI) | 15-21 ±3 | Yes | 0.022 | 61 | | B/C/H | M | 3 | Yes | No | P/PH | T/E/R | No | 0 | No | 17 | 780.00 | Record calibration. †Manual fine bias and quick reverse in B well. Pitch control. |
| | TDV541TN | 15-19 ±3 | Yes | 0.023 | 59 | | B/C/H | M | 3 | Yes | No | P/PH | E/R | No | 0 | No | 12½ | 300.00 | |
| | TDV441TN | 30-16 ±3 | No | 0.08 | 58 | | B/C/H | M | 3 | No | No | P/PH | T | Yes | 0 | No | 10½ | 260.00 | |
| | TDV805TN | 30-16 ±3 | No | 0.08 | 58 | | B/C/H | † | 3 | Yes | No | P/PH | T | Yes | 0 | No | 12½ | 370.00 | |
| | TDV505TN | 30-16 ±3 | No | 0.08 | 58 | | B/C/H | M | 3 | No | No | P | T | Yes | 1 | Yes | 11½ | 300.00 | |
| | TDV305TN | 30-16 ±3 | No | 0.08 | 58 | | B/C/H | M | 3 | No | No | P | T | Yes | 0 | Yes | 10½ | 260.00 | |
| | TDV205TN | 30-16 ±3 | No | 0.08 | 58 | | B/C/H | M | 3 | No | No | P | T | No | 0 | Yes | 10½ | 200.00 | |
| | TDV103BK | 40-15 ±3 | No | 0.1 | 58 | | B | M | 3 | No | No | P | T | No | 0 | Yes | 7¾ | 135.00 | |
| KENWOOD | KX-W8030(RO) | 20-20 ±3 | Yes | 0.06 | 57 | 72 | B/C/H | A | 3 | Yes | Yes | P | T/R | Yes | 0 | Yes | 10.8 | 379.00 | High-speed dubbing. As above. Three motors. Two-track rotary head. Two motors. |
| | KX-W6030(RO) | 20-20 ±3 | Yes | 0.08 | 57 | 72 | B/C | M | 3 | Yes | Yes | P | T | Yes | 0 | Yes | 10 | 299.00 | |
| | KX-W4030(RO) | 20-20 ±3 | Yes | 0.08 | 57 | 72 | B/C | M | 3 | Yes | Yes | P | T | Yes | 0 | Yes | 9.7 | 229.00 | |
| | KX-7030(RO) | 20-20 ±3 | Yes | .0045 | 59 | 75 | B/C/H | A | 3 | Yes | Yes | P | T/F | No | 0 | No | 11.2 | 379.00 | |
| | KX-5530(RO) | 20-18 ±3 | Yes | 0.06 | 58 | 73 | B/C/H | A | 3 | Yes | Yes | P | T | Yes | 0 | No | 10.1 | 299.00 | |
| | KX-3030(RO) | 20-18 ±3 | Yes | 0.05 | 58 | 73 | B/C/H | A | 3 | Yes | No | P | T | No | 0 | No | 9.7 | 249.00 | |
| LUXMAN | K-111 | 30-18 | No | 0.06 | 55 | 70 | B/C/H | M | 3 | No | No | P | T | No | 2 | No | 7.7 | 380.00 | |
| | K-112 | 20-21 | No | 0.05 | 56 | 73 | B/C/H | M | 3 | No | No | P | T | No | 0 | No | 9.5 | 600.00 | |
| | K-110 | 30-17 | No | 0.07 | 56 | 74 | B/C/H | M | 3 | No | No | P | T | Yes | 2 | No | 5.4 | 480.00 | |
| | K-110W | 30-17 | No | 0.07 | 56 | 74 | B/C/H | M | 3 | No | No | P | T | Yes | 0 | Yes | 6.3 | 580.00 | |
| | K-351 | 25-19 | No | 0.07 | 56 | 74 | B/C/H | M | 3 | No | No | P | T | Yes | 2 | No | 6.3 | 600.00 | |



CASSETTE DECKS

| MANUFACTURER | Model (RI) - Remote Included, (RD) - Remote Optional | Frequency Response with Best Tape, Hz to kHz, ±dB | Monitoring Off Tape During Recording? | Wow & Flutter, Wtd. Peak, % | | S/N without Noise Reduction, "A" Wtd., -0B | | S/N with Noise Reduction, "A" Wtd., -0B | | Noise Reduction Circuit: Dolby B, C, S, D, Hi Pro - H | | Number of Preset Biases/EO Positions | Intro Scan? | Legal Indicators: Average A, Peak = P, Peak-to-Peak = PH | | Cassette Indicators: Number of Tapes = T, Remaining Time = R | Auto Reverse? | Number of Mike Inputs | Dual Wells? | Weight, Lbs. | Price, \$ | Notes |
|---------------------|--|---|---------------------------------------|-----------------------------|----|--|---------|---|-----|---|-----|--------------------------------------|-------------|--|-----|--|---------------|-----------------------|--|--------------|-----------|-------|
| | | | | B/C/H | M | 3 | Yes | Yes | PH | T/E | No | | | 0 | No | | | | | | | |
| MARANTZ | SD-72(RI) | 15-21 ±3 | Yes | 0.03 | 62 | 79 | B/C/H | M | 3 | Yes | Yes | PH | T/E | No | 0 | No | 20 | 599.00 | Dual capstan. | | | |
| | SD-62 | 20-20 ±3 | Yes | 0.04 | 61 | 78 | B/C/H | M | 3 | Yes | Yes | PH | T/E | No | 0 | No | 15 | 399.00 | | | | |
| | SD-52R | 30-19 ±3 | No | 0.06 | 59 | 75 | B/C/H | M | 3 | Yes | No | PH | T | Yes | 0 | No | 12 | 349.00 | | | | |
| | SD-52 | 30-19 ±3 | No | 0.06 | 59 | 75 | B/C/H | M | 3 | Yes | No | PH | T | No | 0 | No | 12 | 299.00 | | | | |
| | SD-72S(RI) | 20-19 ±3 | No | 0.06 | 59 | 75 | B/C/H | M | 3 | Yes | No | P | T | Yes | 0 | Yes | 15 | 599.00 | | | | |
| SD-52S | 30-19 ±3 | No | 0.06 | 59 | 75 | B/C/H | M | 3 | Yes | No | P | T | Yes | 1 | Yes | 12 | 399.00 | | | | | |
| MITSUBISHI | M-T5010(RD) | 25-20 | Yes | 0.07 | 56 | 76 | B/C/H | A/M | 3 | Yes | Yes | P/PH | T | Yes | 0 | Yes | 14 | 699.00 | Video output for on-screen TV display of counter and control functions; auto reverse in both wells. | | | |
| NAD | 6100(RI) | 30-19 ±3 | No | 0.06 | 57 | 77 | B/C/H | M | 3 | No | No | P | T | No | 0 | No | 10 3/4 | 499.00 | | | | |
| | 6325 | 35-16 ±3 | No | 0.06 | 56 | 76 | B/C | M | 3 | No | No | P | T | No | 0 | No | 9 3/4 | 279.00 | | | | |
| | 6340 | 30-19 ±3 | No | 0.06 | 57 | 77 | B/C/H | M | 3 | No | No | P | T | No | 0 | No | 9 3/4 | 399.00 | | | | |
| NAKAMICHI | Dragon(RD) | 20-22 ±3 | Yes | 0.04 | 72 | 72 | B/C | M | 3 | No | No | P | T | Yes | 0 | No | 21 | 2400.00 | Auto azimuth correction. Flips cassette for tape reverse. As above. Manual playback azimuth adjustment. As above. | | | |
| | RX-50S(RD) | 20-20 ±3 | Yes | 0.08 | 70 | 70 | B/C | M | 3 | Yes | No | P | T | Yes | 0 | No | 22 | 1500.00 | | | | |
| | RX-20Z(RD) | 20-20 | No | 0.11 | 68 | 68 | B/C | No | 3 | No | No | P | T | Yes | 0 | No | 19 3/4 | 849.00 | | | | |
| | CR-7A(RI) | 18-21 ±3 | Yes | 0.048 | 72 | 72 | B/C | A | 3 | No | No | P/PH | T/E/R | No | 0 | No | 19 3/4 | 1800.00 | | | | |
| | Cassette Deck 1(RD) | 20-21 ±3 | Yes | 0.06 | 72 | 72 | B/C | M | 3 | No | No | P | T | No | 0 | No | 12 3/4 | 849.00 | | | | |
| Cassette Deck 2(RD) | 20-20 ±3 | No | 0.11 | 70 | 70 | B/C | M | 3 | No | No | P | T | No | 0 | No | 11 3/4 | 399.00 | | | | | |
| NIKKO | ND 55W | 40-14 | Yes | 0.12 | 54 | | B | | | | | | | No | | Yes | 9 1/4 | 139.95 | | | | |
| | ND 60W | 40-14 | Yes | 0.12 | 54 | | B | | | | | | | Yes | | Yes | 9 1/4 | 139.95 | | | | |
| | ND 150W(RI) | 25-17 | Yes | 0.07 | 56 | | B/C | | | | | | | Yes | | Yes | 11 | 249.95 | | | | |
| | ND 200W(RI) | 40-14 ±5 | Yes | 0.1 | 50 | | B/C | | | | | | | Yes | | Yes | 11 | 299.95 | | | | |
| | ND 300W(RI) | 25-16 ±3 | Yes | 0.07 | 50 | | B/C | | | | | | | Yes | | Yes | 14 3/4 | 339.95 | | | | |
| ONKYO | TA-201(RD) | 30-18 ±3 | No | 0.07 | 58 | 78 | B/C/H | M | 3 | No | No | PH | T | No | 0 | No | 11 | 230.00 | CD sync. As above. Three motors; dual capstan. | | | |
| | TA-203(RD) | 30-18 ±3 | No | 0.07 | 58 | 78 | B/C/H | M | 3 | Yes | Yes | PH | E/R | No | 0 | No | 12 | 320.00 | | | | |
| | Integra TA-207(RI) | 30-19 ±3 | Yes | 0.04 | 60 | 80 | B/C/H | A | 3 | Yes | Yes | PH | E/R | No | 0 | No | 15 | 530.00 | | | | |
| | Integra TA-2800(RI) | 20-20 ±3 | Yes | 0.035 | 60 | 80 | B/C/H | A | 3 | Yes | Yes | PH | E/R | No | 0 | No | 14 | 650.00 | As above; record calibration. | | | |
| | TA-R301(RD) | 30-18 ±3 | No | 0.07 | 58 | 78 | B/C/H | M | 3 | No | No | PH | T | Yes | 0 | No | 11.2 | 280.00 | CD sync. As above; two motors. Three motors. | | | |
| | TA-R401(RI) | 30-18 ±3 | No | 0.07 | 58 | 78 | B/C/H | M | 3 | Yes | Yes | PH | E/R | Yes | 0 | No | 11 | 380.00 | | | | |
| | Integra TA-R500(RI) | 30-18 ±3 | No | 0.055 | 58 | 78 | B/C/H | M | 3 | Yes | Yes | PH | E/R | Yes | 0 | No | 14 | 450.00 | | | | |
| | TA-R500(RI) | 30-16 ±3 | No | 0.07 | 58 | 78 | B/C/H | A | 3 | No | No | PH | T | No | 0 | Yes | 12.1 | 240.00 | Two motors; CD sync; high-speed dubbing. As above. | | | |
| TA-RW404(RD) | 30-16 ±3 | No | 0.07 | 58 | 78 | B/C/H | A | 3 | No | No | PH | T | Yes | 0 | Yes | 12.1 | 300.00 | | | | | |
| TA-RW470(RD) | 30-16 ±3 | No | 0.06 | 58 | 78 | B/C | M | 3 | Yes | Yes | PH | E/R | Yes | 1 | Yes | 13.2 | 500.00 | | | | | |
| TA-RW490(RD) | 30-16 ±3 | No | 0.06 | 58 | 78 | B/C/H | M | 3 | Yes | Yes | PH | E/R | Yes | 1 | Yes | 13.6 | 630.00 | | | | | |
| OPTIMUS | SCT 37 | 40-16 ±3 | Yes | 0.06 | 53 | 78 | B/C/H | A | 3 | No | No | A/P | T | Yes | 2 | Yes | 9.6 | 279.95 | Optional timer. | | | |
| | SCT 36 | 60-16 ±3 | Yes | 0.18 | 50 | 60 | B/C | A | 3 | Yes | Yes | A/P | T | Yes | 2 | Yes | 8.2 | 229.95 | | | | |
| | SCT 74 | 60-14 ±3 | Yes | 0.12 | 70 | 70 | B/C | M | 3 | No | No | P | T | No | 2 | Yes | 7 | 179.95 | High-speed dubbing. As above. | | | |
| | SCT 87 | 60-14 ±3 | Yes | 0.15 | 62 | 62 | B | M | 3 | No | No | P | T | No | 1 | Yes | 7.4 | 149.95 | | | | |
| | SCT 88 | 20-18 ±3 | Yes | 0.05 | 73 | 73 | B/C/H | A | 3 | No | No | PH | T | Yes | 2 | No | 8.8 | 199.95 | | | | |
| | SCT 89 | 30-17 ±3 | Yes | 0.05 | 70 | 70 | B/C/H | A | 3 | No | No | PH | T | Yes | 2 | Yes | 11 | 299.95 | | | | |
| PARASOUND | DHX550 | 20-19 +2,-3 | | 0.04 | 60 | 78 | B/C/H | | 3 | No | No | P | T | No | 0 | No | 12 | 265.00 | "Playtrim" control. | | | |
| PHILIPS | FCR40 | 40-19 ±3 | No | 0.08 | 60 | 73 | B/C/H | | 3 | No | No | P | T | Yes | | | 12 | 299.95 | Closed-loop dual capstan. High-speed dubbing. As above. | | | |
| | FCR50 | 40-19 ±3 | No | 0.07 | 60 | 73 | B/C/H | M | 3 | Yes | Yes | PH | T/E | Yes | | | 12 | 399.95 | | | | |
| | FC60 | 20-20 ±3 | Yes | 0.03 | 65 | 78 | B/C/H | | 3 | Yes | Yes | PH | T/E | No | | Yes | 15 | 549.95 | | | | |
| | FC315 | 40-17 ±3 | No | 0.08 | 55 | 70 | B/C/H | | 3 | No | No | P | T | No | | Yes | 12 | 299.95 | | | | |
| | FC415 | 40-17 ±3 | No | 0.08 | 55 | 70 | B/C/H | | 3 | Yes | No | P | T | Yes | 1 | Yes | 12 | 399.95 | | | | |
| FC515 | 40-18 ±3 | No | 0.06 | 60 | 71 | B/C/H | | 3 | Yes | Yes | PH | T | Yes | | Yes | 14 | 499.95 | | | | | |
| PIONEER | CT-W850R | 20-20 | | 0.055 | 57 | 76 | B/C/H | A | 0 | No | No | PH | E | Yes | 0 | Yes | 12 3/4 | 500.00 | CD sync. As above. As above. As above. As above. As above. †One well is six-cassette changer, other well normal. As above. Six-cassette changer; CD sync; quick auto reverse. Six-cassette changer; CD sync. CD sync. As above; quick auto reverse. CD sync. | | | |
| | CT-W650R | 20-19 | | 0.055 | 57 | 76 | B/C/H | A | 0 | No | No | PH | E | Yes | 2 | Yes | 10 1/2 | 385.00 | | | | |
| | CT-W550R | 20-19 | | 0.055 | 57 | 76 | B/C/H | A | 0 | No | No | PH | E | Yes | 0 | Yes | 10 1/2 | 330.00 | | | | |
| | CT-W450R | 30-16.5 | | 0.1 | 56 | 75 | B/C/H | | 0 | No | No | P | T | Yes | 0 | Yes | 8 3/4 | 270.00 | | | | |
| | CT-W350R | 30-16.5 | | 0.1 | 56 | 75 | B/C/H | | 0 | No | No | P | T | Yes | 0 | Yes | 8 3/4 | 240.00 | | | | |
| | CT-W250 | 30-16.5 | | 0.1 | 56 | 75 | B/C | | 0 | No | No | P | T | Yes | 0 | Yes | 8 1/2 | 210.00 | | | | |
| | CT-WM77R Changer | 20-19 | | 0.055 | 57 | 76 | B/C/H | | 0 | No | No | PH | E/R | Yes | 0 | † | 18 3/4 | 510.00 | | | | |
| | CT-M66R Changer | 20-19 | | 0.055 | 58 | 77 | B/C/H | | 0 | No | No | PH | E/R | Yes | 0 | No | 16 3/4 | 440.00 | | | | |
| | CT-M55R Changer | 20-19 | | 0.055 | 58 | 77 | B/C | | 0 | No | No | PH | E | Yes | 0 | No | 16 3/4 | 380.00 | | | | |
| | CT-S709 | 15-21 | | 0.027 | 60 | 79 | B/C/H | A | 0 | No | No | | | No | 0 | No | 12 3/4 | 500.00 | | | | |
| | CT-S609R | 25-20 | | 0.055 | 57 | 76 | B/C/H | A | 0 | No | No | | | Yes | 0 | No | 8 3/4 | 315.00 | | | | |
| CT-W51 | 20-20 | | 0.055 | 56 | 76 | B/C/H | A | 0 | No | No | PH | E | Yes | 0 | Yes | 12 1/2 | 570.00 | | | | | |
| CT-93 | 15-23 | | 0.022 | 61 | 83 | B/C/S/H | A | 0 | No | No | PH | E/R | Yes | 0 | No | 23 3/4 | 1200.00 | | | | | |
| CT-41 | 15-22 | | 0.023 | 60 | 82 | B/C/S/H | A | 0 | No | No | PH | E | Yes | 0 | No | 18 | 800.00 | | | | | |
| PROTON | AD-630HX(RD) | 30-19 ±3 | No | 0.05 | 52 | 90 | B/C/D/H | A | 3 | Yes | No | A/PH | E | Yes | 2 | No | 21 3/4 | 800.00 | | | | |
| | AD-430 | 30-18 ±3 | No | 0.06 | 52 | 72 | B/C/H | | 3 | Yes | No | A | T | Yes | | No | 10 | 280.00 | | | | |
| | AD-431(RD) | 30-18 ±3 | No | 0.06 | 52 | 72 | B/C/H | | 3 | Yes | No | A | E | Yes | | No | 10 | 300.00 | | | | |
| REALISTIC | SCT 86 | 60-12 | No | 0.15 | 52 | | B | M | 3 | No | No | P | T | No | | No | 3.8 | 89.95 | | | | |

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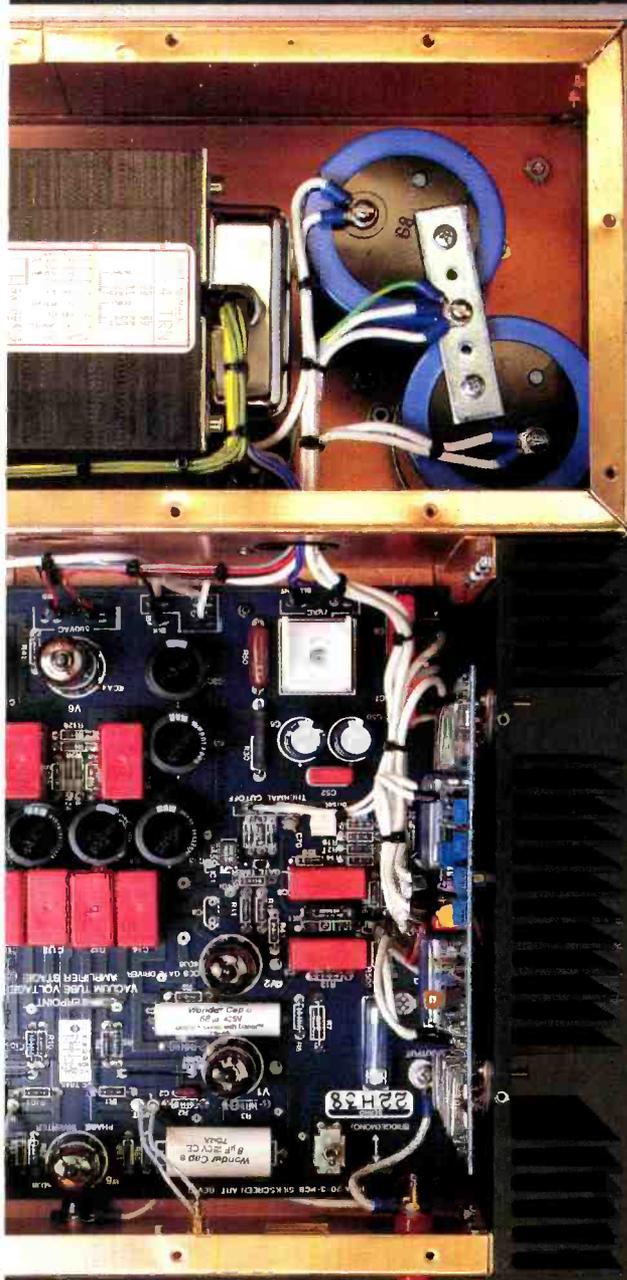
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|-----------------|---|--|---------------------------------------|-----------------------------|--|---|---|-------------------------------------|------------------------------------|-----------------|---------------|---|--|---------------|-----------------------|-------------|--------------|-------------------------------------|--|
| | | | | | | | | | | | | | | | | | | | |
| REVOX | H11(RO) | 30-18 +2, -3 | Yes | 0.12 | 72 | B/C/H | A | 3 | Yes | No | P | E | No | 0 | No | 20 | 1990.00 | | |
| | B215(RO) | 30-20 +2, -3 | Yes | † | 58 | B/C/H | A | 6 | Yes | No | P | E | No | 0 | No | 20 1/4 | 2600.00 | †0.1%, DIN wtd. Pivoting headblock. | |
| | B215S(RO) | 30-20 +2, -3 | Yes | † | 58 | B/C/H | A | 6 | Yes | No | P | E | No | 0 | No | 20 1/4 | 2900.00 | | |
| ROTEL | RD855 | 30-19 \pm 3 | No | 0.035 | 55 | 73 | B/C | M | 3 | No | No | P | T | No | 0 | No | 11 | 349.00 | |
| | RD865 | 30-20 \pm 3 | No | 0.035 | 55 | 73 | B/C/H | M | 3 | No | No | P | T | No | 0 | No | 11 | 449.00 | |
| SANSUI | D-X311WR | 20-21 | Yes | 0.06 | 58 | 65 | B/C/H | A/M | 3 | Yes | No | P | T | Yes | 0 | Yes | 10 3/4 | 349.95 | High-speed dubbing; switchable MPX filter. |
| | D-X211HX-R | 20-21 | Yes | 0.06 | 58 | 65 | B/C/H | A/M | 3 | Yes | No | P | T | Yes | 0 | No | 8 1/4 | 249.95 | |
| | D-X111HX | 20-21 | Yes | 0.06 | 58 | 65 | B/C/H | A/M | 3 | Yes | No | P | T | No | 0 | No | 8 1/2 | 199.95 | |
| | D-X117WR(RD) | 20-20 \pm 3 | Yes | 0.09 | 58 | 75 | B/C/H | A | 3 | Yes | No | P | T | Yes | 0 | Yes | 10 1/2 | 289.95 | As above. |
| | D-970WR(RD) | 20-18 \pm 3 | Yes | 0.09 | 58 | 75 | B/C/H | A | 3 | Yes | No | P | T | Yes | 0 | Yes | 10 3/8 | 264.95 | High-speed dubbing. |
| D-350W | 62-13 | Yes | 0.02 | 50 | 60 | B | A | 3 | No | No | P | T | No | 0 | Yes | 11 | 134.95 | As above. | |
| SHERWOOD | DD-1010C | 35-16 \pm 3 | No | 0.1 | 63 | B | | 3 | No | No | P | T | No | 0 | Yes | 9 | 120.00 | High-speed dubbing. | |
| | DD-2010C | 35-16 \pm 3 | No | 0.08 | 72 | B/C | | 3 | No | No | P | T | No | 0 | Yes | 9 | 140.00 | As above. | |
| | DD-4010C | 25-17 | No | 0.06 | 74 | B/C/H | | 3 | Yes | No | P | T | Yes | 1 | Yes | 12 | 250.00 | As above; mike mixing. | |
| SONY | TC-FX170 | 30-15 \pm 3 | No | 0.11 | 58 | 73 | B/C | M | 0 | No | No | P | T | No | 0 | No | 7 1/2 | 130.00 | |
| | TC-RX370(RD) | 30-15 \pm 3 | No | 0.07 | 58 | 73 | B/C/H | M | 0 | Yes | No | P | T | No | 0 | No | 8 5/8 | 225.00 | |
| | TC-RX470(RD) | 30-16 \pm 3 | No | 0.06 | 58 | 73 | B/C/H | M | 0 | Yes | No | P | E/R | Yes | 2 | No | 10 1/2 | 295.00 | Quick reverse. |
| | TC-K670(RD) | 20-20 \pm 3 | Yes | 0.05 | 60 | 75 | B/C/H | M | 0 | Yes | No | P | E/R | No | 0 | No | 10 1/8 | 350.00 | |
| | TC-W370(RD) | 30-15 \pm 3 | No | 0.08 | 58 | 73 | B/C | M | 0 | Yes | No | P | T | No | 0 | Yes | 10 | 200.00 | High-speed dubbing. |
| | TC-WR570(RD) | 30-15 \pm 3 | No | 0.08 | 58 | 73 | B/C/H | M | 0 | Yes | No | P | T | Yes | 0 | Yes | 10 | 225.00 | As above. |
| | TC-WR670(RD) | 30-15 \pm 3 | No | 0.07 | 58 | 73 | B/C/H | M | 0 | Yes | No | P | T | Yes | 0 | Yes | 10 3/8 | 280.00 | As above; record in both wells. |
| | TC-WR775(RD) | 30-18 \pm 3 | No | 0.07 | 58 | 73 | B/C/H | M | 0 | Yes | No | PH | E/R | Yes | 0 | Yes | 10 7/8 | 330.00 | As above. |
| | TC-WR875(RD) | 30-18 \pm 3 | No | 0.06 | 58 | 73 | B/C/H | M | 0 | Yes | No | PH | E/R | Yes | 0 | Yes | 11 1/4 | 500.00 | As above; quick reverse. |
| SONY ES | TC-RX77ES(RD) | 20-20 \pm 3 | No | 0.06 | 59 | 74 | B/C/H | M | 0 | Yes | No | P | E/R | Yes | 0 | No | 10 3/8 | 330.00 | Quick auto reverse. |
| | TC-K677ES(RD) | 20-21 \pm 3 | Yes | 0.05 | 60 | 75 | B/C/H | M | 0 | Yes | No | P | E/R | No | 0 | No | 10 3/4 | 400.00 | |
| | TC-K870ES(RD) | 15-22 \pm 3 | Yes | 0.024 | 61 | 76 | B/C/H | M | 0 | Yes | No | P | E/R | No | 0 | No | 17 | 600.00 | |
| | TC-WR87ES(RD) | 20-20 \pm 3 | No | 0.07 | 59 | 74 | B/C/H | M | 0 | Yes | No | P | E/R | Yes | 0 | Yes | 11 1/8 | 430.00 | As above; high-speed dubbing. |
| | TC-WR97ES(RD) | 20-20 \pm 3 | No | 0.06 | 59 | 74 | B/C/H | M | 0 | Yes | No | P | E/R | Yes | 0 | Yes | 16 1/2 | 600.00 | As above. |
| TEAC | AD-3 | 30-16 | No | 0.08 | 55 | 65 | B/H | A | 0 | No | No | P | T | Yes | 0 | No | 11 | 399.00 | CD player/cassette deck; sync dub; bidirectional record and play; timer record and play. |
| | AO-1 | 30-16 | No | 0.09 | 55 | 65 | B | A | 0 | No | No | P | T | No | 0 | No | 10.5 | 299.00 | CD player/cassette deck; sync dub. |
| | R-919X(RI) | 25-20 \pm 3 | Yes | 0.029 | 60 | 92 | B/C/O/H | M | | Yes | Yes | P | T/E | No | 0 | No | 13.3 | 829.95 | CD level check. |
| | R-455CHX | 30-17 | No | 0.06 | 55 | 70 | B/C/H | | 3 | No | Yes | P | T | Yes | 0 | No | 6.6 | 219.95 | |
| | V-970X(RI) | 25-20 \pm 3 | Yes | 0.028 | 60 | 92 | B/C/O/H | M | | Yes | Yes | P | T/E | No | 0 | No | 12.8 | 799.95 | As above. |
| | V-390CHX | 30-16 | No | 0.09 | 55 | 70 | B/C/H | M | | No | No | P | T | No | 0 | No | 6.5 | 140.00 | |
| | V-370 | 30-16 | No | 0.09 | 59 | 65 | B | | No | No | No | P | T | No | 0 | No | 6.5 | 109.00 | |
| | V-7000 | 15-21 | Yes | 0.02 | 60 | 80 | B/C/H | M | | Yes | No | PH | E/R | No | 0 | No | 22 | 800.00 | CO sync. |
| | V-5000 | 15-21 | Yes | 0.029 | 60 | 80 | B/C/H | M | | Yes | No | P | E/R | No | 0 | No | 17.5 | 660.00 | |
| | V-3000 | 15-21 | Yes | 0.09 | 60 | 80 | B/C/H | M | | Yes | No | P | E/R | No | 0 | No | 15 | 500.00 | |
| | V-510 | 30-19 | No | 0.06 | 55 | 70 | B/C/H | M | | No | Yes | P | T | No | 0 | No | 6.5 | 180.00 | |
| W-580R | 25-19 | No | 0.06 | 59 | 79 | B/C/H | M | | No | Yes | P | T | Yes | 2 | Yes | 10.5 | 370.00 | High-speed dubbing. | |
| W-530R | 25-19 | No | 0.06 | 59 | 79 | B/C/H | M | | No | Yes | P | T | Yes | 2 | Yes | 10.5 | 290.00 | As above. | |
| W-520R | 25-19 | No | 0.06 | 59 | 79 | B/C/H | M | | No | No | P | T | Yes | 0 | Yes | 10.5 | 270.00 | As above. | |
| W-420R | 30-16 | No | 0.09 | 55 | 70 | B/C/H | M | | No | No | P | T | Yes | 0 | Yes | 7 | 180.00 | As above. | |
| W-410 | 30-16 | No | 0.09 | 55 | 70 | B | | No | No | No | P | T | No | 0 | Yes | 7 | 150.00 | As above. | |
| W995RX(RI) | 30-19 \pm 3 | No | 0.05 | 59 | 91 | B/C/D | | Yes | Yes | No | P | T | Yes | 0 | Yes | 13 | 800.00 | | |
| TECHNICS | RS-TR555 | 20-18 | No | 0.07 | 56 | 74 | B/C/D/H | | | Yes | No | P | T | Yes | 0 | Yes | 12.1 | 399.95 | Quick reverse record/play in both wells; high-speed editing. |
| | RS-TR515 | 40-16 \pm 3 | No | 0.1 | 56 | 74 | B/C/H | M | | Yes | No | P | T | Yes | 0 | Yes | 10.6 | 299.95 | Quick reverse; high-speed editing. |
| | RS-TR313 | 40-16 \pm 3 | No | 0.1 | 56 | 74 | B/C/H | | | No | No | P | T | Yes | 0 | Yes | 10.4 | 229.95 | High-speed editing. |
| | RS-TR212 | 40-16 \pm 3 | No | 0.1 | 56 | 74 | B/C | | | No | No | P | T | Yes | 0 | Yes | 10.4 | 199.95 | As above. |
| | RS-B965 | 20-21 \pm 3 | Yes | 0.03 | 57 | 74 | B/C/D/H | M | | Yes | No | PH | T | No | 0 | No | 14.1 | 699.95 | Dual capstan. |
| | RS-BX606 | 30-19 \pm 3 | Yes | 0.05 | 57 | 74 | B/C/H | M | | Yes | No | PH | T/E | No | 0 | No | | 299.95 | Two motors. |
| RS-BR465 | 30-17 \pm 3 | No | 0.07 | 56 | 74 | B/C/H | M | | No | No | PH | T | Yes | 2 | No | 9.5 | 229.95 | As above; quick reverse. | |
| UHER | CR 1600 | 30-16 \pm 1 | Yes | 0.3 | 52 | 60 | B | A | | Yes | Yes | P | T | Yes | 1 | No | 7 | 2080.00 | 8-hour record time. |
| | CR 1601 | 20-19 \pm 1 | Yes | 0.2 | 50 | | | 4 | Yes | Yes | P | T | No | 1 | No | 7 | 2080.00 | As above. | |
| VECTOR RESEARCH | VCX-255 | 30-18 \pm 3 | No | 0.05 | 56 | 75 | B/C | M | 3 | No | No | P | T | No | 0 | No | 11 1/2 | 179.00 | |
| | VCX-270 | 30-20 \pm 3 | No | 0.05 | 60 | 75 | B/C/H | M | 3 | Yes | No | P | T | No | 0 | No | 14 | 279.00 | |
| YAMAHA | KX-150 | 20-16 \pm 3 | No | 0.15 | 58 | 74 | B/C | A | 3 | No | No | P | T | No | 0 | No | 9 3/8 | 219.00 | |
| | KX-250(RD) | 20-19 \pm 3 | No | 0.15 | 58 | 74 | B/C/H | M | 3 | Yes | Yes | P | T | No | 0 | No | 9 1/2 | 269.00 | |
| | KX-330(RI) | 20-17 \pm 3 | Yes | 0.08 | 60 | 76 | B/C/H | A/M | | Yes | Yes | P/PH | E/R | No | 0 | No | 10 | 299.00 | "Playtrim" adjustment. |
| | KX-R430(RI) | 20-19 \pm 3 | No | 0.08 | 58 | 74 | B/C/H | M | 3 | Yes | Yes | P | T | Yes | 0 | No | 9 1/2 | 349.00 | |
| | KX-530(RI) | 20-17 \pm 3 | Yes | 0.08 | 60 | 76 | B/C/H | A/M | | Yes | Yes | P/PH | E/R | No | 0 | No | 10 1/2 | 399.00 | As above. |
| | KX-R730(RI) | 20-20 \pm 3 | Yes | 0.08 | 60 | 76 | B/C/H | A | | Yes | No | P/PH | E/R | Yes | 0 | No | 11 3/4 | 499.00 | Four motors; quick auto reverse. |
| | KX-930(RI) | 20-20 \pm 3 | Yes | 0.08 | 61 | 77 | B/C/H | A/M | | Yes | Yes | P/PH | E/R | No | 0 | No | 10 1/2 | 599.00 | Closed-loop dual capstan. |
| | KX-W232(RD) | 20-16 \pm 3 | Yes | 0.15 | 58 | 74 | B/C | A | | Yes | No | P | T | No | 0 | No | 10 1/2 | 299.00 | Two-speed dub; relay play. |
| | KX-W332(RD) | 20-16 \pm 3 | Yes | 0.15 | 58 | 74 | B/C/H | A | | Yes | No | P | T | No | 0 | Yes | 10 3/4 | 399.00 | As above. |
| | KX-W602(RI) | 20-20 \pm 3 | No | 0.08 | 58 | 74 | B/C/H | | 3 | Yes | No | P | R | Yes | 0 | Yes | 12 1/8 | 519.00 | |
| KX-W952(RI) | 20-20 \pm 3 | No | 0.08 | 58 | 74 | B/C/H | | 3 | Yes | Yes | P/PH | R | Yes | 0 | Yes | 17 3/8 | 699.00 | "Playtrim" adjustment. | |

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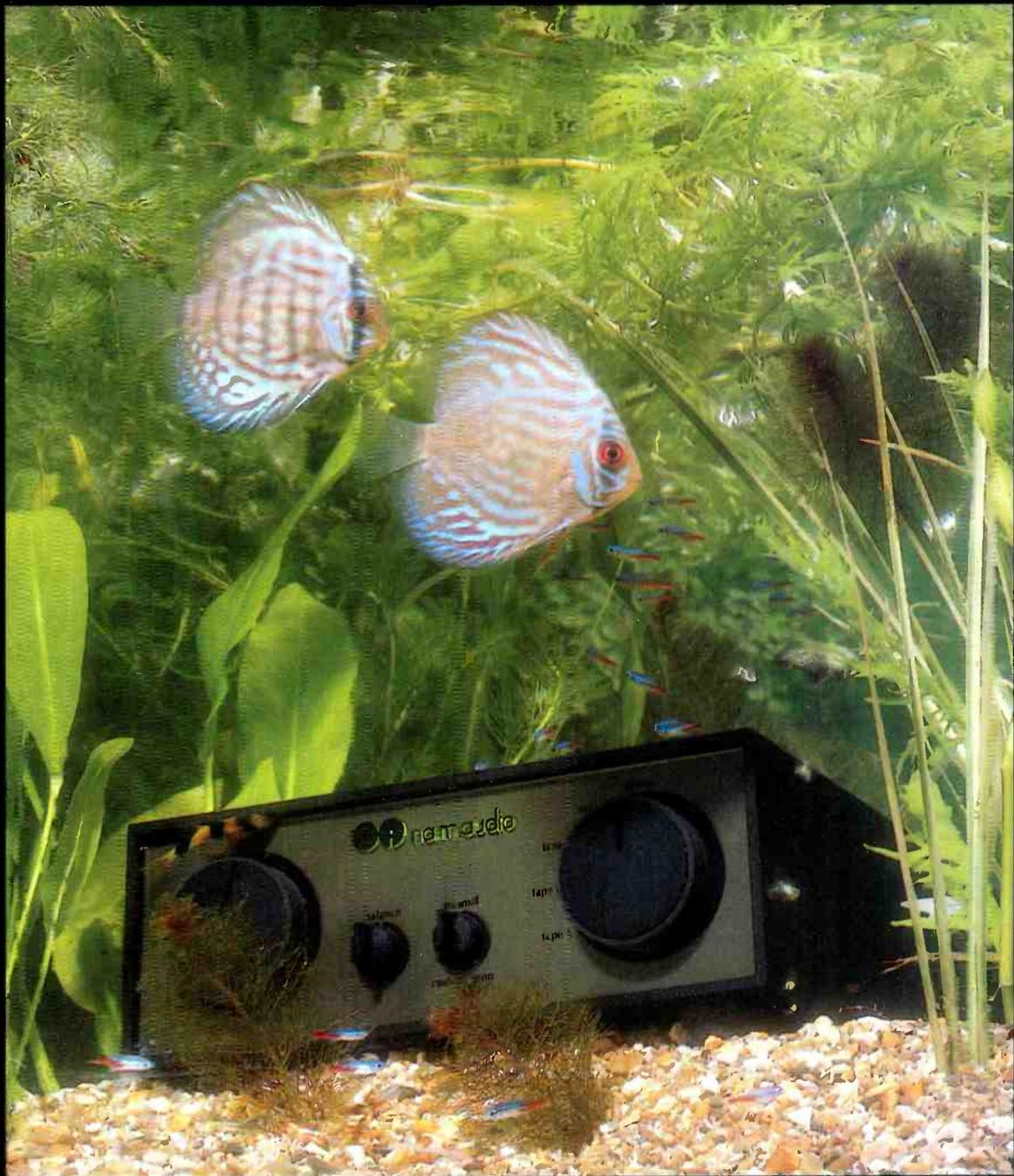
ig Boys Use.



ing endorsement of TDK? Perhaps they know that new TDK SA-X with its dual coating of Super Avilyn particles has an MOL which has been improved to 5.0 dB @ 315 Hz. Perhaps they know it has an ultra-low bias noise figure of -61.0 dB. Perhaps they know this translates into a dynamic range of 66.0 dB (the widest of any high-bias tape), making SA-X the perfect tape to capture the extra-wide dynamic range of digital recording

sources. Or perhaps, after years of experience, their highly trained ears tell them all they need to know. So if you're looking for the best quality recording tape you can buy, why use what amateurs use, when you can use what the pros use.

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BLANK TAPE

| ANALOG CASSETTE TAPE TYPE CODE I — Normal Ferric II — Chrome/Chrome Equivalent IV — Metal Particle | | ANALOG CASSETTES | | | | | | | | | | OPEN REEL | | DAT CASSETTES | | Notes | | | | | |
|--|--|--|-----------------------|--------------------------------------|---|---|---|--------------------------------------|----------------------|---------------------|--|-----------|---------------|----------------|-----------|-------|-----------|-------|---|--|--|
| | | Brand | Tape Type—See Code | C-30 | | C-45 or C-46 | | C-60 | | C-74, C-75, or C-76 | | C-90 | C-100 | C-120 | 1800 Feet | | 3600 Feet | R-46 | R-60 | R-90 | R-120 |
| | | | | C-30 | C-45 or C-46 | C-60 | C-74, C-75, or C-76 | C-90 | C-100 | C-120 | | | | | | | | | | | |
| FUJI (Continued) | FR-IIx FR-IIx PRO FR Metal DAT | II II IV | | | 3.49 4.49 5.49 | | | 3.99 4.99 5.99 | 4.49 5.49 6.49 | | | | | | | | 10.95 | 11.95 | 12.95 | As above. As above. | |
| GE BLANK TAPE | HO HFX HBX | I I II | | | 1.49 2.49 | | | 1.79 2.99 3.49 | | | | | | | | | | | | | |
| GREENCORP | XDS Music Grade Music Plus Grade Genuine Chrome | I I II | .39 .45 .52 | .44 .49 .58 | .49 .56 .65 | | .61 .69 .86 | | .89 | | | | | | | | | | | C-12, 32¢. C-12, 35¢. C-12, 42¢. | |
| JVC | XFIV AFII GI R-(DAT) | IV II I I | | | 2.20 1.30 | | 3.90 2.50 1.55 | | | | | | | | | | 10.00 | 12.00 | 14.00 | R-100, \$12.70. | |
| LORAN | ESQ Loran | II II | | | 2.99 3.49 | | 4.99 3.99 | | | | | | | | | | 7.50 | | 10.50 | R-5, \$4.75; R-10, \$5.00; R-30, \$6.00; R-140, \$11.59. | |
| MAXELL | UR UDI UDII XLII XLI-S XLI-S MX MX-S Metal Vertex CD-UDX MCP DAT XLI-35-90B XLI-35-180B UD-35-90 UD35-180 | I I II II I I II IV IV IV II IV | | 1.49 1.49 2.49 3.29 | 1.49 2.49 3.29 3.59 3.59 2.99 4.39 | | 1.79 2.99 2.99 3.79 4.39 3.99 5.29 14.99 3.29 5.29 | 3.69 4.39 4.99 | | 2.79 | | | 13.99 9.99 | 38.99 31.29 | 8.99 | 10.99 | 12.99 | 14.99 | C-110, \$4.49. C-50, \$2.49. C-50, \$4.49. Back-coated. As above. | | |
| MEMOREX | dB5 MRX HBS CDX | I I II IV | | 1.04 1.59 | 1.09 1.79 1.79 | | 1.39 1.99 2.29 2.99 | 1.99 2.59 | | 1.94 | | | | | | | | | | C-110, \$3.25. | |
| NAKAMICHI | ZX SXII SX EXII DAT | IV II II II I | | | | | 10.00 8.90 6.50 6.00 | | | | | | | | | | 14.50 | 16.50 | 19.50 | 22.50 | High coercivity. |
| REALISTIC | Supertape Low Noise Supertape XR Extended Range Supertape HD Chrome Supertape Metal MII Supertape Metal MIV Supertape Low Noise | II I II II IV | 1.69† 1.39 2.39 | 1.99† 1.49 2.49 | | 2.39† 1.99 2.79 2.99 4.49 4.99 5.99 | 3.49† 2.79 3.69 4.99 | | | | | | 6.99 12.99 | | | | | | | †Two-pack. 900 feet, \$3.99; 1200 feet, \$4.79. | |
| RECOTON | RC SX XCD | I I II | | | 1.99† 3.99† | | 1.99†† 4.49† | 4.99† 7.99† | | | | | | | | | | | | | †Three-pack. ††Two-pack. †Two-pack. †Two-pack. |
| SKC | GX QX CD ZX | I II II IV | | 1.29 1.39 2.39 2.49 3.59 | 1.39 2.39 2.49 4.09 | | 1.59 2.79 3.39 5.59 | 1.99 3.49 3.99 | | 2.39 | | | | | | | | | | Cobalt-doped ferric oxide. Pure chromium dioxide. | |
| SONY | ES ES Turbo CDII CDII HF UX Metal SR | I II II II IV I II IV | | | 3.19 3.39 7.15 † † 2.05 2.40 2.99 3.15 | 3.49 3.79 8.90 2.79 3.79 | 3.99 4.29 8.90 †† †† 2.99 3.49 4.10 | 4.19 4.49 9.85 3.89 4.29 | | 4.05 | | | | | | | | | | | †C-54, \$2.29. ††C-94, \$3.49. †C-54, \$3.29. ††C-94, \$3.99. |
| TDK | MA-XG MA-X MA SA-X SA SD AR-X AR D DA | IV IV IV II II II I I I I | | | 16.99 4.39 2.99 3.99 3.29 2.49 3.29 2.49 1.69 | | 18.99 5.29 3.99 4.49 3.79 2.99 3.79 2.99 1.99 | 5.99 4.99 4.99 3.69 | | 2.99 | | | | | | | 10.99 | 12.99 | 14.99 | C-110, \$4.49. C-50, \$3.29. C-50, \$3.29; C-80, \$3.69. C-50, \$2.49. C-50, \$1.69. | |
| 3M BLACK WATCH | 2020 4040-Metal 7707-DAT 996 | II IV | | | | 4.00 7.00 | | 6.00 9.00 | | | | | | | | | | | 20.00 | 1200 feet, \$14.00; 2500 feet, \$37.00. | |
| 3M/SCOTCH | BX CX XS "SCREAM'R" DAT | I I II I | | | 1.69 2.40 2.99 | | 1.95 2.99 3.99 2.98 | | | | | | | | | 8.99 | 10.99 | 12.49 | 14.99 | | |

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| | C-32 | .50 | .39 | .35 |
| | C-47 | .56 | .44 | .39 |
| | C-62 | .63 | .49 | .45 |
| | C-92 | .77 | .61 | .56 |
| Music Plus | C-12 | .45 | .35 | .32 |
| | C-32 | .56 | .45 | .41 |
| | C-47 | .62 | .49 | .45 |
| | C-62 | .71 | .56 | .51 |
| | C-92 | .85 | .69 | .62 |
| Genuine Chrome | C-12 | .54 | .42 | .40 |
| | C-32 | .64 | .52 | .49 |
| | C-47 | .72 | .58 | .54 |
| | C-62 | .80 | .65 | .61 |
| | C-92 | .99 | .86 | .81 |
| | C-100 | 1.05 | .89 | .83 |

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|------------------------|-----|-----|-----|
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| Poly's | .15 | .13 | .12 |

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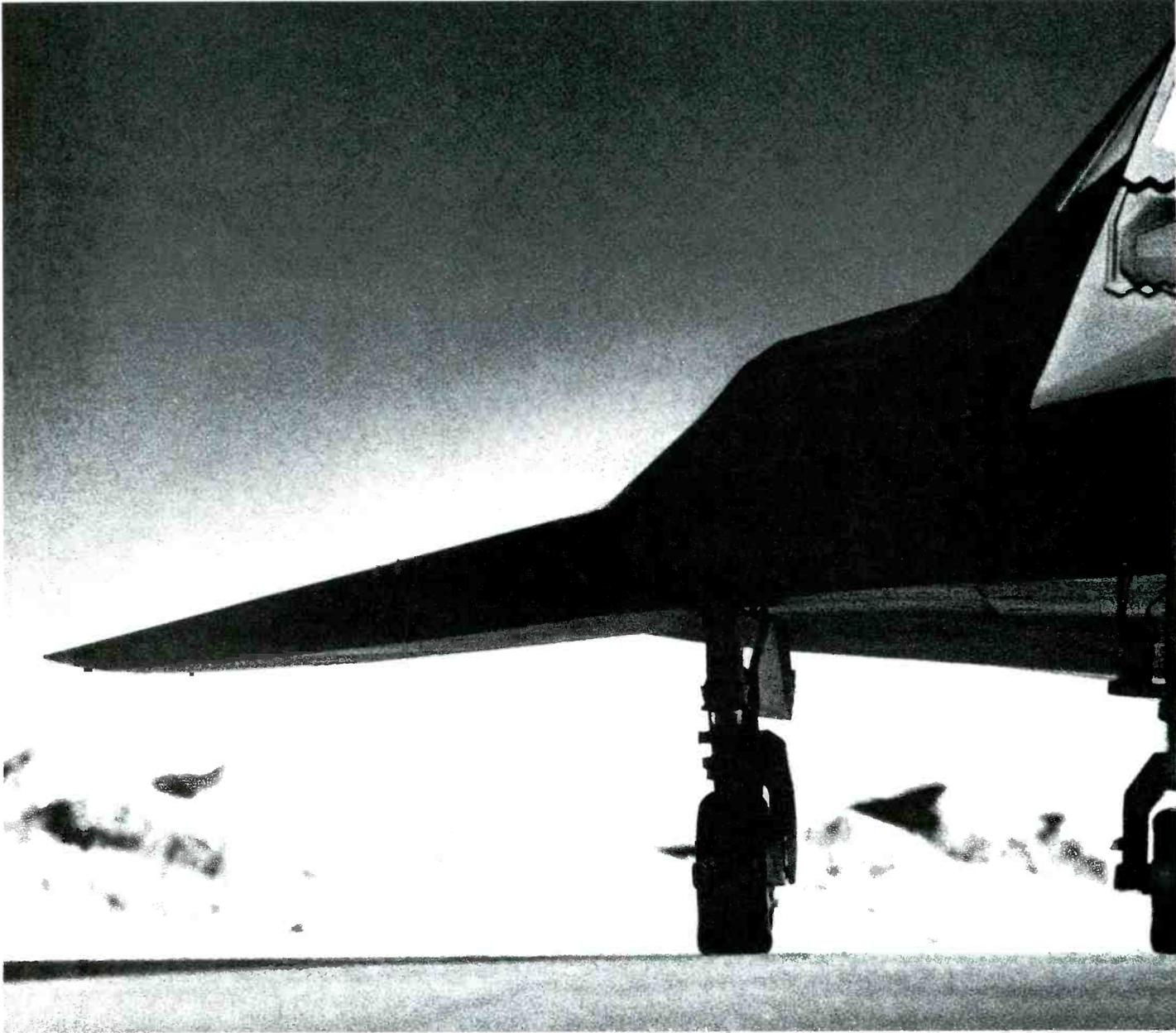
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That tiny little slit of a window allowed us room to build additional support into the cassette shell for

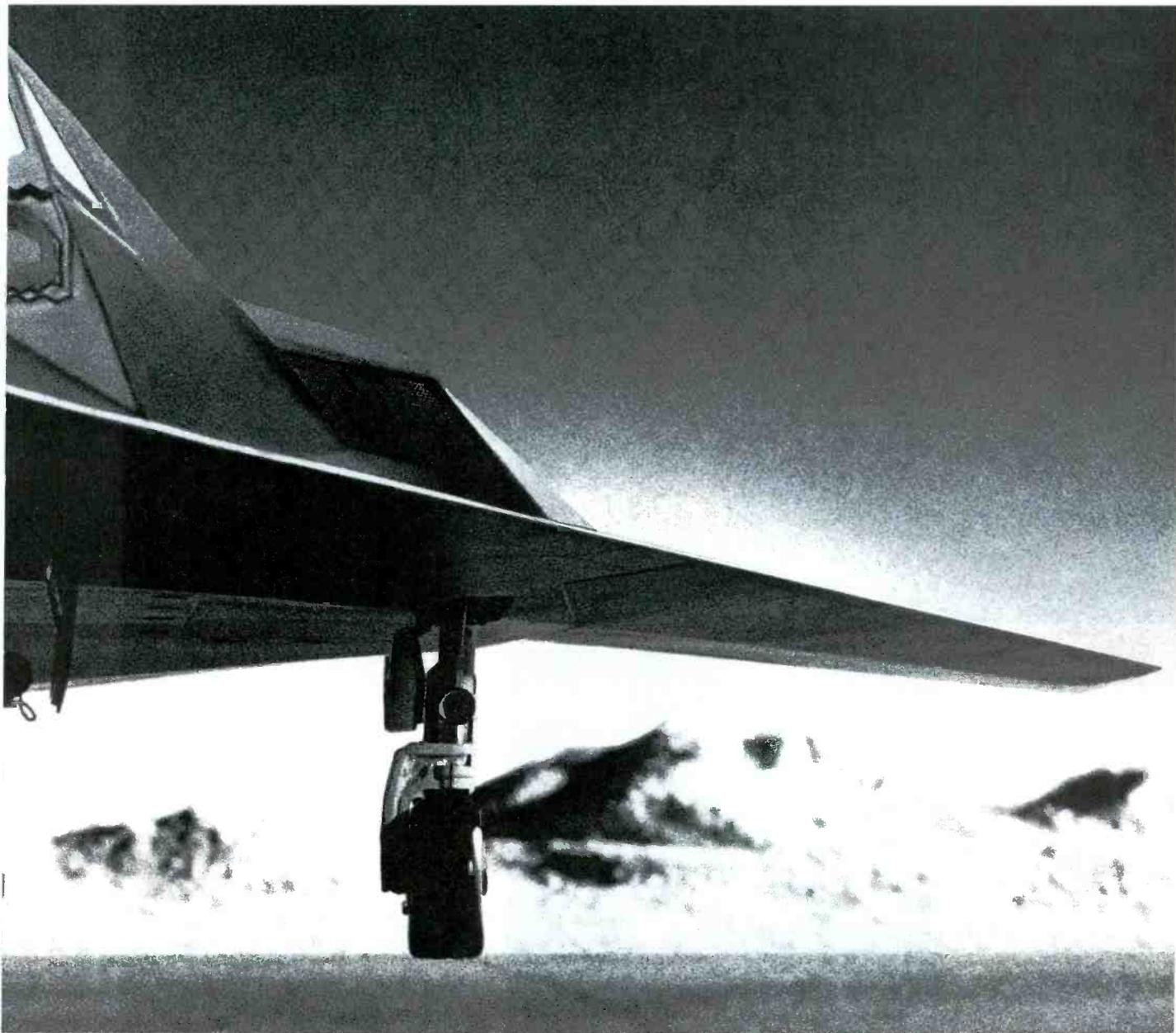
greater rigidity and durability.

The shell itself is a compound of ceramic and polymer resins. With 1.4 times the specific gravity of standard cassette shell material, it's anti-resonant, absorbs vibrations that can cause modulation noise.

Inside, the tape is formulated

with Black Magnetite—a higher energy magnetic material harnessed by Maxell engineers.

It contributes to the sound *CD Review* magazine described like this: “Bass response that doesn't stop, staggering dynamics, real music.” And in their review of Type II tapes, they



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rated XLII-S, "Head, shoulders and torso above the rest!"

Of course, an XLII-S cassette is going to cost you more than one with big, low-performance windows and matching sound.

But not so much more that you have to go to Congress for it.



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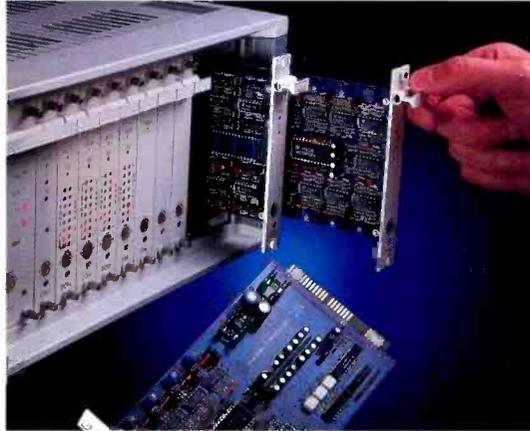


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HEADPHONES

| MANUFACTURER | Model | Operating Principle | Frequency Range, Hz to kHz | Impedance, Ohms | Sensitivity, dB SPL for 1 mW input | Maximum Input | THD at 95 dB SPL, mV | Cord Length, Feet | Cord Style: Flat = F, Coiled = C, Round = R | Plug Type: 3.5-mm Mini = M, 1/4" Phone = P, Adaptor Included = A | Individual Volume Controls? | Circumferential C. Sure-Fit = S, Deep-Air Design = D, In-Ear = I, Adjustable = A, Folding = F | Cover Material on Ear Cup | Weight, Ounces | Price, \$ | Notes | |
|----------------|----------|---------------------|----------------------------|-----------------|------------------------------------|---------------|----------------------|-------------------|---|--|-----------------------------|---|---------------------------|----------------|-----------|--|--------------------------------------|
| AIWA | HP-X1000 | Dynamic | 5-30 | 45 | 103 | 1.5V | 10 | R | P/A | No | C | A | Foam | 8.8 | 125.00 | | |
| | HP-X500 | Dynamic | 5-27 | 45 | 103 | 1.5V | 10 | R | A | No | C | A | Foam | 8.5 | 75.00 | | |
| | HP-X80 | Dynamic | 5-25 | 40 | 102 | 1V | 9.8 | F | A | No | C | A | Foam | 4.9 | 95.00 | | |
| | HP-J7 | Dynamic | 8-25 | 16 | 105 | 40 | 3.9 | F | M/A | No | C | A | Plastic | 0.02 | 50.00 | | |
| | HP-X50 | Dynamic | 5-24 | 40 | 102 | 1V | 8.1 | F | A | No | C | A | Foam | 4.9 | 70.00 | | |
| | HP-X35 | Dynamic | 5-35 | 40 | 102 | 1V | 26.2 | F | M/P/A | No | C | A | Foam | 4.9 | 60.00 | | |
| | HP-X30 | Dynamic | 5-23 | 40 | 102 | 1V | 8.1 | F | A | No | C | A | Foam | 4.9 | 50.00 | | |
| | HP-A550 | Dynamic | 7-20 | 40 | 103 | 200 | 6.5 | F | A | No | C | A | Foam | 3 | 33.00 | | |
| | HP-A350 | Dynamic | 10-20 | 40 | 103 | 200 | 4.9 | F | M/A | No | O | A | Foam | 2.6 | 27.00 | | |
| | HP-A250 | Dynamic | 20-20 | 40 | 97 | 100 | 4.9 | F | A | No | D | A | Foam | 1.7 | 17.00 | | |
| | HP-A150 | Dynamic | 20-20 | 32 | 97 | 100 | 4.9 | F | A | No | D | A | Foam | 1.6 | 12.00 | | |
| | HP-V88 | Dynamic | 8-25 | 16 | 105 | 40 | 3.9 | F | A | No | I | N | Plastic | 0.32 | 80.00 | | |
| | HP-V57 | Dynamic | 10-25 | 16 | 104 | 40 | 3.9 | F | A | Yes | I | N | Plastic | 0.21 | 35.00 | | |
| | HP-V53 | Dynamic | 10-25 | 16 | 104 | 40 | 3.9 | F | A | No | I | N | Plastic | 0.18 | 22.00 | | |
| | HP-V27 | Dynamic | 15-30 | 16 | 105 | 40 | 4 | R | P | No | I | N | Foam | 0.2 | 22.00 | | |
| | HP-V14 | Dynamic | 15-30 | 16 | 105 | 40 | 4 | R | P | No | I | N | Foam | 0.2 | 12.00 | | |
| | AKG | K2 | Dynamic | 30-18 | 200 | 88 | 200mW | 10 | R | M/A | No | S | A | Foam & Plastic | 3.2 | 49.00 | |
| K33 | | Dynamic | 20-20 | 50 | 100 | 100mW | 6½ | R | M/A | No | S | A | Foam & Plastic | 2.8 | 49.00 | | |
| K44 | | Dynamic | 20-24 | 50 | 100 | 100mW | 6½ | R | M/A | No | S | A | Foam & Plastic | 2.8 | 59.00 | | |
| K45 | | Dynamic | 30-18 | 200 | 92.5 | 200mW | 10 | R | P | No | S | A | Foam & Plastic | 4.5 | 69.00 | | |
| K55 | | Dynamic | 25-18 | 150 | 92 | 200mW | 10 | R | M/A | No | S | A | Foam & Plastic | 3.2 | 59.00 | | |
| K141/2 | | Dynamic | 20-20 | 600 | 97.5 | 200mW | 10 | R | P | No | S | A | Vinyl | 7.9 | 119.00 | | |
| K145S | | ES/Dyn. | 20-24 | 200 | 89 | 200mW | 10 | R | P | No | S | A | Vinyl | 6 | 129.00 | | |
| K240M | | Dynamic | 15-20 | 600 | 88 | 200mW | 10 | R | P | No | C | A | Vinyl | 8.4 | 139.00 | | |
| K240DF | | Dynamic | 15-20 | 600 | 88 | 200mW | 10 | R | P | No | C | A | Vinyl | 8.4 | 169.00 | | |
| K270 | | Dynamic | 20-20 | 75 | 92 | 200mW | 10 | R | P | No | C | A | Vinyl | 9.5 | 199.00 | | |
| K270S | | Dynamic | 20-20 | 75 | 92 | 200mW | 10 | R | P | No | C | A | Vinyl | 9.5 | 209.00 | Auto on/off switch. | |
| K280 | | Dynamic | 20-20 | 75 | 94 | 200mW | 10 | R | P | No | C | A | Vinyl | 8.75 | 199.00 | | |
| K340 | | ES/Dyn. | 16-25 | 400 | 88 | 200mW | 10 | C | P | No | C | A | Vinyl | 13.3 | 249.00 | | |
| K400 | | Dynamic | 20-26 | 120 | 96 | 200mW | 10 | R | M/A | No | C | A | Fabric | 7.8 | 189.00 | | |
| K500 | Dynamic | 15-27 | 120 | 94 | 200mW | 10 | R | M/A | No | C | A | Fabric & Leather | 8.1 | 229.00 | | | |
| K1000 | Dynamic | 20-20 | 120 | 74 | 1W | 0.05 | 15 | R | XLR | No | D | A | Metal | 10 | 895.00 | Doesn't touch ear. | |
| AUDIOTECHNICA | SG410 | Dynamic | 40-20 | 4-16 | 92 | | 3.5 | R | M/A | No | O | A | Foam | 1 | 9.95 | | |
| | SG430 | Dynamic | 35-20 | 4-16 | 96 | | 3.5 | R | M/A | No | I | N | Foam | 0.3 | 12.95 | | |
| | SG440CD | Dynamic | 100-15 | 4-16 | 86 | | 4 | R | M/A | No | † | A | Plastic | 1 | 24.95 | †Over-the-ear earbud. | |
| | SG450 | Dynamic | 20-20 | 4-16 | 96 | | 3 | R | M/A | No | † | A | Foam | 0.5 | 14.95 | †Detachable earbud. | |
| | SG600CD | Dynamic | 20-20 | 4-16 | 89 | | 6 | R | M/A | No | S | A | Vinyl | 2.8 | 19.95 | | |
| | SG800CD | Dynamic | 20-20 | 4-16 | 89 | | 6 | R | P | Yes | S | A | Vinyl | 6.4 | 29.95 | | |
| | ATH609 | Dynamic | 20-20 | 4-16 | 98 | | 10 | R | P | No | C | A | Vinyl | 9.5 | 49.95 | | |
| | ATH610 | Dynamic | 20-22 | 4-16 | 100 | | 10 | R | P | No | C | A | Vinyl | 9.5 | 59.95 | | |
| | ATH611 | Dynamic | 20-23 | 4-16 | 101 | | 10 | R | P | No | C | A | Vinyl | 9.5 | 69.95 | | |
| | ATH-M2X | Dynamic | 20-20 | 4-16 | 100 | | 11.5 | F | M/A | No | C | A | Vinyl | 4 | 29.95 | | |
| | ATH-M3X | Dynamic | 20-21 | 4-16 | 100 | | 11.5 | F | M/A | No | C | A | Vinyl | 5 | 39.95 | | |
| ATH-M4X | Dynamic | 20-22 | 4-16 | 100 | | 10 | F | M/A | No | C | A | Vinyl | 4 | 49.95 | | | |
| AZDEN | DM-100 | Dynamic | 3-28 | 32 | 106 | 1V | 10 | F | A | No | C | A | Vinyl | | 129.95 | | |
| | DM-90 | Dynamic | 4-26 | 32 | 105 | 800 | 10 | F | A | No | S | A | Vinyl | | 99.95 | | |
| | DM-70 | Dynamic | 4-24 | 32 | 103 | 500 | 10 | F | A | No | S | A | Vinyl | | 79.95 | | |
| | DM-40 | Dynamic | 15-22 | 40 | 102 | 200 | 10 | F | A | No | S | A | Vinyl | | 69.95 | | |
| BANG & OLUFSEN | Form 1 | Dynamic | 20-20 | 35 | 94 | | 10 | C | M/A | No | D | A | Foam | 6 | 120.00 | | |
| | Form 2 | Dynamic | 40-20 | 30 | 94 | | 10 | C | M/A | No | O | A | Foam | 2½ | 60.00 | | |
| BEYERDYNAMIC | DT48A | Dynamic | 16-20 | 5 | | 1V | 10 | F | | No | S | A | Rubber | 14 | 349.95 | | |
| | DT48K | Dynamic | 16-20 | † | | 4.4V | 10 | F | P | No | C | A | Vinyl | 14 | 329.95 | †Available with 8, 25, or 200 ohms. | |
| | DT48WK | Dynamic | 16-20 | † | | 4.4V | 5 | C | P | No | C | A | Vinyl | 14 | 339.95 | | |
| | DT96AK | Dynamic | 30-17 | 50 | | 12V | 10 | F | P | No | C | A | Vinyl | 4½ | 169.95 | | |
| | DT96AWK | Dynamic | 3-17 | 50 | | 12V | 5 | C | P | No | C | A | Vinyl | 4½ | 179.95 | | |
| | DT100K | Dynamic | 30-20 | †† | | 20V | 10 | F | P | No | C | A | Vinyl | 12½ | 189.95 | ††Available with 8, 50, 100, 200, 400, 600, or 800 ohms. | |
| | DT100WK | Dynamic | 30-20 | †† | | 20V | 5 | C | P | No | C | A | Vinyl | 12½ | 209.95 | | |
| | DT102K | Dynamic | 30-20 | †† | | 20V | 10 | F | P | No | C | A | Vinyl | 9 | 139.95 | | |
| | DT102WK | Dynamic | 30-20 | †† | | 20V | 5 | C | P | No | C | A | Vinyl | 9 | 159.95 | | |
| | DT880 | Dynamic | 5-25 | 600 | 94 | 7.75V | 0.5 | 8 | C | P | No | C/O | A | Vinyl | 7 | 189.95 | |
| | DT880ST | Dynamic | 5-35 | 600 | 94 | 7.75V | 0.5 | 8 | C | P | No | C/O | A | Vinyl | 7 | 249.95 | |
| | DT990 | Dynamic | 5-35 | 600 | 96 | 7.75V | 0.5 | 8 | C | P | No | C/O | A | Terry | 8 | 224.95 | Pro version, Model DT990P, \$274.95. |
| | DT770 | Dynamic | 5-35 | 600 | 96 | 7.75V | 0.5 | 8 | C | P | No | C | A | Vinyl | 9 | 199.95 | Pro version, Model DT770P, \$249.95. |
| | DT550 | Dynamic | 10-22 | 600 | 95 | 7.75V | 1.0 | 8 | C | P | No | C/O | A | Vinyl | 7 | 164.95 | |
| DT220 | Dynamic | 40-20 | ††† | 102 | 6.4V | 1 | 8 | C | P | No | C | A | Vinyl | 9 | 139.95 | †††Available with 20 or 400 ohms. | |
| DT340TV | Dynamic | 20-20 | 50 | 108 | 2.24V | | 22 | F | P | Yes | C | A | Vinyl | | 104.95 | | |
| DT303TV | Dynamic | 20-20 | 50 | 112 | 2.24V | | | F | P | Yes | S | A | Foam | | 79.95 | | |
| DT330MKII | Dynamic | 15-18 | 40 | 85 | 2V | | 8 | F | M/A | No | C/O | A | Vinyl | 7 | 109.95 | | |
| DT320MKII | Dynamic | 20-20 | 40 | 88 | 7.75V | 1 | 6 | F | M/A | No | C/O | A | Vinyl | 4 | 94.95 | | |
| DT325 | Dynamic | 20-20 | 40 | 88 | 7.75V | 1 | 3 | F | M/A | No | C/O | A | Foam | 4 | 79.95 | | |
| IRS690 | Dynamic | 20-20 | 600 | 114 | 7.75V | 1 | | F | M | Yes | C/O | A | Fabric | 8 | 399.95 | Infrared, wireless. | |
| OATAWAVE | WH-200 | | 50-10 | | | | | | M/A | Yes | S/O | A | Foam | 4 | 99.95 | Wireless; Model H-200 receiver, \$39.95. | |

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Listen.



HEADPHONES

| MANUFACTURER | Model | Operating Principle | Frequency Range, Hz to KHz | Impedance - Ohms | Sensitivity, dB SPL for 1 mW input | Maximum Input, mV | THD at 95 dB SPL, % | Cord Length, Feet | Cord Style: Flat = F, Coiled = C, Round = R | Plug Type: 3.5mm Mini = M, 1/4" Phone = P, Adapter Included = A | Individual Volume Controls? | Circumaural = C, Supra-Aural = S, Open-Air Design = O, In-Ear = I, Adjustable = A, Folding = F | Headband: None (Fit to Ear) = N, Cover Material on Ear Cup | Weight, Ounces | Price, \$ | Notes | |
|---------------------------------|---------------|---------------------|----------------------------|------------------|------------------------------------|-------------------|---------------------|-------------------|---|---|-----------------------------|--|--|----------------|-----------------------------|---|------|
| DENON | AH-D950 | Dynamic | 2-31 | 30 | 106 | 6.7V | 10 | F | M/A | No | C | A | Vinyl | 9 | 150.00 | | |
| | AH-D750 | Dynamic | 2-30 | 30 | 106 | 6.7V | 10 | F | M/A | No | C | A | Vinyl | 9 | 125.00 | | |
| | AH-D650 | Dynamic | 3-29 | 35 | 106 | 6.5V | 10 | F | M/A | No | C | A | Vinyl | 7 | 100.00 | | |
| | AH-D550 | Dynamic | 3-28 | 35 | 106 | 6.5V | 10 | F | M/A | No | C | A | Vinyl | 7 | 75.00 | | |
| | AH-D350 | Dynamic | 3-26 | 32 | 104 | 5V | 10 | F | M/A | No | C | A | Vinyl | 7.5 | 60.00 | | |
| | AH-D210 | Dynamic | 5-26 | 32 | 104 | 5V | 10 | F | M/A | No | C | A | Vinyl | 5.6 | 50.00 | | |
| | AH-C53 | Dynamic | 10-24 | 16 | 106 | 700 | 4 | F | M | No | I | N | Foam | 0.2 | 35.00 | | |
| AH-C33 | Dynamic | 18-22 | 16 | 106 | 700 | 4 | F | M | No | I | N | Foam | 0.2 | 25.00 | | | |
| FDSTEX | T-10 | † | 65-25 | 50 | 91 | 200 | 15 | | P | No | | A | | | 20.00 | †Regulated phase. | |
| | T-20 | † | 50-30 | 50 | 96 | 200 | 15 | | P | No | | A | | | 99.00 | | |
| | T-40 | † | 30-40 | 50 | 96 | 200 | 15 | | P | No | | A | | | 130.00 | | |
| GEMINI | HPM-80 | Dynamic | 20-20 | 750 | | 1V | 12 | R | P | No | C/D | A | Plastic | 24 | 41.00 | | |
| | HPM-100 | Dynamic | 20-20 | 750 | | 1V | 12 | R | P | No | C/D | A | Alum. | 32 | 69.00 | | |
| GRADD LABDRATDRIES | SR100 | Dynamic | 20-20 | 40 | 94 | 100mW | 7 | R | P | No | A | Foam | 8 | 150.00 | | | |
| | SR200 | Dynamic | 20-25 | 40 | 94 | 100mW | 7 | R | P | No | A | Foam | 8 | 200.00 | | | |
| | SR300 | Dynamic | 20-25 | 40 | 94 | 100mW | 7 | R | P | No | A | Foam | 8 | 275.00 | | | |
| JOSEPH GRADD SIGNATURE PRODUCTS | HP-1 | Dynamic | 18-24 | 40 | 96 | 150mW | 7 | R | P | † | †† | A | Foam | 14 | 595.00 | †Polarity, ††Proprietary design. Hand-stitched leather headband; drivers match within 0.5 dB. | |
| | HP-2 | Dynamic | 18-24 | 40 | 96 | 150mW | 7 | R | P | No | †† | A | Foam | 14 | 495.00 | Headband and driver matching as above. | |
| | HP-3 | Dynamic | 18-24 | 40 | 96 | 150mW | 7 | R | P | No | †† | A | Foam | 14 | 395.00 | Headband as above; looser tolerance for driver matching. | |
| JECKLIN | JJ I | Dynamic | 35-20 | 200 | | | 10 | F | P | No | D | F | Plastic | 14 | 99.00 | | |
| | JJ II | Dynamic | 30-20 | 200 | | | 10 | F | P | No | D | F | Plastic | 14 | 169.00 | | |
| | ESC | ES | 20-20 | 4.16 | | | 10 | F | P | No | D | F | Plastic | 14 | 650.00 | | |
| JVC | HA-W70 | Dynamic | 16-28 | | | | | | | | | | | | | | |
| | HA-D990 | Dynamic | 5-27 | 65 | 106 | 100mW | 9 3/4 | R | M/A | Yes | C | A | Vinyl | 9.9 | 249.95 | Cordless. | |
| | HA-D700 | Dynamic | 5-28 | 32 | 106 | 100mW | 9 3/4 | R | P | No | C | A | Vinyl | 8.5 | 119.95 | | |
| | HA-D690 | Dynamic | 8-28 | 32 | 102 | 100mW | 9 3/4 | R | M/A | No | C | A | Vinyl | 7.1 | 89.95 | | |
| | HA-D590 | Dynamic | 10-26 | 32 | 102 | 100mW | 9 3/4 | R | M/A | No | C | A | Vinyl | 7.8 | 69.95 | | |
| | HA-D500 | Dynamic | 10-23 | 40 | 102 | 100mW | 9 3/4 | R | M/A | No | C | A | Vinyl | 7.8 | 59.95 | | |
| | HA-D400 | Dynamic | 20-20 | 32 | 97 | 50mW | 6 1/2 | R | M/A | No | S | A | Vinyl | 3.9 | 39.95 | | |
| | HA-F205 | Dynamic | 15-24 | 16 | 108 | 50mW | 3 7/8 | R | M | No | S/D | A | Foam | 3.2 | 34.95 | | |
| | HA-F203 | Dynamic | 18-22 | 16 | 107 | 40mW | 3 7/8 | R | M | No | I | N | Foam | 0.2 | 39.95 | | |
| | HA-CD4 | Dynamic | 18-20 | 32 | 98 | 50mW | 6 1/2 | R | M/A | No | D | A | Foam | 0.2 | 29.95 | | |
| | HA-M5 | Dynamic | 50-18 | 32 | 95 | 30mW | 3 7/8 | R | M/A | No | D | A | Foam | 1.5 | 24.95 | | |
| | HA-M3 | Dynamic | 50-18 | 32 | 90 | 30mW | 3 7/8 | R | M/A | No | D | A | Foam | 1.2 | 14.95 | | |
| | | | | | | | | | | | | | | | | | 9.95 |
| | | | | | | | | | | | | | | | | | |
| KENWOOD | KH-959 | Dynamic | 15-25 | 16 | 110 | | 4 | R | P/A | No | I | N | Plastic | 0.5 | 45.00 | | |
| | KH-535 | Dynamic | 18-22 | 16 | 105 | | 4 | R | P/A | No | I | N | Plastic | 0.5 | 30.00 | | |
| KDSS | JCK 300 | Dynamic | 20-20 | | | | | | | Yes | C | A | Vinyl | | 274.95 | Cordless. As above. †At 100 dB SPL. | |
| | JCK 200 | Dynamic | 20-20 | | | | | | | No | C | A | Vinyl | 10 | 159.95 | | |
| | PRD/450 | Dynamic | 10-30 | 100 | 102 | 0.5† | 25 | C | P/A | No | C | A | Vinyl | 15 | 174.95 | | |
| | PRO/99 | Dynamic | 10-20 | 100 | 96 | 0.5† | 10 | C | P/A | No | C | A | Vinyl | 10 | 99.95 | | |
| | PRO/75 | Dynamic | 10-20 | 180 | 94 | 0.5† | 10 | C | P/A | No | C | A | Vinyl | 10.8 | 74.95 | | |
| | PRO/4XL | Dynamic | 10-25 | 180 | 94 | 0.1† | 3.7 | C/R | M/P/A | No | C | A | Vinyl | 12 | 129.99 | | |
| | PRO/4X Plus | Dynamic | 10-40 | 100 | 100 | 0.1† | 10 | C | P/A | No | C | A | Vinyl | 8.3 | 90.00 | | |
| | PRO/4AAA Plus | Dynamic | 10-22 | 100 | 100 | 0.75† | 10 | C | P/A | No | C | A | Vinyl | 13 | 70.00 | | |
| | HV PRO | Dynamic | 15-35 | 100 | 93 | 0.1† | 8 | F | A | Yes | C | A | Foam | 9.23 | 74.95 | | |
| | HV/1A Plus | Dynamic | 15-35 | 140 | 95 | 0.75† | 10 | F | P/A | No | S/D | A | Foam | 9.3 | 49.95 | | |
| | TNT/88 | Dynamic | 15-30 | 60 | 94.5 | 0.20† | 10 | F | P/A | No | C | A | Vinyl | 5 | 89.95 | | |
| | TNT 77 | Dynamic | 15-20 | 60 | 91.5 | 0.20† | 10 | F | P/A | No | S/O | A | Foam | 4.5 | 69.95 | | |
| | TNT/66 | Dynamic | 15-20 | 60 | 93.5 | 0.20† | 10 | F | P/A | No | C | A | Vinyl | 3 | 49.95 | | |
| | TNT/55 | Dynamic | 15-25 | 60 | 90 | 0.2† | 10 | F | A | No | S/O | A | Foam | 2.05 | 39.99 | | |
| | Porta Pro | Dynamic | 15-25 | 60 | 97 | 0.20† | 6 | F | P/A | No | S/D | A/F | Foam | 2.3 | 49.95 | | |
| | Porta Pro Jr. | Dynamic | 15-25 | 60 | 97 | 0.20† | 4 1/2 | F | P/A | No | S/O | A/F | Foam | 2.3 | 39.95 | | |
| | PRD/4AA | Dynamic | 10-22 | 230 | 94 | 0.5† | 10 | C | P/A | No | C | A | Vinyl | 22 | 99.95 | | |
| | TD/60 | Dynamic | 18-20 | 27 | 90 | 0.5† | 10 | F | P/A | No | C | A | Vinyl | 7.3 | 19.99 | | |
| | TD/50 | Dynamic | 18-20 | 100 | 93 | 1.0† | 10 | F | P/A | Yes | S/D | A | Foam | 3.5 | 24.99 | | |
| | TD/40 | Dynamic | 20-20 | 32 | 93 | 1.0† | 5 1/2 | F | P/A | Yes | S | A | Vinyl | 2.35 | 19.99 | | |
| | TD/30 | Dynamic | 20-20 | 32 | 91 | 1.0† | 4 1/2 | F | P/A | No | S | A | Vinyl | 1.9 | 15.99 | | |
| | TD/20 | Dynamic | 20-20 | 32 | 94 | 1.5† | 3 1/2 | F | P/A | No | S/D | A | Foam | 2 | 9.99 | | |
| | CS/2 | Dynamic | 20-20 | 32 | 98 | 1.0† | 3 | F | M/A | No | I | N | | 0.43 | 29.99 | | |
| | CS/1 | Dynamic | 20-20 | 32 | 98 | 1.0† | 3 | F | M/A | No | I | N | | 0.43 | 29.99 | | |
| | CR/9 | Dynamic | 20-20 | 32 | 98 | 1.0† | 3 | F | M/A | Yes | I | A/F | Foam | 0.67 | 19.99 | | |
| | CR/7 | Dynamic | 20-20 | 32 | 98 | 1.0† | 3 | F | M/A | No | I | N/A | | 0.75 | 14.99 | | |
| | CR/6 | Dynamic | 20-20 | 32 | 98 | 1.0† | 3 | F | M | No | I | N | | 0.43 | 11.99 | | |
| | CD/4 | Dynamic | 20-20 | 60 | 101 | 0.02† | 9 | F | A | No | C | A | Foam | 3.6 | 44.95 | | |
| | CD/3 | Dynamic | 15-20 | 60 | 102 | 0.02† | 9 | F | A | No | C | A | Vinyl | 3.3 | 34.95 | | |
| | NS/1 | Dynamic | 20-20 | 32 | 98 | 1† | 3 | R | A | No | I | N | None | 0.43 | 14.99 | | |
| ESP/950 | ES | 8-35 | 100 | | 900 | 0.001† | 4, 6 | F | Yes | C/D | A | Vinyl | 12.45 | 2000.00 | Includes E90 energizer amp. | | |
| MAC 7 | Dynamic | 20-20 | 60 | 95 | 100mW | 0.2† | 9 | F | M/A | No | S | A | Vinyl | 5.5 | 49.99 | | |
| MAC 5 | Dynamic | 20-20 | 60 | 95 | 100mW | 0.3† | 9 | F | M/A | No | S | A | Foam | 3.4 | 29.99 | | |
| Light Switch | Dynamic | 20-20 | 32 | 94 | 100mW | 1.5† | 3 1/2 | F | M | No | S | A | Foam | 1.75 | 9.99 | | |
| MAXELL | HP100 | | 50-18 | 32 | 96 | 20 | 3.5 | F | M | No | I | N | Foam | | 4.99 | | |
| | HP200 | | 50-18 | 32 | 90 | 100mW | 3.3 | F | M | No | D | A | Foam | | 5.99 | | |
| | HP300 | | 20-20 | 32 | 90 | 100mW | 3.3 | F | M | No | I | N | Foam | | 5.99 | | |
| | HP400 | | 20-18 | 32 | 96 | 20mW | 4 | F | M | No | I | N | Foam | | 9.99 | Includes replacement ear pads. | |
| | HP500 | | 20-20 | 32 | 96 | 100mW | 5 | R | M/A | No | D | A | Foam | | 14.99 | | |
| | HP600 | | 20-20 | 32 | 102 | 20mW | 4 | R | M/A | No | I | N | Foam | | 14.99 | | |
| | HP1000 | | 20-20 | 32 | 100 | 100mW | 9 | R | M/A | No | C | A | Foam | | 19.99 | Includes mini earphones. | |
| HP2000 | | 18-22 | 32 | 102 | 100mW | 5 | R | M/A | No | C | A | Plastic | | 24.99 | | | |



HEADPHONES

| MANUFACTURER | Model | Operating Principle | Frequency Range, Hz to kHz | Impedance, Ohms | Sensitivity, dB SPL for 1 mW input | Maximum Input, mV | THD at 95 dB SPL, % | Cord Length, Feet | Cord Style: Flat = F, Coiled = C, Round = R | Plug Type: 3.5-mm Mini = M, 1/2" Phone = P, Adaptor Included = A | Individual Volume Controls? | Dimensions: C Supra-Aural, S Over-Ear, O In-Ear = I, In-Ear = N, Adjustable = A, Folding = F | Cover Material on Ear Cup | Weight, Ounces | Price, \$ | Notes | |
|----------------------|----------------|---------------------|----------------------------|-----------------|------------------------------------|-------------------|---------------------|-------------------|---|--|-----------------------------|--|---------------------------|----------------|-----------|---|-------------------------|
| MB QUART ELECTRONICS | QuartPhone 30X | | | | | | | | | | | | | | 60.00 | | |
| | QuartPhone 45X | | | | | | | | | | | | | | 90.00 | | |
| | QuartPhone 55X | | | | | | | | | | | | | | 120.00 | | |
| | QuartPhone 75X | | | | | | | | | | | | | | 149.00 | | |
| | QuartPhone 95X | | | | | | | | | | | | | | 199.00 | | |
| | QuartPhone 85X | | | | | | | | | | | | | | 279.00 | | |
| MEMOREX | VHS-100 | Dynamic | 5-25 | 25 | 104 | 1.6V | 3 | 20 | F | M/A | No | C | A | ABS Plastic | 8 | 99.99 | For surround sound. |
| | EDM-770 | Dynamic | 5-30 | 70 | 107 | 2.6V | 3 | 8 | F | M/A | No | C | A | ABS Plastic | 7 | 119.99 | |
| | EDM-550 | Dynamic | 5-25 | 60 | 102 | 2.5V | 3 | 6 | C | M/A | No | S | A | ABS Plastic | 8 | 84.99 | |
| | EDM-330 | Dynamic | 15-22 | 40 | 102 | 2.8V | 3 | 7 | C | M/A | No | S | A | ABS Plastic | 9 | 59.99 | |
| | EDM-110 | Dynamic | 5-25 | 25 | 100 | 1.6V | 3 | 9 | F | M/A | No | O | A | ABS Plastic | 6 | 49.99 | |
| | SLS-9 | Dynamic | 20-20 | 32 | 96 | 1.8V | 1 | 8 | F | M/A | No | C | A | ABS Plastic | 4 | 29.95 | |
| MADY | WH-90 | | | | | | | | | | | | | | 124.95 | Wireless; includes transmitter; extra headsets, \$69.95 each. | |
| NAKAMICHI | SP-7 | Dynamic | 20-20 | 45 | 98 | 100 | | 10 | F | P | No | D | A | Foam | 4.8 | 100.00 | Includes extra earpads. |
| NIKKO | NH 500IR | Dynamic | 20-23 | 32 | | | 0.6 | | | | Yes | | A | Vinyl | 10 | 169.99 | Wireless. |
| | NH 500TX | | | | | | | | | | | | | | | | |
| | NH 200DD | Dynamic | 3-30 | 42 | 101 | 300mW | 0.35 | 10 | F | M/P | No | D | A | Vinyl | 9 1/2 | 84.99 | |
| | NH 100 | Dynamic | 15-20 | 32 | 103 | 100mW | 0.4 | 9 | F | M/P | No | O | A | Vinyl | 6 1/4 | 49.99 | |
| | NH 10B | Dynamic | 20-20 | 32 | 97 | 100mW | | | R | M | No | O/I | N | Foam | 1/4 | 7.99 | |
| | NH 20B | Dynamic | 20-20 | 32 | 100 | 100mW | | | R | M | No | O/I | N | Foam | 1/4 | 15.99 | |
| | NH 300B | Dynamic | 20-20 | 32 | 92 | 100mW | | | R | M | No | O | F | Foam | 1/4 | 13.99 | |
| | NH 350 | Dynamic | 20-20 | 32 | 102 | 100mW | 0.2 | 7 | R | M/P | No | I | A | Vinyl | 3 1/2 | 29.99 | |
| NUMARK | HM5500A | | 15-22 | 150 | | | | 6 | | P | No | | A | | 8 | 57.95 | |
| | HM6000A | | 15-22 | 150 | | | | 6 | | P | No | | A | | 12 | 77.95 | |
| | HM7000A | | 15-22 | 150 | | | | 6 | | P | No | | A | | 16 | 88.95 | |
| ONKYO | DP-200 | Dynamic | 20-22 | 40 | 97 | 200mW | | 8.2 | F | M/A | No | O | A | Foam | 2 | 40.00 | |
| | DP-400 | Dynamic | 4-28 | 35 | 106 | 100mW | | 10 | F | M/A | No | S | A | Foam | 7 | 70.00 | |
| | DP-600 | Dynamic | 4-28 | 600 | 92 | 120mW | | 10 | F | P | No | S | A | Foam | 7 | 110.00 | |
| PICKERING | CD-5 | Dynamic | 20-20 | 35 | 100 | 100mW | 0.5 | 7 1/2 | C | P | No | O | A | Foam | 8.8 | 79.95 | Mono/stereo switch. |
| | CD-4 | Dynamic | 20-20 | 32 | 105 | 100mW | 0.5 | 7 1/2 | C | P | No | O | A | Foam | 3 | 66.00 | |
| | CD-2 | Dynamic | 20-20 | 32 | 112 | 100mW | 0.5 | 7 1/2 | C | P | No | O | A | Vinyl | 5 | 50.00 | |
| | CD-1 | Dynamic | 20-20 | 32 | 105 | 100mW | 0.5 | 7 | C | M/P | No | O | A | Vinyl | 2.5 | 35.00 | |
| | F-108 | Dynamic | 20-20 | 18 | 105 | 50mW | 0.5 | 5 | F | M/P | Yes | O | A | | 0.5 | 45.00 | |
| | F-104 | Dynamic | 20-20 | 32 | 98 | 50mW | 0.5 | 4 | F | M | No | O | A | Foam | 0.5 | 30.00 | |
| | F-102 | Dynamic | 20-20 | 32 | 92 | 50mW | 0.5 | 5 | F | M | No | O | A | Foam | 1.1 | 25.00 | |
| PIONEER | SE-M70 | | 3-50 | 32 | | 1W | | | | | | | | | 9 | 105.00 | |
| | SE-M50 | | 3-50 | 32 | | 1W | | | | | | | | | 8.1 | 75.00 | |
| | SE-72 | | 3-28 | 32 | | 1.5W | | | | | | | | | 4.8 | 80.00 | |
| | SE-62 | | 8-25 | 28 | | 1W | | | | | | | | | 4.2 | 63.00 | |
| | SE-52 | | 10-25 | 40 | | 150mW | | | | | | | | | 3.7 | 47.00 | |
| | SE-32 | | 12-22 | 40 | | 100mW | | | | | | | | | 3.3 | 38.00 | |
| | SE-22 | | 30-25 | 36 | | 40mW | | | | | | | | | 2.2 | 32.00 | |
| | SE-12 | | 40-20 | 30 | | 40mW | | | | | | | | | 2.1 | 23.00 | |
| | SE-C5P | | 12-22 | 40 | | 150mW | | | | | | | | | 2.6 | 40.00 | |
| | SE-C5Y | | 12-22 | 40 | | 150mW | | | | | | | | | 2.6 | 40.00 | |
| | | SE-205 | | 20-20 | 10 | | 500mW | | | | | | | | 1 | 48.00 | |
| | REALISTIC | 33-1010 | Dynamic | 15-25 | | | | | 8 | R | P | No | C | A | Vinyl | | 69.95 |
| 33-993 | | Dynamic | 30-18 | 8 | | | | 10 | C | P | No | C | A | Vinyl | 18.9 | 24.95 | |
| 33-976 | | Dynamic | 50-20 | 40 | | | | 4 | R | M | No | O | A | Foam | 1.4 | 11.95 | |
| 33-1019 | | Dynamic | 50-15 | | 30 | | 0.5† | 6 1/2 | R | P | Yes | C | A | Vinyl | 9 | 19.95 | |
| 33-1004 | | Dynamic | 20-20 | | 50 | | 0.5† | 10 | C | P | No | C | A | Foam | 9 | 39.95 | |
| 33-989 | | Dynamic | 15-35 | 90 | | | 0.5† | 10 | C | P | No | C | A | Foam | 7.7 | 49.95 | |
| 33-1012 | | Dynamic | 50-15 | | 20 | | | 6 1/2 | C | P | No | C | A | Vinyl | 12 | 16.95 | |
| 33-1021 | | Dynamic | 20-20 | 32 | | 16 | | 6 1/2 | R | M/A | No | O | A | Foam | 3.3 | 24.95 | |
| 33-2002 | | Dynamic | 40-20 | 32 | | 100 | | 4 | R | M | No | O | A/F | Foam | 2 | 8.95 | |
| 33-2004 | | Dynamic | 20-20 | | | 50 | | 10 | C | P | No | C | A | Foam | 3 | 29.95 | |
| 33-1025 | | Dynamic | 20-20 | | | | 0.2† | 10 | C | P | No | C | A | Foam | | 34.95 | |
| 33-981 | | Dynamic | 50-20 | | | | | 5 | R | M | No | O | A/F | Foam | 3.3 | 24.95 | |
| 33-2003 | | Dynamic | 50-20 | | | | | 4 | R | M | No | I | A | Foam | 2 | 15.95 | |
| 33-1022 | | Dynamic | 15-25 | | | | | 6 | R | M | Yes | O | A | Foam | | 39.95 | |
| 33-991 | | Dynamic | 10-22 | | | | | 3 3/8 | R | M | Yes | I | N | | | 29.95 | |
| 33-370 | | Dynamic | 50-20 | | | | | 4 | R | M | No | I | N | | 0.6 | 15.95 | |
| RECOTON | | HTS 90 | Dynamic | 5-30 | 40 | 98 | 500mW | | 8 | R | M/A | No | C | A | Vinyl | | 149.99 |
| | HTS 80 | Dynamic | 10-30 | 40 | 102 | 500mW | | 8 | R | M/A | No | C | A | Vinyl | | 99.99 | |
| | HTS 60 | Dynamic | 10-30 | 40 | 102 | 500mW | | 8 | R | M/A | No | I | N | | | 79.99 | |
| | HTS 50 | Dynamic | 18-22 | 16 | 104 | 20mW | | 3.3 | R | M/A | No | I | N | Foam | | 39.99 | |
| | HTS 40 | Dynamic | 12-28 | 40 | 104 | 500mW | | 8 | R | M/A | No | C | A | Vinyl | | 59.99 | |
| | PRO 75 | Dynamic | 18-22 | 32 | | 120mW | | 9 | R | M/A | No | C | A | Vinyl | | 39.99 | |
| | PRO 65 | Dynamic | 20-20 | 32 | | 120mW | | 9 | R | M/A | No | C | A | Vinyl | | 34.99 | |
| | PRO 45 | Dynamic | 18-22 | 32 | | 100mW | | 8 | R | M/A | No | O | A | | | 29.99 | |
| | PRO 44 | Dynamic | 20-20 | 32 | | 20mW | | 8 | R | M/A | No | O | A | Foam | | 19.99 | |
| | PRO 35 | Dynamic | 20-20 | 32 | | 120mW | | 9 | R | M/A | No | O | A | | | 24.99 | |
| | PRO 25 | Dynamic | 18-22 | 32 | | 100mW | | 5 | R | M/A | No | O | A | | | 24.99 | |

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| BATMAN (1989) | ★ 6425042 |
| THE BLUES BROTHERS | 2117062 |
| THE GRIFTERS | 3830002 |
| PREDATOR | 3649012 |
| E.T.: THE EXTRA-TERRESTRIAL | ★ 6811062 |
| THE RIGHT STUFF | 6043062 |
| ALIEN | 0002082 |
| ALIENS | 3609092 |
| 2001: A SPACE ODYSSEY | 0025012 |
| DUNE | 2111022 |
| EXCALIBUR | 6021022 |
| BLUE VELVET | ★ 5150072 |
| SCARFACE (1983) | 2168042 |
| SUPERMAN: THE MOVIE | ★ 0013052 |
| SUPERMAN II | 6015002 |
| AN AMERICAN TAIL | 2184042 |
| JAWS | 1000082 |
| ROBOCOP | 2350022 |
| ROBOCOP 2 | 8040052 |
| AN AMERICAN WEREWOLF IN LONDON | 7140062 |
| DIRTY DANCING | 4955072 |
| F/X | 6502002 |
| Q & A | 3807092 |
| MAD MAX | 7109052 |
| BILLY JOEL: EYE OF THE STORM | 9683052 |
| MICHAEL JACKSON: MOONWALKER | 4686032 |
| DOCTOR ZHIVAGO | ★ 0026002 |
| THE COLOR PURPLE | ★ 5301032 |
| BEN-HUR (1959) | ★ 2603072 |
| RAIN MAN | 2869062 |
| TANGO & CASH | ★ 6474042 |
| LETHAL WEAPON | 6308062 |
| LETHAL WEAPON 2 | ★ 6427022 |
| BORN ON THE FOURTH OF JULY | ★ 4891042 |
| HARD TO KILL | 9535052 |
| NATIONAL LAMPPOON'S ANIMAL HOUSE | 2115082 |
| FIDDLER ON THE ROOF | ★ 0551032 |
| DNCE UPON A TIME IN AMERICA | 6058082 |
| THE DEER HUNTER | ★ 2124072 |
| THE DAY THE EARTH STOOD STILL | 0576042 |
| AROUND THE WORLD IN 80 DAYS | 6036052 |
| THE AFRICAN QUEEN | 0511022 |
| AMERICAN GRAFFITI | 2113002 |
| THE EXORCIST | 6003042 |
| THE BIBLE | ★ 0747082 |
| ROAD WARRIOR | 6028052 |
| BLUE STEEL (1990) | 6965002 |



Die Hard 2*
0418062



The Wizard Of Oz (Ann Ed)*
2941082



Total Recall
2276032



The Sound Of Music*
0039052



Star Wars*
0564082



Kindergarten Cop
5234072



The Empire Strikes Back*
0910092



Patton*
0043092



Goodfellas
9698082

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Signature _____

Name _____

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* Letterbox

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HEADPHONES

| MANUFACTURER | Model | Operating Principle | Frequency Range, Hz to kHz | Impedance, Ohms | Sensitivity, dB SPL for 1 mW input | Maximum Input, mW | THD at 95 dB SPL, % | Cord Length, Feet | Cord Style: Flat = F, Coiled = C, Round = R | Plug Type: 3.5-mm Mini = M, 1/8" Phone = P, Adaptor Included = A | Individual Volume Controls? | Compart. C Supra-Aural S; Headband; Non-Fix in Ear = N; Adjustable = A, Folding = F | Cover Material on Ear Cup | Weight, Ounces | Price, \$ | Notes | | |
|------------------------|----------------------|---------------------|----------------------------|-----------------|------------------------------------|-------------------|---------------------|-------------------|---|--|-----------------------------|---|---------------------------|----------------|--|---|-----------------------------------|--|
| RECOTON (Continued) | PRD 15 | Dynamic | 20-20 | 32 | 100mW | 5 | 4 | R | M/A | No | D | A | | 19.99 | | | | |
| | EG 33 | Dynamic | 20-20 | 32 | 10mW | 4 | 4 | R | M | No | I | N | | 12.99 | As above. | | | |
| | EG 22 | Dynamic | 20-20 | 32 | 10mW | 4 | 4 | R | M | No | I | N | | 6.99 | Earbud. | | | |
| | EG 19 | Dynamic | 50-18 | 32 | 96 | 100mW | 9 | 4 | R | M/A | No | C | A | 19.99 | | | | |
| | EG 17 | Dynamic | 20-18 | 32 | 94 | 100mW | 3.3 | 4 | R | M/A | No | O | A | 9.99 | With extra earpads. | | | |
| | EG 16 | Dynamic | 50-18 | 32 | 90 | 100mW | 4 | 4 | R | M/A | No | O | A | 6.99 | As above. | | | |
| | EG 15 | Dynamic | 50-20 | 32 | 96 | 100mW | 5 | 4 | R | M/A | No | O | A | 14.99 | | | | |
| | EG 14 | Dynamic | 50-18 | 32 | 90 | 100mW | 4 | 4 | R | M | No | O | A | 5.99 | | | | |
| | EG 12 | Dynamic | 50-18 | 32 | 90 | 100mW | 4 | 4 | R | M | No | O | A | 4.99 | | | | |
| | EG 11 | Dynamic | 20-20 | 32 | 96 | 10mW | 4 | 4 | R | M | No | I | N | 6.99 | Earbud; with extra earpads. | | | |
| | EG 10 | Dynamic | 20-20 | 32 | 96 | 10mW | 4 | 4 | R | M | No | I | N | 5.99 | As above. | | | |
| | EG 3 | Dynamic | 18-22 | 18 | 108 | 20mW | 4 | 4 | R | M/A | No | I | † | 19.99 | †Convertible from headband to earbud. | | | |
| | EG 2 | Dynamic | 20-20 | 18 | 20mW | 4 | 4 | R | M | No | I | † | 12.99 | | | | | |
| | EG 1 | Dynamic | 50-18 | 32 | 90 | 20mW | 4 | R | M | No | I | † | 8.99 | | | | | |
| SENNHEISER | HD35 | Dynamic | 30-18.5 | 32 | 100 | 1 | 4 | F | M | No | S | A | Foam | 2.19 | 49.00 | | | |
| | HD55 | Dynamic | 18-20 | 32 | 100 | 1 | 4 | F | M | Opt. | S | A | Foam | 2.54 | 69.00 | | | |
| | HD40 | Dynamic | 22-18 | 50 | 90 | 1 | 4 | F | M/A | Opt. | S/O | A | Foam | 2.1 | 59.00 | | | |
| | HD450 | Dynamic | 20-20 | 70 | 94 | 1 | 10 | F | M/A | Opt. | S/O | A | Foam | 4.8 | 99.00 | | | |
| | HD450 Studio | Dynamic | 20-20 | 300 | 94 | 1 | 10 | F | P | Opt. | S/O | A | Foam | 4.8 | 109.00 | | | |
| | HD480 | Dynamic | 18-22 | 70 | 94 | 1 | 10 | F | M/A | Opt. | S/O | A | Foam | 4.8 | 119.00 | | | |
| | HD490 | Dynamic | 18-22 | 70 | 94 | 0.1 | 10 | F | M/A | Opt. | S/O | A | Foam | 4.8 | 129.00 | | | |
| | HD520 | Dynamic | 18-22 | 300 | 94 | 0.3 | 10 | F | P | Opt. | C/O | A | Vinyl | 7.5 | 169.00 | | | |
| | HD530 | Dynamic | 20-25 | 300 | 94 | 0.3 | 10 | F | P | Opt. | S/O | A | Vinyl | 8.3 | 189.00 | | | |
| | HD25 | Dynamic | 30-16 | 70 | 105 | 0.5 | 10 | F | M/A | Opt. | S/O | A | Vinyl | 5.0 | 229.00 | | | |
| | HD250 | Dynamic | 10-25 | 300 | 94 | 0.2 | 10 | F | P | Opt. | C | A | Vinyl | 8.8 | 239.00 | | | |
| | HD540 | Dynamic | 16-25 | 300 | 94 | 0.4 | 10 | F | P | Opt. | C/O | A | Vinyl | 8.8 | 199.00 | | | |
| | Reference HD540 | Dynamic | 16-25 | 300 | 94 | 0.4 | 10 | F | P | Opt. | C/O | A | Vinyl | 8.8 | 359.00 | Matched elements. | | |
| | Reference Gold HD560 | Dynamic | 16-30 | 300 | 94 | 2.5V 387 | 0.2 | 10 | F | P | Opt. | S/O | A | Velvet | 8.8 | 279.00 | | |
| HDC450 | Dynamic | 20-18 | 10k | 94 | 1 | 4 | F | M | No | S | A | Foam | 3.88 | 899.00 | Active noise compensation. | | | |
| HDI234 | Dynamic | 20-20 | 10k | 94 | 1 | 4 | F | M | Yes | C | A | Vinyl | | 289.00 | Receiver for below. | | | |
| SI234 | Dynamic | 20-20 | 10k | 94 | 1 | 4 | F | M | Yes | C | A | Vinyl | | 295.00 | Infrared, wireless transmitter. | | | |
| STANTON | SRS-275 | Dynamic | 5-22 | 100 | 101 | 100mW | 0.5 | 10 | C | A | No | † | A | Fabric | 8.6 | 160.00 | †Semi-open. | |
| | SRS-265 | Dynamic | 10-22 | 100 | 96 | 100mW | 0.5 | 10 | F | P | No | O | A | Vinyl | 8.6 | 135.00 | | |
| | SRS-245 | Dynamic | 10-22 | 100 | 94 | 100mW | 0.5 | 10 | F | P | No | O | A | Vinyl | 8.5 | 110.00 | | |
| | SRS-225 | Dynamic | 10-22 | 100 | 94 | 100mW | 0.5 | 10 | F | P | No | O | A | Vinyl | 8.5 | 80.00 | | |
| | SRS-215 | Dynamic | 20-20 | 50 | 98 | 100mW | 0.5 | 10 | F | M/P | No | O | A | Vinyl | 2.1 | 60.00 | | |
| | ST-1 | Dynamic | 25-20 | 32 | 110 | 100mW | 0.5 | 7 1/2 | F | M | No | O | A | Foam | 3.2 | 24.95 | | |
| | ST-3.5 | Dynamic | 20-20 | 35 | 103 | 100mW | 0.5 | 7 1/2 | F | P | No | O | A | Foam | 8.8 | 39.95 | | |
| | ST-2 | Dynamic | 20-22 | 32 | 100 | 100mW | 0.5 | 7 1/2 | F | P | No | O | A | Vinyl | 5 | 29.95 | | |
| | ST-5 | Dynamic | 20-20 | 35 | 100 | 100mW | 0.5 | 7 1/2 | F | P | No | O | C | A | Foam | 8.8 | 69.95 | |
| | ST-10 | Dynamic | 10-20 | 50 | 98 | 100mW | 0.5 | 7 | F | M/P | No | C | A | Vinyl | 9.3 | 110.00 | | |
| | ST-Surround | Dynamic | 20-20 | 32 | 103 | 100mW | 0.5 | 7 1/2 | F | P | No | O | A | Foam | 9.8 | 69.95 | | |
| | LS-1 | Dynamic | 20-20 | 32 | 92 | 100mW | 0.5 | 5 | F | M/P | No | O | A | Foam | 1 | 34.95 | | |
| | LS-4 | Dynamic | 20-20 | 32 | 102 | 50mW | 0.5 | 3 | F | M/P | No | O | N | Foam | 0.25 | 34.95 | | |
| | 30M/SR | Dynamic | 20-22 | 100 | 110 | 250mW | 0.25 | 12 | C | P | No | N | Foam | 3.8 | 59.95 | | | |
| | 35M/HB | Dynamic | 20-22 | 100 | 110 | 250mW | 0.25 | 12 | C | P | No | A | Foam | 3.8 | 69.95 | | | |
| | 45M/MC | Dynamic | 20-18 | 400 | 96 | 500mW | 0.25 | 12 | F | (2)P | No | C | A | Vinyl | 7 | 125.00 | Includes unidirectional mike. | |
| | STAX | SR-34 Pro | ES | 20-25 | 8 | 95 | 0.02 | 7 | F | A | No | C/O | A | Vinyl | 8 | 199.95 | Includes Model SRD-4 Pro adaptor. | |
| SR-5NB | | ES | 15-25 | 8 | 97 | 0.05 | 7 | F | A | No | C/O | A | Vinyl | 13 | 349.95 | Includes Model SRD-6S8 adaptor. | | |
| SR-Gamma | | ES | 10-35 | 8 | 97 | 0.05 | 7 | F | A | No | C/O | A | Vinyl | 7.5 | 399.95 | As above. | | |
| SR-Lambda | | ES | 8-35 | 8 | 102 | 0.005 | 7 | F | A | No | C/O | A | Vinyl | 15.1 | 599.95 | As above. | | |
| SR-Gamma Pro 1 | | ES | 10-35 | 8 | 100 | 0.005 | 7 | F | A | No | C/O | A | Vinyl | 7.5 | 699.95 | Includes Model SRD-7 Pro adaptor. | | |
| SR-Lambda Pro 1 | | ES | 8-35 | 8 | 108 | 0.005 | 7 | F | A | No | C/O | A | Vinyl | 15.1 | 799.95 | As above. | | |
| SR-Lambda Pro 2 | | ES | 8-35 | 12.5k | 108 | 0.005 | 7 | F | A | Yes | C/O | A | Vinyl | 15.1 | 799.95 | Includes Model SRD-P adaptor. | | |
| SR-Sigma Pro 1 | | ES | 25-38 | 8 | 110 | 0.001 | 7 | F | A | No | C/O | A | Vinyl | 18.2 | 1299.95 | Includes Model SRD-7 Pro adaptor. | | |
| SR-80MX | | ES | 20-25 | 50k | 95 | 0.02 | 7 | F | A | Yes | C/O | A | Vinyl | 7.5 | 499.95 | Includes Model SRM-XS direct drive amp. | | |
| SR-Lambda Classic MX | | ES | 8-35 | 50k | 108 | 0.001 | 7 | F | A | Yes | C/O | A | Vinyl | 15.1 | 999.95 | Includes Model SRM-XH direct drive amp. | | |
| SR-Lambda Pro 3 | | ES | 8-35 | 50k | 108 | 0.001 | 7 | F | A | Yes | C/O | A | Vinyl | 15.1 | 1199.95 | Includes SRM-1/MK2 Pro Class-A amp. | | |
| SR-Lambda Signature MX | ES | 7-41 | 50k | 108 | 0.001 | 7 | F | A | Yes | C/O | A | Vinyl | 15.1 | 1499.95 | Includes Model SRM-X Pro direct drive amp. | | | |
| SR-Lambda Signature T1 | ES | 7-41 | 50k | 108 | 0.001 | 7 | F | A | Yes | C/O | A | Vinyl | 15.1 | 1999.95 | Includes Model SRM-T1 tube amp. | | | |
| TELEX | V200 | Dynamic | 15-20 | 600 | 90 | 11V | 0.3 | 5 | R | Opt. | No | C | A | Mole-skin | | | | |
| YAMAHA | YHD-2 | Orthodyn. | 20-20 | 125 | 97 | 700mW | 8 | F | P/A | No | O | A/F | Screen | 4.7 | 60.00 | | | |
| | YHD-3 | Orthodyn. | 20-20 | 125 | 97 | 500mW | 8 | F | P/A | No | O | A/F | Screen | 4.2 | 40.00 | | | |

"STOP THE MUSIC!"

OR START IT. REPLAY IT. CHANGE IT. OR JUST LOWER IT.
 EVEN IF YOU'RE IN A DIFFERENT ROOM OR ON A DIFFERENT
 FLOOR FROM YOUR STEREO, VCR OR OTHER INFRARED
 REMOTE-CONTROLLED PRODUCTS!
 JUST AIM ANY INFRARED REMOTE AT YOUR
 POWERMID™ TRANSMITTER...



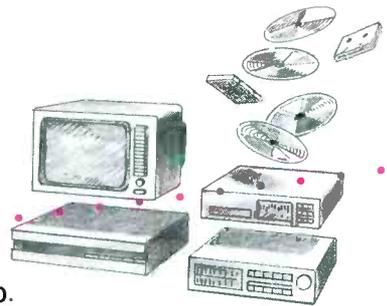
*... And still convert the
 infrared to harmless*

radio waves and beam

*the signal through walls,
 up and down stairs and*

around corners to the

*POWERMID™ Receiver placed
 near your equipment...*



... THEN THE RECEIVER WILL CONVERT THE SIGNAL
 BACK TO INFRARED. PRESTO! THE MUSIC'S STOPPED.
 THE MOVIE'S REWOUND. NO INSTALLATION, PROGRAMMING OR
 EXPENSIVE WIRING IS NEEDED. AND POWERMID — THE ORIGINAL WIRELESS
 REMOTE REPEATER SYSTEM — IS SO AFFORDABLE YOU CAN SCATTER
 TRANSMITTERS ALL AROUND THE HOUSE!

\$59.95
 plus s & h

**INCLUDES
 TRANSMITTER
 & RECEIVER**
 Ask about our special
 prices for additional
 Transmitters, too!
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 back guarantee
 if not satisfied



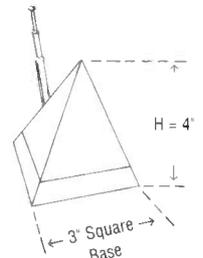
Call today and GET THE POWERMID IN YOUR HOME!

1 8 0 0 U WANT IT

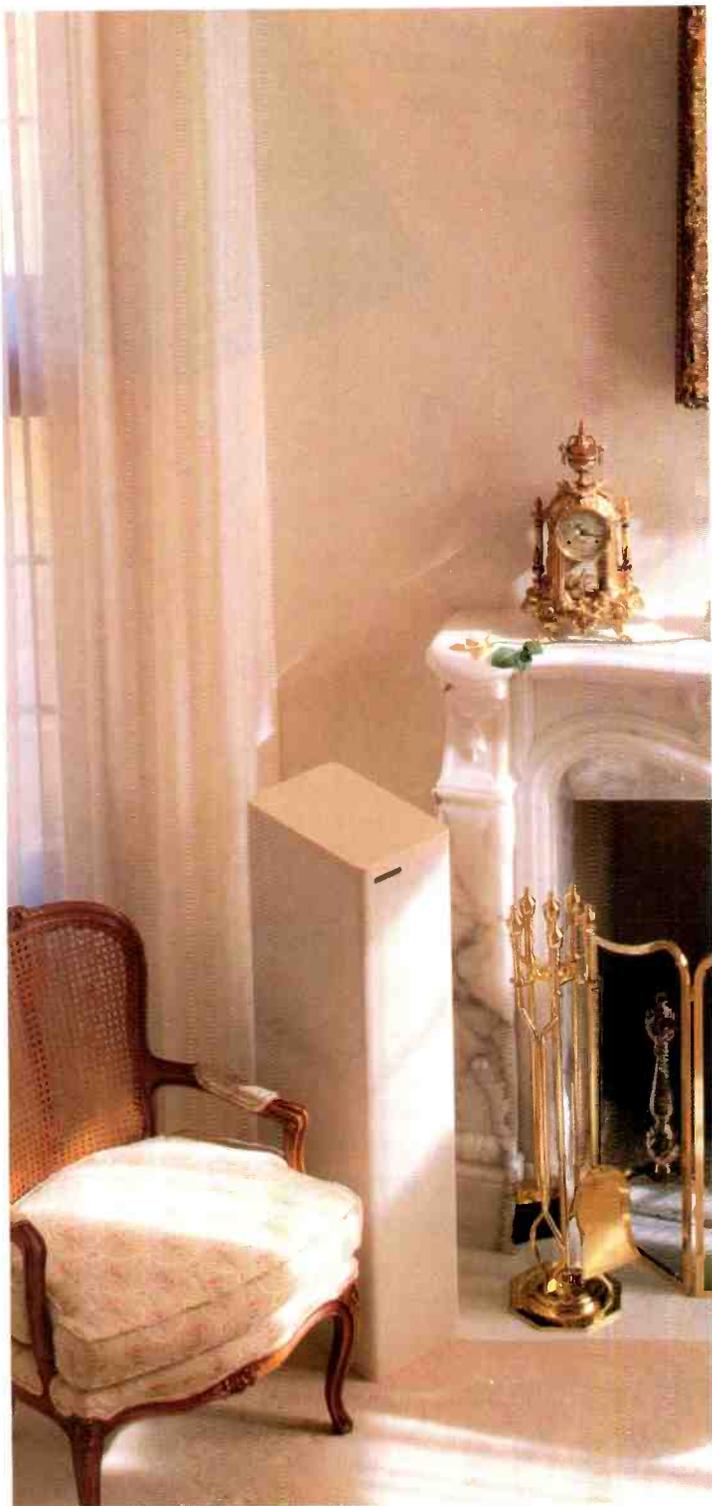
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Premium hand-matched components make every pair of Nobis speakers an exquisitely compatible set of electronically-engineered twins. Precise engineering determines each exacting specification for a Nobis speaker, from their solid, hand-crafted cabinet and powerful components, to their dynamic union.

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Menomonee Falls, Wisconsin 53051
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EQUALIZERS

| MANUFACTURER | Model (RI) = Remote Included, (RO) = Remote Optional | Number of Channels | Number of Bands Per Channel | Bandwidth, Octaves | Switched Tape EQ? | Unity Gain Control? | Rated Output? | THD at Rated Output, rms V | S/N, -dB, at Rated Output, % | Variable Center Frequencies? | Variable Filter "Q"? | Boost/Cut Range, ±dB | Real-Time or Spectrum Analyzer? | Test Generator? | Pink Noise = P, Warble Tone = W | With Calibrated Mikes? | Number of Memories | Number of Tape Monitors | Subsonic Filter? | Video Inputs? | Price, \$ | Notes |
|--------------------------|--|--------------------|-----------------------------|--------------------|-------------------|---------------------|---------------|----------------------------|------------------------------|------------------------------|----------------------|----------------------|---------------------------------|-----------------|---------------------------------|------------------------|--------------------|-------------------------|------------------|---------------|---|--|
| ANDDYNE GROUP | Turbo EQ | 2 | | | | | 0.008 | 124 | No | No | + 6 | | | | | 0 | Yes | | | | 695.00 | Bass alignment filters; for B & W 801 and 802 speakers. As above; two chassis; balanced/single-ended inputs and outputs. |
| | Turbo EQ Mono | 2 | | | | | 0.008 | 124 | No | No | + 6 | | | | | 0 | Yes | | | | 1495.00 | |
| API AUDIO PRODUCTS | 550B | 1 | 4 | † | No | Yes | †† | 0.01 | 102 | Sel. | † | 12 | No | No | No | 0 | 0 | No | No | | 1095.00 | †Bandwidth varies with boost/cut setting. †† + 4 dBm. |
| | 554B | 1 | 4 | 0-1.5 | No | Yes | †† | 0.01 | 88 | Yes | No | 12 | No | No | No | 0 | 0 | No | No | | 1195.00 | |
| | 560B | 1 | 10 | 1½ | No | Yes | †† | 0.01 | 100 | No | No | 12 | No | No | No | 0 | 0 | No | No | | 695.00 | |
| AUDIOCONTROL | C-131 | 1 | 30 | ⅓ | No | Yes | 7.5 | 0.005 | 105 | No | No | 15 | No | No | No | 0 | 1 | Yes | No | | 529.00 | Constant Q; balanced and RCA inputs and outputs. For wall-mount speakers. |
| | The Architect | 2 | 6 | Var. | No | No | 7.5 | 0.005 | 110 | No | Yes | 15 | No | No | No | 0 | 1 | Yes | No | | 189.00 | |
| | Octave Ten | 2 | 10 | 1 | Yes | | 7.5 | 0.008 | 118 | No | No | 12 | No | No | No | 0 | 1 | Yes | No | | 159.00 | |
| | Series Two | 2 | 10 | 1 | Yes | | 7.5 | 0.005 | 120 | No | No | 15 | No | No | No | 0 | 1 | Yes | Yes | | 229.00 | |
| | Ten Plus Series Two | 2 | 10 | 1 | Yes | | 7.5 | 0.005 | 120 | No | No | 15 | Yes | W | Yes | 0 | 1 | Yes | Yes | | 329.00 | Stepped warble generator; 0-dB indicator. SPL display; rumble reducer. |
| | C-101 Series Two | 2 | 10 | 1 | Yes | | 7.0 | 0.009 | 116 | No | No | 15 | Yes | P | Yes | 0 | 1 | Yes | No | | 429.00 | |
| Richter Scale Series III | 2 | 6 | ½ | Yes | | 8.0 | 0.005 | 120 | No | No | 12 | Yes | W | Yes | 0 | 1 | Yes | No | | 349.00 | Includes 24-dB/octave crossover and bridging adaptor (see also "Crossovers"). | |
| AUDIOSOURCE | EQ Eight/II | 2 | 10 | 1 | Yes | Yes | 11 | 0.03 | 85 | No | Yes | 12 | Yes | No | No | 0 | 1 | Yes | Yes | | 159.95 | Auto EQ; remote controlled; reverse EQ. Tape-to-tape dubbing. |
| | EQ Nine | 2 | 12 | 1 | Yes | Yes | 12 | 0.008 | 99.7 | No | Yes | 12 | Yes | No | No | 4 | 2 | Yes | No | | 299.95 | |
| | EQ Ten | 2 | 12 | 1 | Yes | Yes | 12 | 0.008 | 99.7 | No | Yes | 12 | Yes | No | No | 4 | 2 | Yes | No | | 429.95 | |
| | EQ Eleven | 2 | 10 | 1 | Yes | Yes | 6 | 0.03 | 80 | Yes | Yes | 12 | Yes | No | No | 0 | 2 | Yes | Yes | | 199.95 | |
| CARVIN | EQ2029 | 1 | 29 | ⅓ | No | Yes | 7.8 | 0.01 | 104 | No | Yes | 15 | No | No | No | 0 | 0 | Yes | No | | 319.00 | Balanced and unbalanced inputs and outputs. |
| CELLO | Audio Palette | 2 | 6 | Var. | No | Yes | 15 | 0.005 | 80 | No | No | Var. | No | No | No | 0 | 0 | No | No | | 15,000. | Balanced inputs and outputs. Four inputs plus optional phono section; one balanced and two unbalanced outputs (see also "Preamplifiers"). One balanced and three unbalanced inputs; one balanced and three unbalanced outputs. |
| | Palette Preamp | 2 | 6 | Var. | No | Yes | 9 | 0.005 | 80 | No | No | Var. | No | No | No | 0 | 2 | No | No | | 7500.00 | |
| | Audio Palette (MIV) | 2 | 6 | Var. | No | Yes | 15 | 0.005 | 80 | No | No | Var. | No | No | No | 0 | 0 | No | No | | 17,000. | |
| DAX | 3110 | 1 | 31 | ⅓ | No | Yes | | 0.01 | 90 | Yes | Yes | 12 | No | No | No | 0 | 0 | No | No | | 349.00 | |
| | 3111 | 1 | 31 | ⅓ | No | Yes | | 0.01 | 90 | Yes | Yes | 12 | No | No | No | 0 | 0 | No | No | | 479.00 | |
| | 1520 | 2 | 15 | ⅔ | No | Yes | | 0.01 | 90 | Yes | Yes | 12 | No | No | No | 0 | 0 | No | No | | 349.00 | |
| DB SYSTEMS | DB-5 | 2 | 6 | | | | 4 | 0.008 | 108 | Yes | | 15 | | | | | | | | | 420.00 | Model DB-2A power supply or DBP-1 cable required. |
| ESOTERIC SOUND | Re-Equalizer | 2 | 2 | 10 | No | No | 3.5 | 0.02 | 85 | No | No | 16 | No | No | No | 36 | 0 | No | No | | 265.00 | For replay of early LPs, 78s, and transcriptions. |
| FISHER | EQ-961(RI) | 2 | 7 | | | | | 0.01 | 100 | | | 10 | | | | 5 | | | | | 299.95 | |
| GEMINI | EQ-30 | 2 | 15 | ⅓ | | | | | 90 | Yes | Yes | 12 | | No | No | 0 | | No | No | | 299.95 | |
| | EQ-31 | 1 | 31 | ⅔ | | | | | 90 | Yes | Yes | 12 | | No | No | 0 | | No | No | | 329.95 | |
| HARMAN KARDON | EQ8 | 2 | 10 | ⅓ | Yes | Yes | 2 | 0.02 | † | No | | 12 | No | No | No | 1 | †† | No | | | 329.00 | †105 dB re: 0.5 V out. ††Variable subsonic filter. |
| JRM | Remote Unit | 2 | 6 | 1 | Yes | Yes | 7 | 0.001 | 110 | No | No | 8 | | | | | | Yes | Yes | | 625.00 | JRM preamp or 3BPB crossover required; continuously variable loudness. |
| KENWOOD | GE-7030 | 2 | 14 | | Yes | No | 9 | 0.006 | 100 | Yes | No | 12 | Yes | No | No | 11 | 1 | No | No | | 379.00 | |
| | GE-4030 | 2 | 7 | | Yes | No | 5.4 | 0.006 | 100 | Yes | No | 12 | Yes | No | No | 10 | 1 | No | No | | 249.00 | |
| McINTOSH | MQ107 | 2 | 7 | ⅓,1 | No | Yes | 2.5 | 0.02 | 95 | Yes | Yes | 12,15 | No | No | No | 0 | 0 | Yes | No | | 650.00 | |
| MTX SOUND-CRAFTSMEN | PRO-EQ 22 | 2 | 10 | 1 | Yes | Yes | 10 | 0.01 | 114 | | | 15 | | | | | | 1 | | | 349.00 | Differential comparator system. True inductor-coil circuitry. Differential comparator system. |
| | DC2215 | 2 | 10 | 1 | Yes | Yes | 10 | 0.01 | 114 | | | 15 | | | | | | 1 | | | 449.00 | |
| | PRO-EQ 44 | 2 | 21 | ⅓-2/3 | Yes | Yes | 10 | 0.01 | 114 | | | 15 | | | | | | 1 | | | 549.00 | |
| NIKKO | EQ-150(RI) | 2 | 7 | ⅓ | Yes | No | 6 | | 95 | No | No | 10 | No | No | No | 6 | 0 | No | No | | 119.95 | |
| | EQ-300(RI) | 2 | 2 | ⅓ | Yes | No | 5 | 0.007 | 100 | No | No | 12 | Yes | No | No | 6 | 0 | No | No | | 199.95 | |



EQUALIZERS

| MANUFACTURER | Model (RI) - Remote Included, (RO) - Remote Optional | Number of Channels | Number of Bands per Channel | Bandwidth, Octaves | Switched Type EQ? | Unity Gain Control? | Rated Output, rms V | THD at Rated Output, % | S/N, - dB, at Rated Output, % | Variable Center Frequencies? | Boost/Cut Range, ± dB | Real Time or Spectrum Analyzer? | Test Generator? Pink Noise = P | With Calibrated Mikes? | Number of Memories | Number of Tape Monitors | Subsonic Filter? | Video Inputs? | Price, \$ | Notes | | |
|-------------------|--|--------------------|-----------------------------|--------------------|-------------------|---------------------|---------------------|------------------------|-------------------------------|------------------------------|-----------------------|---------------------------------|--------------------------------|------------------------|--------------------|-------------------------|------------------|---------------|-----------|--------------|--|--------------------------------|
| | | | | | | | | | | | | | | | | | | | | | Number of Channels | Number of Bands per Channel |
| ONKYO | EQ-101 | 2 | 7 | 1 | Yes | No | 0.15 | 0.01 | 100 | No | No | 12 | No | No | 0 | 1 | No | No | 160.00 | | | |
| | EQ-240 | 2 | 7 | 1 | Yes | No | 0.15 | 0.01 | 100 | No | No | 12 | No | No | 0 | 1 | No | No | 240.00 | | | |
| | Integra EQ-35 | 2 | 12 | 1 | Yes | Yes | 0.15 | 0.01 | 100 | No | No | 12/6 | Yes | No | 0 | 2 | No | No | 330.00 | | | |
| | Integra EQ-540 | 2 | 12 | 1 | Yes | Yes | 0.15 | 0.01 | 100 | No | No | 12/6 | Yes | W | Yes | 0 | 2 | No | No | 400.00 | | |
| OPTIMUS | 31-2025 | 2 | 10 | | Yes | Yes | 10 | 0.015 | 95 | No | No | 12 | Yes | No | No | 0 | 2 | No | No | 139.95 | | |
| PEAVEY | Autograph | 1 | 28 | 1/3 | No | Yes | † | 0.01 | 110 | No | No | 6/12 | Yes | P | No | †† | 0 | Yes | No | 549.99 | Auto EQ; balanced and unbalanced inputs and outputs; MIDI control inputs and outputs. †Balanced, 14 V; unbalanced, 7 V. ††128. EQ, inputs, and outputs as above; MIDI slave operation. | |
| | Automate | 1 | 28 | 1/3 | No | Yes | † | 0.01 | 110 | No | No | 6/12 | No | No | No | †† | 0 | Yes | No | 449.99 | | |
| PIIONEER | GR-777(RI) | 2 | 10 | 1/3 | Yes | Yes | 0.15 | 0.02 | 110 | No | No | 10 | Yes | No | No | 5 | 1 | No | No | 385.00 | | |
| | GR-555 | 2 | 7 | 1/3 | Yes | Yes | 0.15 | 0.02 | 104 | No | No | 10 | Yes | No | No | 0 | 1 | No | No | 240.00 | | |
| | GR-470 | 2 | 7 | 1/3 | Yes | Yes | 0.15 | 0.03 | 106 | No | No | 10 | No | No | No | 0 | 1 | No | No | 125.00 | | |
| RANE | ME60 | 2 | 30 | 1/3 | No | Yes | .775 | 0.009 | 108 | No | No | 12 | No | No | No | 0 | 0 | Yes | No | 599.00 | Constant Q. | |
| | ME30 | 1 | 30 | 1/3 | No | Yes | .775 | 0.009 | 108 | No | No | 12 | No | No | No | 0 | 0 | Yes | No | 359.00 | As above. | |
| | ME15 | 2 | 15 | 2/3 | No | Yes | .775 | 0.009 | 108 | No | No | 12 | No | No | No | 0 | 0 | Yes | No | 369.00 | As above. | |
| | PE15 | 1 | 5 | Var. | No | Yes | .775 | 0.02 | 106 | Yes | Yes | 15 | No | No | No | 0 | 0 | Yes | No | 389.00 | Parametric EQ; notch filter. | |
| | SP15 | 1 | 5 | Var. | No | Yes | .775 | 0.006 | 116 | Yes | Yes | 12 | No | No | No | 0 | 0 | Yes | No | 599.00 | Studio parametric EQ. | |
| | MP28 | 1 | 28 | 1/3 | No | Yes | .775 | 0.009 | 108 | No | No | 12 | No | No | No | † | 0 | Yes | No | 749.00 | †128. Programmable level and filter. | |
| | MPE14 | 2 | 14 | 2/3 | No | Yes | .775 | 0.009 | 108 | No | No | 12 | No | No | No | † | 0 | Yes | No | 799.00 | As above. | |
| | MPE47 | 4 | 7 | 1 | No | Yes | .775 | 0.009 | 108 | No | No | 12 | No | No | No | † | 0 | Yes | No | 799.00 | As above. | |
| | SANSUI | SE-3100 | 2 | 10 | 1 | Yes | Yes | 2 | 0.05 | 90 | Yes | | 12 | Yes | No | No | | 1 | | No | 149.95 | Mike input with level control. |
| | | SE-2100 | 2 | 10 | 1 | Yes | Yes | 2 | 0.05 | 90 | Yes | | 12 | No | No | No | | 1 | | No | 99.95 | |
| SESCOM | PD-16 | 1 | 1 | 1 | No | Yes | | 0.2 | 70 | Yes | No | 10 | No | No | No | 0 | 0 | No | No | 89.75 | Requires PD-1 power supply. | |
| | PD-40 | 1 | 5 | 1 | No | No | 5 | 0.1 | 79 | No | No | 12 | No | No | No | 0 | 0 | No | No | 101.80 | As above. | |
| SOUND ENGINEERING | PFM-8 | 2 | 3 | Adj. | Yes | Yes | 17 | 0.03 | 118 | Yes | Yes | +4, -12 | No | P | No | 0 | 3 | Sel. | No | 2450.00 | Tilt control; peak/average level meters; tape outputs pre- or post-EQ. | |
| STAX | ED-1 | | | | Yes | | | 0.05 | 90 | No | No | | No | No | No | 0 | 0 | No | No | 799.95 | Diffuse field EQ; for Stax headphones. | |
| SYMETRIX | SX201 | 1 | 3 | .05-3.3 | No | Yes | † | 0.02 | 101 | Yes | Yes | +15, -30 | No | No | No | 0 | 0 | No | No | 239.00 | †15.8 V (+24 dBm into 600 ohms). Parametric EQ/preamp. | |
| TEAC | EQA-3 | 2 | 10 | 1 | Yes | No | | 0.03 | 70 | No | No | 12 | No | No | No | 0 | 1 | No | No | 99.00 | | |
| | EQA-6 | 2 | 10 | 1 | Yes | No | | 0.03 | 70 | No | No | 12 | No | No | No | 0 | 1 | No | No | 109.00 | | |
| | EQA-22 | 2 | 10 | 1 | Yes | Yes | | 0.01 | 90 | No | No | 12 | Yes | No | No | 0 | 2 | No | No | 139.00 | | |
| TECHNICS | SH-GE70 | 2 | 7 | | | | 1 | 0.03 | 105 | | | | Yes | | | 12 | 1 | | No | 199.95 | | |
| | SH-8038 | 2 | 7 | | | | 1 | 0.01 | 110 | | | | No | | | 1 | 1 | | No | 119.95 | | |
| | SH-8017 | 2 | 7 | | | | 1 | | 110 | | | | No | | | 1 | 1 | | No | 99.95 | | |
| VECTOR RESEARCH | VQ-115 | 2 | 10 | 1 | Yes | Yes | 1 | 0.009 | 109 | No | No | 12 | No | No | | | 1 | No | No | 139.00 | | |
| VTL | Manley Enhanced Pultec | 1 | 2 | Var. | No | | | | | Sel. | | | No | No | No | 0 | 0 | | No | 2000.00 | Tube; high-cut filter. | |
| | Manley Equalizer/Line Preamp | 1 | 2 | | No | | | | | No | | 8 | No | No | No | 0 | 0 | | No | 2000.00 | Tube; midrange tilt control; selectable polarity; 5-input selector (see also "Preampifiers"). | |
| | Ultimate Equalizer and Preamp | 2 | 2 | | No | | | | | No | | 8 | No | No | No | 0 | | | No | 3950.00 | As above but stereo. | |
| | Manley Mid-Frequency Equalizer | 1 | | | No | | | | | Yes | | | No | No | No | 0 | 0 | | No | 2000.00 | Tube. | |
| | Manley Contour Shelf Equalizer | 1 | | | No | | | | | | | | No | No | No | 0 | 0 | | No | 2000.00 | As above; midrange boost. | |
| | 28-Band Graphic | 1 | 28 | 1/3 | | | | | | | No | No | 10 | Dpt. | Dpt. | | 1 | | | 9000.00 Pair | Tube; with external floppy-disk memory system, \$12,000 per pair. | |
| YAMAHA | EQ-70 | 2 | 10 | 1 | Yes | Yes | 5.4 | 0.005 | 105 | No | No | 12 | No | No | No | 0 | 1 | No | No | 159.00 | | |
| | EQ-550 | 2 | 10 | 1 | Yes | Yes | 1 | | 105 | No | No | 12 | Yes | P | Yes | 0 | 1 | Yes | No | 399.00 | | |

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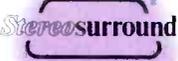
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AMBIENCE & SURROUND SOUND PROCESSORS

| MANUFACTURER | Model (RI) - Remote Included, (RO) - Remote Optional | UNIT TYPE | | | | DELAY FUNCTIONS | | | | | | | | | | Price, \$ | Notes |
|-------------------------|--|-------------------|--|--|--------------------------------------|-----------------|---------------------------------|---|--|--------------------------------|--------------------------|------------------------|--------------------|-------------------------|---------------|---|--|
| | | Matrix - See Code | Time Manipulation: Delay = D, Reverb = R | Other Manipulation Techniques: Comb Filter = C, Phase Inversion = F, Other = O | Number and Use of Outputs - See Code | Delay Time, mS | Number of Hall/Room Simulations | Hall/Room Acoustics: Volume = V, Shape (Reproduction Delay) = S | Continuous Amp Power, Watts per Channel | THD, % | S/N Ratio, "A" Wtd., -dB | Channel Separation, dB | Stereo Simulation? | Number of Tape Monitors | Video Inputs? | | |
| ARCHER | 15-1279 | D | D | | 2F, 2B | 20 | | | 10 x 2, 5 x 4 | 0.5 | 70 | | Yes | 2 | No | 129.95 | |
| ATLANTIC TECHNOLOGY | Pattern Surround Home Theater (RI) | DP | D | P | 3F, 2B, SW | 30 | | | 15 x 5, 60 x 1 | 0.085 | 85 | 60 | No | | | 1199.00 | Includes speakers. |
| AUDIO DESIGN ASSOCIATES | SSD-66 | DP | D | | 3F, 2B, SW | 0-40 | | | | 0.03 | | 35 | Yes | | | 1695.00 | |
| AUDIOSOURCE | SS One/II | D/O | D | F/P/O | 2B | 10-30 | | | 30 x 2 | 0.01 | 85 | 60 | Yes | 1 | No | 199.95 | 100-Hz and 10-kHz boost; front/rear fader; master volume. |
| | SS Two(RI) | D/O | D | F/P/O | 2B | 10-30 | | | 30 x 2 | 0.01 | 85 | 60 | Yes | 1 | No | 249.95 | As above. |
| | SS Three(RI) | SD | D | F/P | 3F, 2B, SW | 30 | 1 | V | 30 x 2 | 0.01 | 90 | 60 | Yes | 1 | No | 399.95 | Automatic balance calibration; selectable crossover frequency; subwoofer level control. |
| CARVER | DPL-33(RI) | DP | D | P/O | 3F, 2B, SW | 20 or 30 | 2 | | 25 x 1, 15 x 2 | 0.05 | 85 | 80 | Yes | 1 | No | 449.95 | Surround-channel level display. |
| DENON | AVP-5000(RI) | DP/O | D/R | F/P | 3F, 2B, SW | 0-150 | 6 | † | | 0.005 | 105 | | No | 4 | Yes | 2500.00 | Digital processing preamp (see also "Preamps") with two DSP units, two A/D converters, and six D/A converters. †User control of room size, liveness, and frequency response. |
| | AVC-3020(RI) | DP/O | D | P | 3F, 2B | 0-130 | 5 | | 80 x 2, 35 x 2, 35 x 2, 55 x 2, 25 x 2, 25 x 2 | 0.08, 0.4, 1.0, 0.08, 0.4, 2.0 | | No | 4 | Yes | 1000.00 | A/V amp (see also "Amps"); Dolby Time Link digital delay; S-video inputs and outputs. | |
| | AVC-1000(RI) | DP | D | | 3F, 2B, SW | 0-40 | 3 | | 100 x 2, 35 x 2, 35 x 2 | 0.08, 0.4, 2.0 | | No | 5 | 5 | 700.00 | Four- or six-channel amp (see also "Amps"); S-video inputs and outputs; on-screen TV display. | |
| | AVR-1010(RI) | DP | D | | 3F, 2B | 0-40 | 3 | | 100 x 2, 35 x 2, 35 x 2 | 0.08, 0.4, 2.0 | | No | 4 | 5 | 1000.00 | AM/FM tuner and four- or six-channel amp (see also "Receivers"); S-video inputs and outputs. | |
| | AVR-810(RI) | DP/O | D | P | 3F, 2B | 0-40 | 3 | | 80 x 2, 30 x 1, 30 x 2 | 0.1, 0.4, 2.0 | | No | 4 | Yes | 750.00 | A/V receiver (see also "Receivers"); S-video inputs and outputs. | |
| | AVR-610(RI) | DP/O | D | P | 3F, 2B | 0-40 | 2 | | 75 x 2, 75 x 1, 20 x 2 | 0.1, 0.4, 2.0 | | No | 2 | Yes | 600.00 | A/V receiver (see also "Receivers"). | |
| DYNACO | QD-1A | H | | | 3F, 2B | | | | | | | 40 | No | 0 | | 70.00 | Passive unit; high-frequency contour for surround channels. |
| FISHER | ASR-975 | DP/O | D | F/P/O | 2F, 2B | 10-30 | 5 | | 20 x 3 | 0.4 | 85 | 70 | Yes | 3 | 5 | 599.95 | Includes three speakers. |
| FOSGATE-AUDIONICS | One | O/H/O | D | F/C/P/O | 3F, 2B, SW | 15-30 | 9 | V/S | 20 x 2 | 0.05 | 95 | 25 | Yes | 1 | No | 699.00 | Digital servo logic. |
| | Two | OP/H/O | O/R | F/C/P/O | 3F, 2B, 2S, 3 SW | 15-30 | 9 | V/S | 25 x 2 | 0.05 | 95 | 40 | Yes | 1 | No | 1299.00 | As above. |
| | Three | DP/H/O | D/R | F/C/P/O | 3F, 2B, 2S, 4 SW | 15-30 | 9 | V/S | | 0.05 | 95 | 50 | Yes | 1 | Yes | 2199.00 | As above; THX. |
| HITACHI | HA V5EX | A/D/DP/SQ | D | | 3F, 2B | 0-30 | 6 | V | † | 0.09 | 90 | 60 | Yes | 1 | Yes | | †In Dolby modes, 45 watts x 2 and 15 watts x 2; other modes, 50 watts x 2. |
| HUGHES | AK-100 | O | | † | 2F | | | | | | | | Yes | | | 449.00 | †Sound Retrieval System. |
| JVC | XPA1010(RI) | O | D/R | F/O | 4F, 2B | 0-200 | 20 | V/S | | 0.002 | 110 | | No | 1 | No | 1200.00 | Compensation for listening room size, listening room reverb time, and source reverb. |
| | SUA400(RI) | D/O | D | F/P | 2F, 2B | 15-30 | 2 | | 10 x 2 | 0.5 | 85 | | Yes | 1 | No | 305.00 | |
| | SUA30 | D/O | D | F/P | 2F, 2B | 15-30 | 2 | | 10 x 2 | 0.5 | 85 | | Yes | 1 | No | 235.00 | |
| KENWOOD | SS-79 | D | O | | 2B | 20 or 30 | 2 | | 15 x 2 | 0.9 | 62 | | | | | 249.00 | |
| | KA-V9500(RI) | OP | | | | | | | 80 x 2, 45 x 1 | 0.08 | | | | 10 | | 1499.00 | Digital signal processing; A/V amp (see also "Amplifiers"); four S-video inputs. |
| | KA-V7500(RI) | OP | | | | | | | 70 x 3 | 0.08 | | | | 6 | | 899.00 | A/V amp (see also "Amplifiers"). |
| KINERGETICS RESEARCH | KSP-208 | DP | D | | 3F, 2B, SW | Var. | 0 | | | | | | No | 0 | No | 2595.00 | |
| KLH | System 400 (RI) | D | D | | 2F, 2B | 20-30 | | V | 13 x 2 | 0.1 | 85 | 70 | Yes | 1 | No | 279.00 | Motorized remote; digital delay. |
| LEXICON | CP-1(RI) | D/OP/O | D/R | F/P/O | 3F, 2B, 2S, SW | † | 9 | V/S | | 0.05 | 85 | 40 Min. | Yes | 1 | No | 1395.00 | †0 mS to 14 S. Auto azimuth; auto input balance; true digital Pro-Logic. |
| | CP-2(RI) | O/DP/O | D | F/P/O | 3F, 2B, SW | 16-32 | | | | 0.05 | 85 | 40 | Yes | 0 | No | 895.00 | As above. |
| | CP-3(RI) | D/DP/O | D/R | F/P/O | 3F, 2B, 2S, SW | † | 9 | V/S | | 0.025 | 90 | 40 Min. | Yes | 1 | Yes | 2995.00 | As above; THX; on-screen TV display; includes two remotes. |

OUTPUT CODE
 2F—Left & Right Front
 3F—Left, Center, & Right Front
 2B—Left & Right Back
 3B—Left, Center, & Right Back
 2S—Left & Right Sides
 SW—Subwoofer

AMBIENCE & SURROUND SOUND PROCESSORS

| MANUFACTURER | MATRIX CODE A—Ambisonics D—Dolby Surround DP—Dolby Pro-Logic H—Hafner Dyaquad QS—QS SQ—SQ O—Other | UNIT TYPE | | | | | | | | | | DELAY FUNCTIONS | | | | | | | | | | OUTPUT CODE 2F—Left & Right Front 3F—Left, Center, & Right Front 2B—Left & Right Back 3B—Left, Center, & Right Back 2S—Left & Right Sides SW—Subwoofer |
|--------------------|--|--|------------------------------------|--|--|---|-------------------------------|---------------------------------|--|---|------------------------------------|---------------------------|------------------------------------|----------------------------|--------------------------------------|--|---|-------|--|--|--|--|
| | | Model (RD) = Remote Included, (RO) = Remote Optional | Matrix—See Code | Time Manipulation: Delay = D, Reverb = R | Other Manipulation Techniques: Frequency Shaping = F, Comb Filter = C, Phase Manipulation = P, Other = O | Number and Use of Outputs—See Code | Delay Time, ms | Number of Hall/Room Simulations | Hall/Room Adjustment: Volume = V, Shape (Width/Width Ratio) = S | Continuous Amp Power, Watts per Channel | THD, % | S/N Ratio, "A" Wid., - dB | Channel Separation, dB | Stereo Simulation? | Number of Tape Monitors | Video Inputs? | Price, \$ | Notes | | | | |
| LIRPA LABS | U8-IT | D/D/D W/D/P | D† | D | 3F, 2F, 2B, 3B, 16SW | † | †† | Var. | 50.3 | 2.5 | 1/2 | Var. | 1/2 | No | 321.33 | †15 mins. inbound, 20 outbound (75 on L.I.E.). ††Presets include "Concert Hall, Coughs" and "Jazz Club, Drunks at Bar." | | | | | | |
| LUXMAN | F-114 F-116 | D/DP/ SQ/D D/DP | D | D | 3F, 2B | 5-80 | 3 | 50 x 3 | 0.03 | 114 | | Yes | 0 | 1 | 800.00 | | | | | | | |
| MARANTZ | PM-700AV(RI) | DP | D | D | 3F, 2B | 10-30 | 3 | 50 x 2, 30 x 3 | 0.02 | | | No | 1 | Yes | 699.95 | Universal remote. | | | | | | |
| MEMDREX | DSS-100 | D/D | D | D | 2F, 2B, 2S | 20 | V | 5 x 4, 10 x 2 | | | | Yes | 1 | No | 249.99 | Includes pair of Series 10 speakers. | | | | | | |
| DNKYD | ES-300 ES-600PRO (RI) Integra A-SV810PRO (RI) | D DP/O DP | D D | D | 2B 3B | 20 or 30 5-40 | 2 3 | 30 x 2 † | 0.9 0.09 | 79 80 | | No No | 0 0 | No No | 279.95 400.00 | †Center, 50 watts x 1; rear, 20 watts x 2. Input balance control; programmable remote. Digital sound processing; A/V amp (see also "Amplifiers"); S-video inputs; on-screen TV display. | | | | | | |
| PANASONIC | SY-DS1 | O | R | R | 2F | | V | 8 x 2 | | | | No | | | 250.00 | | | | | | | |
| PARAMOUNT PICTURES | FX1000 FX3000 | O DP | D D | D | 3F, 2B, SW 3F, 2B, SW | 10-30 | 0 | 10 x 2 12 x 2 | 0.05 0.25 | | 70 65 | | 0 0 | No No | 290.00 530.00 | | | | | | | |
| PHILIPS | RV-450 AV-1001 | DP/O DP/O | D D/R | D | 3F, 2B 3F, 2B, SW | 20 or 30 1-99 | 14 | 15 x 2 | 0.1 0.003 | 96 90 | | No Yes | 4 5 | 5 | 379.00 2000.00 | DBS and S-video inputs. | | | | | | |
| PIONEER | SP-700D(RI) | D/DP/D | D/R | O | 5F, 5B, 2S | 10-35 | 16 | V/S | 0.008 | 90 | | | | No | 700.00 | Digital signal processing; digital seven-band EQ. | | | | | | |
| PROTON | SD-1000(RI) | D | | F/P | 3F, 3B, SW | | V | | 0.008 | 100 | 58 | No | 1 | No | 600.00 | | | | | | | |
| SANSUI | Vintage AV-7000(RI) RZ-9500AV (RI) RZ-7500AV (RI) | D/DP/O DP D | D D D | P P P | 3F, 2B, SW 3F, 2B 2F, 2B | 0-100 0-350 20 or 30 | 6 3 1 | V V/S V/S | 70 x 2, 70 x 1, 35 x 2 100 x 2, 30 x 2, 40 x 1 100 x 2, 20 x 2 | 0.02 0.02 0.02 | 110 85 85 | 85 70 70 | Yes Yes Yes | 1 2 2 | 3 Yes Yes | 999.95 769.95 499.95 | On-screen TV display; video amps; processor loops; programmable remote (see also "Amplifiers"). AM/FM tuner and five-channel amp (see also "Receivers"). As above but four-channel. | | | | | |
| SHARP | SMA80(RI) | DP/D | D | O | 3F, 2B | 5-30 | 2 | 70 x 2, 45 x 2, 17 x 2 | 0.01 | † | 30 | No | | Yes | 799.95 | †Phono, 86 dB; CD, 98 dB. | | | | | | |
| SHURE HTS | HTS5300(RI) | DP | D | D | 3F, 2B, SW | 16-36 | | | 0.1 | 90 | 65 | Yes | 1 | No | 999.00 | Logic steering; digital delay. | | | | | | |
| SDNY ES | TA-AV650(RI) TA-E1000ESD (RI) | DP DP/O | D/R D/R | F/D F/D | 4F, 2B 3F, 2B, SW | 15-99 0.1- 2500 | 5 20 | V/S V/S | 70 x 2, 70 x 1, 30 x 2 | 0.03 0.003 | 92 110 | No Yes | 1 2 | 7 5 | 1000.00 1000.00 | A/V amp (see also "Amplifiers"); digital signal processing; programmable remote. Digital preamp/surround processor (see also "Preampifiers"). | | | | | | |
| SOUND CONCEPTS | SSD550 | O | D/R | D | 2F, 2B | 5-100 | V | | 0.1 | 92 | 80 | Yes | | No | 975.00 | Music/film mode switching. | | | | | | |
| SSI SURROUND SOUND | System 1000 System 3000 (RI) System 4000H (RI) System 4500 (RI) | D/D DP/D D/D D/D | D D D D | D D D D | 3F, 2B, SW 3F, 2B, SW 6F, 4B, 2SW 6F, 4B, 2SW | 10-30 15-30 10-30 10-30 | V V/S V/S V/S | 20 x 2 25 x 2 45 x 2 | 0.05 0.02 0.03 0.03 | 85 80 95 95 | 50 65 70 70 | Yes Yes Yes Yes | 1 0 4 4 | 1 1 4 4 | 199.00 349.00 549.00 599.00 | With speakers, \$249.00; A/V amp (see also "Amplifiers"). A/V amp (see also "Amplifiers"); without amp, System 3200, \$299.00. Dynamic Logic Dolby Surround steering; amp switchable for center channel, surround channels, or both (see also "Amplifiers"). Dynamic Logic Dolby Surround steering; adjustable center-channel contour. | | | | | | |
| TECHNICS | Home THX Sound System | O | | | | | | 100 x 6 | | | | | | Yes | 12,000. | Includes controller, A/V selector, three stereo power amps, three front speakers, two surround speakers, and one subwoofer. | | | | | | |
| YAMAHA | DSP-A1000 (RI) DSP-A700(RI) DSP-E300(RI) AVX-700(RI) AVX-500(RI) DSR-70 PRO SR-50B | DP/O DP/D DP/D DP/D DP/D DP | D/R D/R D/R D/R D D | O D D C C D | 5F, 2B, SW 5F, 2B 3F, 2B 3F, 2B 3F, 2B 3F, 2B, SW 2B | 1-99 1-99 1-99 5-30 10-30 20 or 30 10-30 | 23 12 12 3 1 5 | V/S V/S V/S | 80 x 3, 25 x 4 60 x 2, 15 x 5 15 x 5 65 x 2, 14 x 3 80 x 2, 15 x 3 25 x 2 | 0.05 0.012 0.02 0.02 0.01 0.02 0.03 | 96 105 98 96 96 103 | 60 65 65 65 | Yes No No No No Yes | 2 1 2 4 3 1 | Yes Yes Yes Yes No No | 1499.00 1099.00 799.00 649.00 549.00 249.00 299.00 | Digital sound-field processing. As above; active servo amplification; for use with AVS-700 source selector. As above. Active servo amplification. As above. | | | | | |

he Lucasfilm

Home THX®

Audio System

Only the Lucasfilm Home THX® Audio System incorporates carefully-matched components designed to meet the demanding performance specifications of Lucasfilm THX with proprietary technologies that translate the ideal listening conditions of THX cinemas and dubbing stages into the home.

- *The Controller employs re-equalization circuitry to tame overly shrill high frequencies, decorrelation circuitry to make the surround sound field more enveloping, and circuitry that matches the timbre of sound panned between the front and surround loudspeakers.*
- *The Power Amplifier amplifies the Controller's signals to provide high-level, low distortion outputs suitable for driving the specified speaker to the upper limits of its sound-level requirements.*
- *The Front-Left-Center-Right Loudspeakers control the vertical directivity so that their energy is directed at the listener, not at the ceiling and floor.*
- *The Subwoofer was designed to provide a response ideal for both home theatre and general listening applications.*
- *The Surround Loudspeakers use a unique dipolar radiation pattern that stimulates the listening room without directing excess energy at the listener, enhancing surround sound.*

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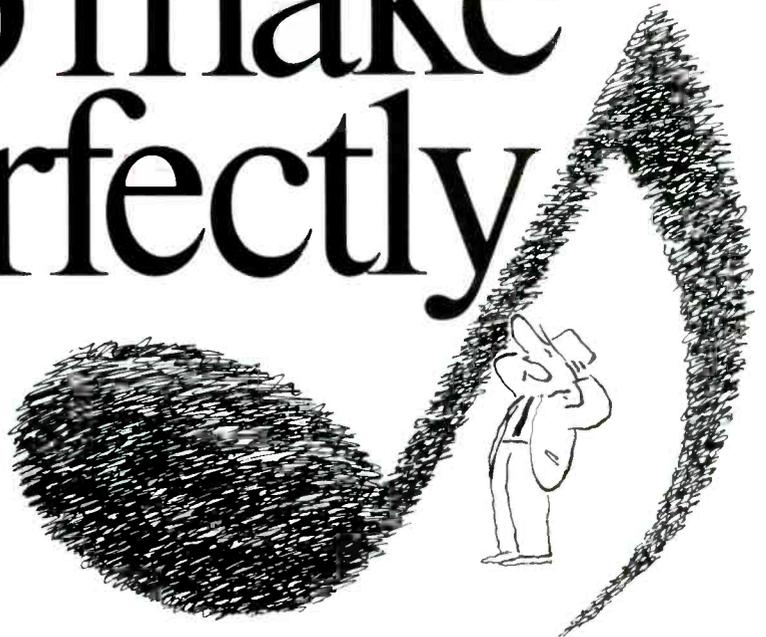
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SIGNAL PROCESSORS

| MANUFACTURER | Model (R) = Remote Included, (RD) = Remote Optional | Type of Processing | Function: Closed Loop = C, Open Loop = O, Transient = T | Application: Tape Rec = R, Phone = P, FM = F, Video = V, Universal = U | Simultaneous Encode/Decode? | Degree of Noise Reduction, dB @ Hz | Record = R, Play = P, Both = RP | TMD, % | Frequency Response, Hz to KHz, ± dB | Price, \$ | Notes |
|-------------------------|---|--|---|--|-----------------------------|------------------------------------|---------------------------------|----------------|-------------------------------------|--------------------|---|
| ACE AUDIO | 4000 | Subsonic Filter | | R/P/F | No | † | RP | 0.002 | 20-20 +0,-3 | 98.50 | †18 dB/octave slope below 20 Hz. |
| | 4100 | Infra/Ultrasonic Filter | | R/P/F | No | † | RP | 0.002 | 20-20 +0,-3 | 108.50 | †Low, 18 dB/octave slope; high, 12 dB/octave. |
| | 4000-X24 4100-X24 | Infrasonic Filter Infra/Ultrasonic Filter | | R/P/F R/P/F | No No | † † | RP RP | 0.002 0.002 | 20-20 +0,-3 20-20 +0,-3 | 132.00 142.00 | †Low, 24 dB/octave slope; high, 12 dB/octave. |
| ALLEGRO AUDIO DESIGNS | Duette Balancing Module | Unbalanced to Balanced | | | | | | 0.05 | 20-20 ± 0.25 | 695.00 | |
| ATHENA | ML-1 PolyPhasor | Group Delay/Phase | T | U | | | RP | | 0.1-40 | 800.00 | Works on all line-level sources. |
| | ML-5 PolyPhasor | Group Delay/Phase | T | U | | | RP | | 0.1-40 | 1000.00 | For CD players only. |
| | ML-10 PolyPhasor | Group Delay/Phase | T | U | | | RP | | 0.1-40 | 1400.00 | Works on all line-level sources. |
| AUDIOCONTROL | Phase Coupled Activator | Proprietary | O | U | No | | RP | 0.005 | 25-20 ± 0.5 | 259.00 | Restores lower frequencies; includes programmable crossover (see also "Crossovers"). |
| AUDIO DESIGN ASSOCIATES | IMC-85 | † | | V/U | | | RP | | | 2320.00 | †Matrix; 8x8 A/V, 3x5 r.f. |
| BBE SOUND | BBE 1002 | Sonic Detail Restoration | O | U | No | | RP | 0.04 | 20-20 | 229.00 | Tape/external processor loop. |
| CARVER | H-9AV | Sonic Hologram Generator | O | U | | | P | 0.01 | 1-60 +0,-0.3 | 349.95 | Independent outputs for L - R and L + R; vocal centering; switchable vocal "presence" EQ. |
| | ECS-U | Sonic Hologram Generator, Sub-Bass Restoration, EQ | O | U | | | P | 0.01 | 1-60 +0,-0.3 | 299.00 | High-frequency EQ; variable bass Q; soundstage distancing. |
| ENSEMBLE | Subsonic Filter | Subsonic Filter | | U | | | RP | 0.003 | 39-100 | 1000.00 | 25-Hz high-pass filter, -40 dB at 5 Hz; includes external power supply. |
| MARANTZ | AX-1000 | Audio Computer | | U | Yes | | | | 20-20 ± 0.1 | 15,000. | Digital EQ, reverb, hall ambience, compander, LP scratch eliminator, tester, and spectrum analyzer. |
| MARCHAND | WM8 | Bass Correction | O | | | | P | 0.01 | 2-20 | 345.00 | For use with subwoofers and full-range speakers; kit, \$225.00. |
| NUMARK | DD4000 | Digital Sampler/Delay | | U | | | | 0.02 | 15-25 | 1049.00 | |
| | DD8000 | Digital Sampler/Delay | | U | | | | 0.02 | 15-25 | 1499.00 | |
| PACKBURN | 323 A | Transient, Dynamic NR | O/T | U | No | Varies | RP | 0.05 | Sel. | 2650.00 | Mono/stereo; has three NR processors. |
| PIONEER | EX-9000 | Compander | O | | No | | | | | 270.00 | Three-band adjustment; selectable input level. |
| SOUND CONCEPTS | IR2100(RI) | Image Enhancer | O | U | | | RP | 0.01 | 20-25 ± 0.1 | 360.00 | Includes wired remote. |
| | IR2200 | Image Enhancer | O | U | | | RP | 0.01 | 20-20 ± 0.3 | 189.00 | Kit, Model KIR-1, \$95.00. |
| | VSP-1 | Stereo Synthesizer | O | U | | | RP | 0.01 | 20-20 ± 0.3 | 169.00 | Kit, Model KVSP-1, \$90.00. |
| SYMETRIX | 501 | Limiter/Compressor | | U | | | RP | 0.035 | 20-20 +0,-1 | 279.00 | Two processors, rms compressor and peak limiter. |
| | 525 | Compressor | | U | | | RP | 0.035 | 20-20 +0,-1 | 495.00 | Two processors per channel, program-controlled compressor/limiter and expander/noise gate. |
| | 544 | Qual-Gated Limiter/Compressor Expander/Noise Gate | | U | | | RP | 0.035 | 20-20 +0,-1 | 649.00 | Four independent channels; switchable between expansion and gating. |
| | 511A | Single-Ended NR, Downward Expander | | U | | 30 dB Max. | RP | 0.035 | 20-20 +0,-1 | 629.00 | Expander has dynamic filter. |
| VTL | 564E Quad | Expander/Noise Gate | O | U | No | 60 dB @ 1k | RP | 0.03 | 20-20 | 989.00 | |
| | 10dB Limiter/Compressor HF deEssing Limiter | Limiter/Compressor De-Essing Limiter | | | | | | | | 2350.00 1950.00 | Mono. As above. |

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—Ken Pohlman, *AUDIO*, November 1987.

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—Lewis Lipnick, *Stereophile*, Vol. 11 No. 4, April 1988.

Recommended accessory in *Stereophile*, Vol. 12 No. 4, April 1989.

Line Protection: It Pays For Itself

The ACE-515 also protects your valuable equipment from harmful high-voltage spikes and surges. And, its sequential turn-on/turn-off control circuit guards your speakers from disturbing, damaging thumps.



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CROSSOVERS

| MANUFACTURER | Model | Type: Active = A, Passive = P Combined Active & Passive = C Mono = M, Stereo = S Stereo with Mono Subwoofer Output = X, Other = O | | | | Number of Frequency Bands per Channel | Crossover Frequencies, Hz | Independent High- and Low-Pass Frequency Sections Variable = V, Plug-in Modules = P Subwoofer Outputs: Stereo = S, Mono = M, Inverted for Mono Bridging = B Level Controls: High-Pass = H, Midrange = M, Low-Pass = L (Or Total Number of Controls) S/N Ratio = dB Distortion, % Nominal Input Level, V Input Impedance, Ohms Output Impedance, Ohms Price, \$ | | | | | | | | | | Notes |
|----------------------------------|---|---|----------------------------------|----------------------------|--|---------------------------------------|----------------------------|---|-------------------------------|--|--|------------------------------|--|--|--|--|--------|-------|
| | | A | M/S/X | 2 | 30-200 | | | Yes | P | S/M | H or L | 90 | 0.002 | 1.0 | 100k | 100 | 175.00 | |
| ACE AUDIO | 6500-DSB 6000 6000-6 | A A C | M/S/X S S | 2 2 2 | 30-200 200-15k 30-18k | Yes Yes Yes | P P P | S/M S/M | H or L H or L H or L | 90 90 90 | 0.002 0.002 0.002 | 1.0 1.0 1.0 | 100k 100k 100k | 100 100 100 | 175.00 175.00 204.00 | Optional subsonic filter, \$25. As above. As above; transient-perfect filter. | | |
| AMERICAN HYBRID TECHNOLOGY | AHT-X | A | S | 2 | Custom | No | F | | H | 120 | 0.005 | | 10k | 100 | 5200.00 | Line-level preamp/crossover (see also "Preamp/Processors"); optional low-pass level control; custom filter slopes; external power supply. | | |
| ANALOG RESEARCH | Custom | A | S | 2 | Custom | Yes | F | S | L | 90 | 0.01 | | 10k | 500 | From \$600.00 | External power supply required. | | |
| APOGEE ACOUSTICS | DAX 3 | A | S | 2 | 330 | No | F | No | H/L | 100 | 0.003 | 1 | Adj. | 8 | 2995.00 | For Apogee Diva, Duetta Signature, Calliper Signature, and Centaur Major. | | |
| ATHENA | DF-10 DF-100 DF-1000 | A A A | S S S | 2 3 4 | 15-15k 15-15k 15-15k | No Yes Yes | V V V | S S S | H/L H/M/L 4 | 96 96 96 | 0.001 0.001 0.001 | 1.0 1 1 | 100k 100k 100k | 560 560 560 | 2500.00 5000.00 7500.00 | Custom order. As above. | | |
| AUDIOCONTROL | Phase Coupled Activator Richter Scale Series III | A A | S S | 2 2 | 20-20k 20-20k | | P P | S S/M/B | L L | 118 120 | 0.005 0.005 | 1.0 1.0 | 100k 100k | 150 150 | 259.00 349.00 | Proprietary bass restoration circuits; subsonic filter (see also "Signal Processors"). Linkwitz-Riley alignment; 1/2-octave bass EQ and analyzer (see also "Equalizers"). | | |
| AUDID RESEARCH | EC-22 | A | S | 2 | 30-5k | Yes | P | | L | 120 | 0.01 | 1 | 50k | 250 | 2600.00 | Bypass outputs; mute switch. | | |
| BRYSTON | 10B | A | M/S/O | † | 70, 100, 140, 200, 300, 400, 700, 1k, 1.4k, 2k, 3k, 4.5k | Yes | S | S | H/M | 90 | 0.005 | 1 | 20k | 100 | 1195.00 | †Usable as stereo 2-way, mono 2-way, or mono 3-way. With optional balanced inputs and outputs, \$1350.00; with Linkwitz-Riley alignment, \$1395.00. | | |
| CALIBRATION STANDARD INSTRUMENTS | LE-1 HLE-1 HLE-2 | A A A | M/O M/O S/O | 1 2 2 | 30-200 30-200 30-200 | Yes Yes Yes | S/P S/P S/P | M M/B S/M/B | L 6 12 | 92 92 92 | 0.02 0.02 0.02 | 0.50 0.50 0.50 | 300k 10k 10k | 1k 600 600 | 990.00 1490.00 1990.00 | ELF system; low-pass only. ELF system. As above. | | |
| CROWN INTERNATIONAL | PIP-AMC PIP-XOV FFX-2 | A A A | M M M/X | 2 2 † | 72-8k 60-10k 60-10k | No No Yes | P P P | M M M | No No No | 85 85 100 | 0.05 0.05 0.05 | | 20k 20k 20k | 100 100 600 | 160.00 95.00 345.00 | †Usable as stereo 2-way or mono 3-way. | | |
| DAX | 321 | C | M/S | † | 100-800, 1k-16k | Yes | V | B | H/M/L | | | 20 dBV | 33k | 300 | 319.00 | †Usable as stereo 2-way or mono 3-way. | | |
| DB SYSTEMS | DB-3-18 DB-3-24 DB-3-36 | A A A | S/X S/X S/X | 2, 3 2 2 | Optional Optional Optional | Yes Yes Yes | F F F | S/M/B S/M/B S/M/B | H/M/L H/L H/L | 100 100 100 | 0.0008 0.0008 0.0008 | 1 1 1 | 90k 90k 90k | 1.4k 1.4k 1.4k | From 400.00 575.00 650.00 | 18-dB/octave slope; 6 or 12 dB available. Linkwitz-Riley alignment. 36-dB/octave slope. | | |
| DENNESEN | Activ | A | S | 2 | 200 | No | F | S | H | 90 | 0.01 | 1 | 50k | 100 | 375.00 | For Denneesen Class A. | | |
| EMILAR | EX1200 EX800 EX500 | P P P | M M M | | 1.2k 800 500 | No No No | F F F | | H H H | | | | | | 140.00 140.00 150.00 | | | |
| ESSENCE | MF2 MF3 | P P | M M | 2 3 | 40-200 40-200, 100-1k | Yes Yes | S S | M M | H/L H/M/L | | | | Adj. Adj. | Adj. Adj. | 485.00 685.00 | | | |
| FM ACOUSTICS | 236-X100 MK II 236-X1000 MK II 236/4-3 236/4-4 | A A A A | S S M M | 2 2 3 4 | 60-1.6k 600-16k 60-16k 60-16k | Yes Yes Yes Yes | P P P P | S S M M | H/L H/L H/M/L 4 | 110 110 110 110 | 0.008 0.008 0.009 0.009 | .775 .775 .775 .775 | 30k 30k 40k 40k | 1 1 5 5 | 8700.00 8700.00 6900.00 8000.00 | Balanced inputs; with balanced inputs and outputs, Model 236-X100B MK II, \$9900.00. Balanced inputs; with balanced inputs and outputs, 236-X1000B MK II, \$9900.00. Balanced inputs and outputs. As above. | | |
| GOLO SOUND | GS224 GS224EQ GS224SEQ GS424 GS424EQ GS424SEQ | A A A A A A | S X S S/O X/O S/O | 2 2 2 † † † | 40-4.2k 40-4.2k 40-4.2k 40-9k 40-9k 40-9k | No No No No No No | V V V V V V | S M S S M S | 6 6 6 12 12 12 | 108 108 108 108 108 108 | 0.01 0.01 0.01 0.01 0.01 0.01 | 2 2 2 2 2 2 | 20k 20k 20k 20k 20k 20k | 300 300 300 300 300 300 | 399.00 459.00 499.00 499.00 559.00 599.00 | 24-dB/octave slope; Linkwitz-Riley alignment. As above; bass EQ and subsonic filter. As above. †Usable as stereo 3-way or four channel 2-way. 24-dB/octave slope. As above; bass EQ and subsonic filter. As above. | | |
| JANIS | Interphase 1A Interphase 3A | A A | X X | 2 2 | 100 100 | No No | F F | M M | L L | 98 96 | 0.01 0.02 | 0.60 0.60 | 200k 200k | 100 100 | 750.00 † | Integral 100-watt bass amp. †Included with Model 3A subwoofer. As above but 50 watts. | | |
| JRM | 3PBP/X8 3PBP/X4 | A A | S/X S/X | † 2 | 75-600, 180-1.5k, 1.2k-10k Optional | Yes Yes | P P | S/M/B S/M/B | 8† 4† | 110 110 | 0.001 0.001 | Sel. Sel. | 20k 20k | 100 100 | 1125.00 750.00 | †Usable as stereo 2-, 3-, or 4-way. ††0.5-dB steps. Cascaded 18-dB/octave filters; stereo and bridging outputs for all sections; infrasonic and ultrasonic filters; optional EQ for each band. †0.5-dB steps. As above but 2-way only. | | |

CROSSOVERS

| MANUFACTURER | Model | Type: Active = A, Passive = P, Combined Active & Passive = C Mono = M, Stereo = S Other = D | | | | Number of Frequency Bands per Channel | Crossover Frequencies, Hz | Independent High and Low-Pass Frequency Selection? Frequency Splitter? Fixed = F, Switchable = S, Variable = V, Programmable = P Subwoofer Output: Stereo = S, Inverted for Mono = M, Bridgeable = B Level Control: High-Pass = H, Midrange = M, Low-Pass = L (Of Total Number of Controls) | | | | | | | | | | Distortion, % | Nominal Input Level, V | Input Impedance, Ohms | Output Impedance, Ohms | Price, \$ | Notes |
|----------------------|---|---|-----------------------|-----------------------|--|---------------------------------------|---------------------------|--|---------------------------------|---------------------------------|---|------------------------------|--------------------------------|--------------------------------|---|----|----|---------------|------------------------|-----------------------|---|-----------|-------|
| | | 2 | 3 | 4 | 5 | | | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | | | | | | |
| KINERGETICS RESEARCH | SW-800C | C | S | 2 | 60, 80, 100, 120 | Yes | S | S | L | 96 | 0.01 | 1.0 | 47k | 50 | 995.00 | | | | | | Three selectable filter slopes. | | |
| KINETIC AUDIO | Three-Point Four-Point | P P | M M | † † | 60/90/180 60/90/180/350 | Yes Yes | S S | M M | H/M | | | | 8 8 | Var. Var. | 150.00 150.00 | | | | | | †High-pass only. †Low-pass only. | | |
| KRELL | KBX 800 Series Bass Alignment Filter | A A | S/M S/M | 2, 3 | Selectable | Yes | F/P S | | H/M/L No | 92 97 | 0.01 0.01 | | 47k 47k | 10 10 | 3500.00 1200.00 | | | | | | For B & W 800 series. | | |
| LEGACY | Signature Electronic Crossover | A | S | 2 | 20-5k | No | V | S | H/L | 100 | 0.01 | 0.75 | 50k | 100 | 796.00 | | | | | | 24-dB/octave slope; Linkwitz-Riley alignment; digital frequency display. | | |
| LINAEUM | Woofer Crossover | C | S | 2 | 80-150† | | V | S | L | 90 | | | †† | †† | 850.00 | | | | | | †Other frequencies optional. ††Factory variable. Optional balanced connections. | | |
| LINN | Kaber Aktiv Aktiv | A A | S S | 3 | 375, 3k | No No | F F | | H/L | | | 0.7 | | | 2295.00 2295.00 | | | | | | For Linn DMS. | | |
| MADISOUND | 24CX-2 24CX-4 | A A | M/S M/S | † † | 60-7k 60-700, 600-7k | No No | V V | S/M S/M | H/L H/M/L | 108 108 | 0.01 0.01 | 1.95 1.95 | 20k 20k | 300 300 | 499.00 599.00 | | | | | | †Usable as stereo 2-way or mono 3-way. Linkwitz-Riley alignment. †Usable as stereo 3-way, mono 5-way, or four-channel 2-way. Alignment as above. | | |
| MARCHAND | XM1-A XM6-A XM9-A XM9-AA XM10-A | A A A A A | M X M X M | 2 2 2 3 2 | 20-5k 20-5k 20-5k 20-5k 20-5k | No No No No Yes | V V P P P | M S/M/B M S/M M | H/L H/L H/L H/L H/L | 100 110 110 110 110 | 0.005 0.005 0.001 0.001 0.001 | 2 2 2 2 2 | 25k 50 25k 25k 25k | 100 50 100 100 100 | 24.00 495.00 50.00 275.00 75.00 | | | | | | Kit, \$19.95. Kit, \$40.00. Kit, \$225.00. Kit, \$60.00. | | |
| M & K | LP-1S VF-100 | P P | S S | † † | 100 100 | No No | F F | S S | H/L | | | | | | 350.00 75.00 | | | | | | †High-pass only, to match low-pass filter in M & K powered subwoofers. Line level. As above. | | |
| MUSEATEX AUDIO | Melior EXO | C | S/X | 2 | 50, 63, 80, 100 | Yes | S | S/M | L | 90 | 0.005 | 1 | 10k | 300 | 650.00 | | | | | | | | |
| MUSIC REFERENCE | RM-3 | A | S | 2 | 20-20k | Yes | P | S | H/L | 100 | 0.001 | 0.5 | 100k | 600 | 1200.00 | | | | | | Selectable filter slopes. | | |
| NAIM AUDIO | NAXO 3-6 NAXO 2-4 | A A | S S | 3 2 | Custom Custom | Yes Yes | F F | | H/M/L H/L | 90 90 | 0.1 0.1 | 1 1 | 20k 20k | 47 47 | 1195.00 1195.00 | | | | | | Requires power supply. As above. | | |
| NELSON-REED | AC 1204 | C | S | 2 | 65 | No | F | S/M | L | 118 | 0.007 | 1 | 22k | 100 | 620.00 | | | | | | For Nelson-Reed subwoofers. | | |
| NESTROVIC LABS | NL12A | A | S | 2 | 200 | No | F | S | H/L | 90 | 0.01 | 1 | 50k | 100 | 935.00 | | | | | | | | |
| NOBIS TECHNOLOGIES | EC-1 | C | X | 2 | 90† | Yes | F | S/M/B | L | 90 | 0.01 | .775 | 50k | 600 | 399.00 | | | | | | †Other frequencies optional. | | |
| NRG CONTROL | CD1 | A | S/X | 2 | 60-600 | Yes | V | S/M | L | 98 | 0.05 | 0.5 | 100k | 200 | 1700.00 | | | | | | | | |
| PEAVEY | PC4-XL | A | M/S | 4/2 | 20-20k | Yes | V | S | 6 | 90 | 0.015 | 1 | 10k | 100 | 799.99 | | | | | | Digital filters and delay; time alignment; selectable filter type and slope; output limiters; simple EQ. | | |
| RANE | AC22 AC23 FAC24 FAC28 | A A A A | S S M M | 2 3 2 2 | 75-3.6k 70-1k, 450-7k 60-12k 60-12k | No No No No | V V V V | | H/L H/M/L H/L H/L | 108 108 108 108 | 0.02 0.02 0.02 0.02 | 0.75 0.75 0.75 0.75 | 20k 20k 20k 20k | 100 100 100 100 | 389.00 499.00 339.00 449.00 | | | | | | Fourth order with phase correction. As above. As above. Eighth order with phase correction. | | |
| SESCOM | PO-51 | A | M | 3 | 20-20k | Yes | P | | No | 85 | 0.01 | 0.75 | 100k | 100 | 189.80 | | | | | | Requires PO-1 power supply. | | |
| SONDGRAPHE | SX-1 | A | S | 2 | 110 | No | F | S/M | L | | | 0.75 | | | 495.00 | | | | | | | | |
| SOUND ENGINEERING | PFM-9 | A | X | 3 | 40-160, 400-3.2k | No | S/V | S/M | L/† | 118 | 0.03 | Var. | 20k | 50 | 2050.00 | | | | | | †Subwoofer. | | |
| SUMO | Delilah II | | S/X/O | 2 | 50, 63, 80, 100, 125 | Yes | S | S/M | L | 95 | 0.007 | 1.5 | 47k | 75 | 579.00 | | | | | | Bypassable Class-A high-pass section. | | |
| SYMETRIX | 524E Multi Mode | A | M/S/O | † | Selectable | | P | | 4 | 100 | 0.01 | 2 | 10k | 100 | | | | | | | †Usable as stereo 2-way, mono 2-way, mono 3-way, or mono 4-way. | | |
| THRESHOLD | PCX PCX x10 | A A | S/X S/X | 2 2 | 75-1.6k 750-16k | No No | P P | S/M/B S/M/B | H/L H/L | 98 98 | 0.01 0.01 | | 20k 20k | 1.5k 1.5k | 1800.00 1800.00 | | | | | | 18-dB/octave slopes sum flat without polarity inversion. As above. | | |
| VANDERSTEEN AUDIO | WX-4 | C | S | 2 | 80 | Yes | F | S | L | 90 | 0.01 | 0.75 | 100k | 400 | 450.00 | | | | | | For Vandersteen 4A. | | |
| WESTLAKE AUDIO | HR-X MRX-2 | A A | S S | 4 4 | 25-10k 25-10k | | P P | | 4 H/L | 93 97 | 0.005 0.005 | † .775 | 10k 10k | 100 1.1k | 7500.00 3300.00 | | | | | | †0.775 to 1.38 V. | | |

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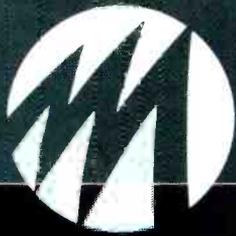
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LOUDSPEAKERS

| MANUFACTURER | Model | Design Principle, Enclosure or System Type | Woofer Diameter, Inches | | | Tweeter Diameter, Inches | | | Separate Low Control? Woofer - W, Midrange - M, Tweeter - T, Super Tweeter - ST | | Recommended Min. Amp Power, Watts/Ch. | Crossover Frequencies, Hz | Impedance, Ohms: Nominal/Minimum | Dimensions, Inches (To Nearest Inch) | Finish | Grille Color and Material | Weight, Lbs. | Price, \$ |
|----------------------------------|--|--|-------------------------|---------------------------|---------------|--------------------------|--------------|---|---|-------------------------|---------------------------------------|---------------------------|----------------------------------|--------------------------------------|--------|---------------------------|--------------|-----------|
| | | | Woofer Diameter, Inches | Midrange Diameter, Inches | Midrange Type | Tweeter Diameter, Inches | Tweeter Type | Separate Low Control? Woofer - W, Midrange - M, Tweeter - T, Super Tweeter - ST | Angular Frequency Response, Hz to kHz, ±dB | SPL, 1 Watt/1 Meter, dB | | | | | | | | |
| ACCLAIM/MAVRICK | Ebony Seven | Aperiodic Pressure Release | 6 | | 1 | Dome | 50-20 ±3 | 90 | 25 | | 6/4 | | Black Dak | Black Knit | | 720.00 | Pair | |
| | Ebony Eleven | Aperiodic Pressure Release | 6 | | | Ribbon | 45-22 ±3 | 90 | 25 | | 6.4 | | Black Dak | Black Knit | | 1120.00 | Pair | |
| | Ebony Seventeen | Aperiodic Pressure Release | 6 | | | Ribbon | 35-22 ±3 | 90 | 30 | | 6/4 | | Black Dak | Black Knit | | 1750.00 | Pair | |
| | Ebony Twenty-two | Aperiodic Pressure Release | 12 | | | Ribbon | 28-22 ±3 | 90 | 50 | | 8/7 | | Black Lacq. | Black Knit | | 2300.00 | Pair | |
| | Ebony Thirty | Aperiodic Pressure Release | 12 | | | Ribbon | 28-22 ±2 | 89 | 50 | | 7/5 | | Black Lacq. | Black Knit | | 3100.00 | Pair | |
| | Wallspeaker | | | | (4) | Ribbons | 100-30 ±2 | 88 | 50 | | 5/4 | | Black Alum. Dpt. | Black Mesh Black Knit | | 2520.00 | Pair | |
| | Designer's Reference Four | Dipole & Aperiodic Pressure Release Subwoof. | 12 | (4) | Ribbons (1) | Ribbon | 28-40 ±2 | 88 | 50 | 100 | 6/4 | Three Pieces | | | | | 4100.00 | Sys. |
| | Designer's Reference Five | Dipole & Aperiodic Pressure Release Subwoof. | 12 | (4) | Ribbons (1) | Ribbon | 27-40 ±2 | 88 | 50 | 100 | 6/4 | Four Pieces | Dpt. | Black Knit | | | 5150.00 | Sys. |
| | Designer's Reference Six | Dipole & Aperiodic Pressure Release Subwoof. | 12 | (8) | Ribbons (1) | Ribbon | 28-42 ±2 | 90 | 50 | 100 | 7/5 | Three Pieces | Dpt. | Black Knit | | | 6100.00 | Sys. |
| | Designer's Reference Seven | Dipole & Aperiodic Pressure Release Subwoof. | 12 | (8) | Ribbons (1) | Ribbon | 27-42 ±2 | 90 | 50 | 100 | 7/5 | Four Pieces | Dpt. | Black Knit | | | 7150.00 | Sys. |
| | Nonspeaker Granite Reference Subwoofer | Aperiodic Pressure Release Subwoof. | 12 | | | | 26-100 ±3 | 92 | 100 | Ext. | 8/7 | 18 x 18 x 20 | Black Lacq. | Black Knit | | | 3400.00 | Pair |
| | Nonspeaker Ultimate Reference Subwoofer | Aperiodic Pressure Release Subwoof. | 18 | | | | 14-100 ±3 | 90 | 200 | Ext. | 8/7 | | Black Lacq. | Black Knit | | | 5700.00 | |
| | Nonspeaker Ribbon Reference Four.4 | Dipole & Aperiodic Pressure Release Subwoof. | 12 | (4) | Ribbons (1) | Ribbon | 28-42 ±3 | 88 | 100 | 100 | 6/4 | Three Pieces | Black Lacq. | Black Knit | | | 4550.00 | Sys. |
| | Nonspeaker Ribbon Reference Four.3 | Dipole & Aperiodic Pressure Release Subwoof. | 12 | (4) | Ribbons (1) | Ribbon | 27-42 ±3 | 88 | 100 | 100 | 6/4 | Three Pieces | Black Lacq., Gran. | Black Knit | | | 5150.00 | Sys. |
| | Nonspeaker Granite Reference Four.2 | Dipole & Aperiodic Pressure Release Subwoof. | 12 | (4) | Ribbons (1) | Ribbon | 28-42 ±3 | 88 | 100 | 100 | 6/4 | Three Pieces | Black Lacq., Gran. | Black Knit | | | 6150.00 | Sys. |
| | Nonspeaker Granite Reference Four | Dipole & Aperiodic Pressure Release Subwoof. | 12 | (4) | Ribbons (1) | Ribbon | 27-42 ±3 | 88 | 100 | 100 | 6/4 | Three Pieces | Gran. | Black Knit | | | 6750.00 | Sys. |
| | Nonspeaker Granite Reference Three.3 | Dipole & Aperiodic Pressure Release Subwoof. | 12 | (6) | Ribbons (1) | Ribbon | 27-42 ±2 | 89 | 100 | 100 | 7/5 | Four Pieces | Black Lacq., Gran. | Black Knit | | | 8200.00 | Sys. |
| | Nonspeaker Granite Reference Three.2 | Dipole & Aperiodic Pressure Release Subwoof. | 12 | (6) | Ribbons (1) | Ribbon | 26-42 ±2 | 89 | 100 | 100 | 7/5 | Four Pieces | Gran. | Black Knit | | | 9000.00 | Sys. |
| | Nonspeaker Granite Reference Three | Dipole & Aperiodic Pressure Release Subwoof. | 18 | (6) | Ribbons (1) | Ribbon | 14-42 ±3 | 89 | 100 | 100 | 7/5 | Three Pieces | Black Lacq., Gran. | Black Knit | | | 11,300.00 | Sys. |
| | Nonspeaker Granite Reference Two.2 | Dipole & Aperiodic Pressure Release Subwoof. | 18 | (16) | Ribbons (1) | Ribbon | 14-44 ±2 | 90 | 100 | 100 | 6/4 | Four Pieces | Black Lacq., Gran. | Black Knit | | | 22,500.00 | Sys. |
| Nonspeaker Granite Reference Two | Dipole & Aperiodic Pressure Release Subwoof. | 18 | (16) | Ribbons (1) | Ribbon | 12-44 ±2 | 90 | 100 | 100 | 6/4 | Six Pieces | Black Lacq., Gran. | Black Knit | | | 33,900.00 | Sys. | |
| Nonspeaker Granite Reference One | Dipole & Aperiodic Pressure Release Subwoof. | 21 | (25) | Ribbons (1) | Ribbon | 11-44 ±2 | 91 | 100 | 100 | 6/4 | Six Pieces | Black Lacq., Gran. | Black Knit | | | 45,000.00 | Sys. | |



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LOUDSPEAKERS

| MANUFACTURER | Model | Design Principle, Enclosure or System Type | Woofer Diameter, Inches | Midrange Diameter, Inches | Midrange Type | Tweeter Diameter, Inches | Tweeter Type | Separate Level Controls - Woofer, W Midrange, H, Tweeter, T, Superwoofer = ST | Amplitude Frequency Response, Hz to kHz, ±dB | SPL, 1 Watt/1 Meter, dB | Recommended Min. Amp Power, Watts/Ch. | Crossover Frequencies, Hz | Impedance, Ohms: Nominal/Minimum | Dimensions, Inches (To Nearest Inch) | Finish | Grille Color and Material | Weight, Lbs. | Price, \$ |
|------------------------------|----------------------------------|--|-------------------------|---------------------------|---------------|--------------------------|--------------|---|--|-------------------------|---------------------------------------|---------------------------|----------------------------------|--------------------------------------|-------------|---------------------------|--------------|-----------|
| ACONTI | A300 | Bass Ref. | 6½ | | | 1 | Dome | | 48-22 ±3 | 88 | 25 | 2.4k | 8/6 | 22 x 12 x 11 | Gloss Black | Black Foam | 28 | 549.00 |
| | A500 | Comp. Twin Ref. | 6½ | | | 1 | Dome | | 38-22 ±3 | 88 | 25 | 2.3k | 8/6 | 44 x 12 x 11 | Gloss Black | Black Foam | 53 | 799.00 |
| | A700 | Comp. Twin Ref. | 8½ | | | 1,¾ | Domes | | 32-22 ±3 | 90 | 40 | 2.2k, 10k | 8/6 | 47 x 13 x 15 | Gloss Black | Black Foam | 72 | 1099.00 |
| | A1000 | Comp. Twin Ref. | 10 | 6½ | Cone | 1,¾ | Domes | | 28-22 ±3 | 90 | 40 | 150, 2.5k, 10k | 8/6 | 47 x 15 x 15 | Gloss Black | Black Foam | 86 | 1799.00 |
| ACOUSTAT | Spectra 11 | ES, Ac. Sus. Hybrid | 8 | | | | | | 40-20 ±3 | 88 | 75 | 250 | 8/3 | 72 x 15 x 15 | Dpt., Lam. | Black | 148 | 1099.00 |
| | Spectra 1100 | ES, Ac. Sus. Hybrid | 8 | | | | | | 35-20 ±3 | 88 | 75 | 250 | 8/3 | 68 x 16 x 17 | Dpt., Oak | Dpt. | 166 | 1599.00 |
| | Spectra 2200 | ES | | | | | | | 30-20 ±3 | | 100 | | 4/3 | 66 x 23 x 17 | Dpt., Oak | Opt. | 165 | 2400.00 |
| | Spectra 3300 | ES | | | | | | | 30-20 ±3 | | 100 | | 4/3 | 78 x 33 x 17 | Dpt., Oak | Opt. | 205 | 2900.00 |
| | Spectra 4400 | ES | | | | | | | 28-20 ±3 | | 100 | | 4/3 | 94 x 25 x 17 | Dpt., Oak | Opt. | 220 | 3900.00 |
| | Spectra 6600 | ES | | | | | | | 26-20 ±3 | | 100 | | 6/3 | 94 x 35 x 17 | Dpt., Oak | Opt. | 294 | 6000.00 |
| | SPW-1 | Vented Subwoof. | (4)6½ | | | | | | | | | 100 | | | Dpt., Oak | Opt., Cloth | 85 | 600.00 |
| ACOUSTIC ENERGY | AE-1 | | 5 | | | 2 | Dome | No | 35-20 ±5 | 86 | 100 | 3k | /8 | 7 x 10 x 12 | Opt. | Opt., Knit | 17 | 1695.00 |
| | AE-2 | | (2)5 | | | 2 | Dome | No | 25-20 ±5 | 91 | 100 | 3k | /5 | 10 x 13 x 15 | Opt. | Opt., Knit | 35 | 2500.00 |
| | AE-3 | | 8 | 5 | Cone | 2 | Dome | No | 20-20 ±3 | 87 | 100 | 300, 3k | /8 | 11 x 15 x 25 | Opt. | Opt., Knit | 80 | 3500.00 |
| ACOUSTIC INTERFACE | Angstrom | Ac. Sus. | 6½ | | | 1 | Dome | | 78-20 ±2.5 | 90 | 15 | 5k | 8/6 | 13 x 7 x 6 | Black Enam. | Black Cloth | 10 | 150.00 |
| | Tremor | Vented Subwoof. | (2)12 | | | | M, T | | 29-200 ±2.5 | 95 | 15 | 100 | 8/6 | 62 x 26 x 16 | Oiled Wal. | Black Cloth | 150 | 1290.00 |
| | Shadow | Ac. Sus. | 8 | | | 1 | Dome | | 69-20 ±2.5 | 91 | 15 | 5k | 8/6 | 25 x 9 x 9 | Black Cloth | Black Cloth | 18 | 190.00 |
| | Intimate | Ac. Sus. | 10 | | | 1 | Dome | T | 49-20 ±2.5 | 93 | 15 | 5k | 8/6 | 24 x 12 x 10 | Black Cloth | Black Cloth | 29 | 290.00 |
| | Transcendant | Vented | 12 | 1¼ | Dome | 1¼ | Dome | M, T | 38-20 ±2.5 | 94 | 15 | 1.9k | 8/6 | 32 x 16 x 12 | Oiled Oak | Black Cloth | 51 | 490.00 |
| | Professional Series II | Vented | 12 | 2 | Dome | 1 | Dome | M, T | 29-20 ±2.5 | 95 | 15 | 800, 6.6k | 8/6 | 48 x 16 x 14 | Oiled Wal. | Black Cloth | 80 | 890.00 |
| | Studio Reference | Vented | 12 | 4x15 | Horn | 2x5½ | Horn | M, T | 22-20 ±2.5 | 98 | 15 | 880, 5k | 8/6 | 60 x 16 x 14 | Oiled Oak | Black Cloth | 102 | 2100.00 |
| | Sound Portal | Horn | 24x32 | 24 | Horn | 5x6 | Horn | M, T | 15-20 ±2.5 | 101 | 15 | 800, 5k | 8/6 | 72 x 26 x 24 | Oiled Wal. | Black Cloth | 175 | 7500.00 |
| | Sound Prism | Triamped, Horn | 24x52 | 26 | Horn | 3x7¼ | Horn | M, T | 10-20 ±1 | 105 | 100, 300, 1.5k Inc. | 550, 5k | 8/6 | 80 x 27 x 36 | Oiled Oak | None | 1000 | 30,000.00 |
| ADJO | Ethic | Vented | 6½ | | | 1 | Dome | | 55-20 ±3 | 88 | 30 | 3.3k | 8/6 | 10 x 12 x 35 | Opt., Wood | Black Knit | 55 | 2400.00 |
| A/D/S/ | M20 | Bandpass | (2)8 | 6 | Cone | 1 | Dome | | 32-20 ±3 | 91 | 25 | 160, 3k | | 43 x 10 x 16 | Rswd. | Black Metal | 88 | 4000.00 |
| | M30 | Bandpass | (2)10 | (2)6 | Cones | 1 | Dome | | 20-22 ±3 | 91 | 50 | 160, 3k | | 56 x 22 x 25 | Rswd. | Black Metal | 150 | 8000.00 |
| | SUB10 | Powered Subwoof. | 10 | | | | W | | 20-100 ±3 | | 150 Inc. | 60, 80, 100 (Adj.) | | 18 x 19 x 19 | Opt. | Black Metal | | 1295.00 |
| | SUB12 | Powered Subwoof. | 12 | | | | W | | 15-100 ±3 | | 350 Inc. | 60, 80, 100 (Adj.) | | 22 x 19 x 19 | Opt. | Black Metal | | 1895.00 |
| | SW5 | Powered Subwoof. | 12 | | | | | | 20-125 ±3 | | 350 Inc. | 63, 80, 100, 125 (Adj.) | 45k | 18 x 14 x 16 | Black | Metal | 65 | 1000.00 |
| | SW2 | Bandpass Subwoof. | 10 | | | | | | 32-10 ±3 | 87 | 20 | 100 | | 9 x 14 x 28 | Gray | None | 48 | 400.00 |
| | 750iL | In-Wall Inf. Baf. | 7 | 1½ | Dome | 1 | Dome | | 35-20 ±3 | 90 | 50 | 1k, 4k | | 18 x 10 | | Perf. Metal | | 1200.00 |
| | SAT 5 | Ac. Sus. | 5 | | | 1 | Dome | | 60-20 ±3 | 86 | 15 | 2k | 4/ | 10 x 6 x 7 | Opt. | Black Perf. Metal | 14 | 650.00 |
| | SAT 6 | Ac. Sus. | 6 | | | 1 | Dome | | 50-20 ±3 | 87 | 15 | 2k | 4/ | 13 x 8 x 9 | Opt. | Black Perf. Metal | 22 | 800.00 |
| | SAT 7 | Ac. Sus. | 8 | 1½ | Dome | 1 | | | 40-20 ±3 | 87 | 15 | 700, 4k | 4/ | 17 x 9 x 11 | Opt. | Black Perf. Metal | 38 | 1400.00 |
| | L400e | Sat. | 7 | | | 1 | Dome | | 60-20 ±3 | 88 | 35 | 2k | | 12 x 8 x 8 | Opt. | Perf. Metal | 19 | 650.00 |
| | L300e | Sat. | 5¼ | | | | Dome | | 70-20 ±3 | 88 | 30 | 2k | 4/ | 9 x 6 x 6 | Opt. | Perf. Metal | 19 | 510.00 |
| | L200e | Sat. | 4 | | | 1 | Dome | | 85-20 ±3 | 86 | 15 | 2k | | 7 x 5 x 9 | Opt. | Perf. Metal | 12 | 400.00 |
| | C300i/s | In-Wall Inf. Baf. | 5¼ | | | 1 | Dome | | 50-20 ±3 | 90 | 5 | 2.5k | 4/ | 7 x 9 | Opt. | Perf. Metal | 10 | 380.00 |
| C400i/s | In-Wall Inf. Baf. | 6 | | | 1 | Dome | | 42-30 ±3 | 91 | 5 | 1.6k | 4/ | 7 x 11 | Opt. | Perf. Metal | 13 | 520.00 | |
| ADVANCED AKUSTIC (Continued) | 101 MkII Micro Reference Monitor | Q83 Vented | 5 | | | ¾ | Dome | No | 50-40 ±2 | 88 | 50 | 3.15k | 8/4 | 13 x 7 x 9 | Opt., Wood | Black Perf. Metal | 25 | 1300.00 |

LOUDSPEAKERS

| MANUFACTURER | Model | Design Principle | Enclosure or System Type | | | Woofer Diameter, Inches | Midrange Diameter, Inches | Midrange Type | Tweeter Diameter, Inches | Tweeter Type | Separate level Controls? Woofer W. Midrange M. Tweeter T. Superwoofer ST. | SPL, -1 Watt/1 Meter, dB | Recommended Min. Amp Power, Watts Ch. | Crossover Frequencies, Hz | Impedance Ohms: Nominal/Minimum | Dimensions, Inches (To Nearest Inch) | Finish | Grille Color and Material | Weight, Lbs. | Price, \$ |
|----------------------------------|--------------------------------------|-------------------------------------|--------------------------|----------|---------|-------------------------|---------------------------|---------------|--------------------------|--------------|---|--------------------------|---------------------------------------|---------------------------|---------------------------------|--------------------------------------|---------|---------------------------|--------------|-----------|
| | | | Woofer | Midrange | Tweeter | | | | | | | | | | | | | | | |
| ADVANCED AKUSTIC (Continued) | 201 MkII Compact Monitor | Aperiodic | 7 | | | 3/4 | Dome | No | 45-40 ± 2 | 86 | 50 | 3.15k | 8/6 | 15 x 9 x 11 | Dpt., Wood | Black Perf. Metal | 30 | 1200.00 | Pair | |
| | 401 MkII Akustic Monitor | Aperiodic | (2)7 | | | 3/4 | Dome | No | 40-40 ± 2 | 90 | 50 | 3.15k | 4/3 | 36 x 9 x 11 | Opt., Wood | Black Perf. Metal | 50 | 2000.00 | Pair | |
| | 701 MkII Reference Monitor | QB3 Vented | 9 | | | 1 1/8 | Dome | No | 35-24 ± 2 | 89 | 50 | 2.25k | 8/6 | 40 x 10 x 12 | Opt., Wood | Black Perf. Metal | 70 | 2400.00 | Pair | |
| | 801 MkII Akustic Reference Monitor | B6 Vented | (2)9 | | | 1 1/8 | Dome | No | 30-24 ± 2 | 92 | 50 | 2.25k | 4/3 | 50 x 11 x 14 | Opt., Wood | Black Perf. Metal | 100 | 3800.00 | Pair | |
| | 1001 MkII Akustic Reference Monitor | Aperiodic | (2)12 | (2)5 | Cones | 7/8 | Dome | No | 25-35 ± 2 | 92 | 100 | 115, 3.15k | 4/2 | 62 x 14 x 22 | Dpt., Wood | Black Perf. Metal | 200 | 6800.00 | Pair | |
| | MkII Compact SubWoofer | B6 Vented Subwoofer | 9 | | | | | W | 30-15 ± 2 | 89 | 50 | 115 | 8/6 | 24 x 11 x 16 | Opt., Wood | Black Perf. Metal | 60 | 1200.00 | Pair | |
| | MkII Reference SubWoofer | Aperiodic Subwoofer | 12 | | | | W | 25-15 ± 2 | 90 | 100 | 115 | 8/6 | 26 x 14 x 22 | Opt., Wood | Black Perf. Metal | 90 | 2200.00 | Pair | | |
| ADVANCED ELECTRO-DYNAMIC SYSTEMS | Cybele OLS-73 | Int. Baf. | 12 | | | 2x6 | Cyl. | No | 30-20 ± 3 | 85 | 40 | 1.5k | 8/7 | 15 x 10 x 44 | Cloth | Opt., Knit | 63 | 2195.00 | Pair | |
| ADVANCED SOUND | Bi-Polar | Bipolar Sat. | (2)8 | 4 1/2 | Cone | 1, 1 1/4 | Domes | No | 150-22 ± 3 | 94 | 200 | 150, 1k, 5k, 12k | 6/4 | 50 x 30 x 6 | Opt., Wood | Opt., Knit | 360 | 5000.00 | Pair | |
| | Bi-Polar Amplified Ziggurat | Powered Subwoofer Tuned Port | (4)10 | | | | | W | 30-150 ± 3 | 94 | 160 Inc. | 150 | 3/4 | 50 x 17 x 23 | Opt., Wood | Opt., Knit | 460 | 4500.00 | Pair | |
| | Campanile I | Tuned Port | (2)8 | 4 1/2 | Cone | 3 | Dome | No | 32-20 ± 3 | 91 | 100 | 900, 6k | 6/8 | 41 x 17 x 15 | Opt., Wood | Opt., Knit | 150 | 2800.00 | Pair | |
| | Monolith 10P Amplified Subwoofer | Powered Tuned Port Subwoofer | 10 | | | | | W | 38-20 ± 3 | 92 | 100 | 900, 6k | 6/4 | 36 x 13 x 13 | Opt., Wood | Opt., Knit | 80 | 1500.00 | Pair | |
| | Monolith 10 Subwoofer | Tuned Port Subwoofer | 10 | | | | | No | 32-150 ± 3 | 91 | 100 | 150 | 6/8 | 22 x 20 x 20 | Opt., Wood | Opt., Knit | 80 | 1300.00 | Pair | |
| | Cornerstone Satellite | Sat. | (2)4 1/2 | | | 3 | Dome | No | 120-20 ± 3 | 94 | 35 | 6k | 4/6 | 18 x 8 x 12 | Opt., Wood | Opt., Knit | 23 | 425.00 | Pair | |
| | Cornerstone 12P Amplified Subwoofer | Powered Tuned Port Stereo Subwoofer | 12 | | | | | (2)W | 38-150 ± 3 | 89 | (2) 50 Inc. | 150 | 4/3 | 22 x 20 x 20 | Opt., Wood | Opt., Knit | 80 | 750.00 | Pair | |
| | Cornerstone 2/8 Subwoofer | Tuned Port Stereo Subwoofer | (2)8 | | | | | No | 45-150 ± 3 | 91 | 50 | 150 | 4/3 | 22 x 20 x 20 | Opt., Wood | Opt., Knit | 90 | 475.00 | Pair | |
| | Campanile II | Tuned Port | (2)10 | 8 | Cone | 3 | Dome | No | 35-22 ± 3 | 93 | 100 | 300, 2.5k | 4/3 | 47 x 13 x 18 | Opt., Wood | Opt., Knit | 125 | 2000.00 | Pair | |
| | Monolith 12P Amplified Subwoofer | Powered Tuned Port Subwoofer | 12 | | | | | W | 38-150 ± 3 | 91 | 100 Inc. | 150 | 6/8 | 22 x 20 x 20 | Opt., Wood | Opt., Knit | 80 | 1440.00 | Pair | |
| | Monolith 12 Subwoofer | Tuned Port Subwoofer | 12 | | | | | No | 38-150 ± 3 | 91 | 100 | 150 | 6/8 | 22 x 20 x 20 | Opt., Wood | Opt., Knit | 80 | 840.00 | Pair | |
| | Cornerstone 4/8P Amplified Subwoofer | Powered Tuned Port Stereo Subwoofer | (4)8 | | | | | (2)W | 45-150 ± 3 | 94 | (2) 50 Inc. | 150 | 4/3 | 22 x 20 x 20 | Opt., Wood | Opt., Knit | 90 | 908.00 | Pair | |
| | Cornerstone 4/8 Amplified Subwoofer | Tuned Port Stereo Subwoofer | (4)8 | | | | | No | 45-150 ± 3 | 94 | 50 | 150 | 4/3 | 22 x 20 x 20 | Opt., Wood | Opt., Knit | 90 | 540.00 | Pair | |
| | Cornerstone 12S Subwoofer | Tuned Port Stereo Subwoofer | 12 | | | | | No | 38-150 ± 3 | 89 | 50 | 150 | 4/3 | 22 x 20 x 20 | Opt., Wood | Opt., Knit | 80 | 458.00 | Pair | |
| ADVENT | Heritage | Ac. Sus. | (2)8 | | | 1 | Dome | | 42-23 ± 3 | 89.5 | 10 | 3.5k | 6/4 | 38 x 10 x 13 | Oiled Pecan | Brown Knit | 45 | 699.95 | Pair | |
| | Legacy II | Ac. Sus. | 10 | | | 1 | Dome | | 42-23 ± 3 | 90 | 10 | 2k | 6/4 | 28 x 16 x 10 | Oiled Pecan | Brown Knit | 45 1/2 | 459.95 | Pair | |
| | Mini Advent | Ac. Sus. | 5 1/4 | | | 1/2 | Dome | | 110-21 ± 3 | 88 | 10 | 4.5k | 6/4 | 11 x 6 x 5 | Oiled Pecan | Brown Knit | 10 | 199.95 | Pair | |
| | Mini Advent Subwoofer II | Ac. Sus. | (2)6 1/2 | | | | | | 50-220 ± 3 | 91 | 10 | 220 | 6/4 | 13 x 15 x 18 | Black Vinyl | Brown Knit | 11 | 179.95 | Pair | |
| | Baby II | Ac. Sus. | 6 1/2 | | | 1/2 | Dome | | 60-21 ± 3 | 89 | 10 | 4.5k | 6/4 | 16 x 11 x 6 | Oiled Pecan | Brown Knit | 13 | 249.95 | Pair | |
| | Prodigy Tower | Ac. Sus. | 8 | | | 3/4 | Dome | | 45-23 ± 3 | 89 | 10 | 3k | 6/4 | 28 x 10 x 9 | Oiled Pecan | Brown Knit | 25 1/2 | 349.95 | Pair | |
| | Indoor/Outdoor Mini Prodigy II | Ac. Sus. | 5 1/4 | | | 1/2 | Dome | | 110-21 ± 3 | 88 | 10 | 4.5k | 6/4 | 11 x 6 x 5 | Black | Opt., Metal | 10 | 199.95 | Pair | |
| | Laureate | Ac. Sus. | (2)6 1/2 | | | 1 | Dome | | 45-23 ± 3 | 89 | 10 | 3k | 6/4 | 23 x 13 x 8 | Pecan | Brown Knit | 25 1/4 | 350.00 | Pair | |
| | | | (2)6 1/2 | | | 1 | Dome | | 42-23 ± 3 | 90 | 10 | 3k | 6/4 | 38 x 9 x 12 | Black/Pecan | Brown Knit | 46 | 549.95 | Pair | |

(Continued)

LOUDSPEAKERS

| MANUFACTURER | Model | Design Principle, Enclosure or System Type | Woofer Diameter, Inches | | Midrange Diameter, Inches | | Tweeter Diameter, Inches | | Separate Level Controls? Woofer, W Midrange - M, Tweeter - T, Superwoofer - ST | | Angular Frequency Response, Hz to kHz, ±dB | | SPL, 1 Watt/1 Meter, dB | | Recommended Min. Amp Power, Watts Ch. | | Impedance, Ohms: Nominal/Minimum | | Dimensions, Inches (To Nearest Inch) | | Finish | Grille Color and Material | Weight, Lbs. | Price, \$ |
|--------------------|------------------------------|--|-------------------------|--------|---------------------------|------------|--------------------------|-------------|--|----------|--|----|-------------------------|-----------|---------------------------------------|--------------|----------------------------------|-------------|--------------------------------------|-----------|--------|---------------------------|--------------|-----------|
| | | | | | | | | | | | | | | | | | | | | | | | | |
| AMRITA AUDIO | The AMRIT-Motif | Bass Ref. | 6 | | | 1 | Dome | | | | 43-20 | 92 | 7.5 | 4.5k | 6/5.5 | 10 x 9 x 16 | Opt. | Opt. | 17 | 495.00 | | | | |
| | The AMRIT-Logos | Bass Ref. | 8 | | | 1 | Dome | | | | 35-20 | 90 | 7.5 | 3.2k | 7/7 | 13 x 14 x 20 | Opt. | Opt. | 34 | 695.00 | | | | |
| | The AMRIT-Thunderbird | Stereo Bandpass Subwoof. | (2)10 | | | | | | | | 24-100 | | | | 7/7 | 17 x 19 x 36 | Opt. | Opt. | 96 | 895.00 | | | | |
| | The AMRIT-Reference Standard | Inf. Baf. | 12 | (2)6½ | Cones | 1 | Dome | No | | | 34-20 | 92 | 30 | 180,4k | 4/3.4 | 49 x 17 x 15 | Opt. | Opt. | 110 | 3795.00 | | | | |
| | The AMRIT-Summit Towers | Ported | (2)10 | 6½ | Cone | 1 | Dome | No | | | 28-20 | 91 | 30 | 180,4k | 4/3 | 42 x 16 x 14 | Opt. | Opt. | 85 | 1995.00 | | | | |
| | The AMRIT-Allegro Towers | Ported | 10 | 3 | Dome | ¾ | Dome | No | | | 32-20 | 90 | 30 | 600,4k | 4/3 | 37 x 17 x 13 | Opt. | Opt. | 73 | 1095.00 | | | | |
| | The AMRIT-HeartLand Towers | Bass Ref. | (4)8 | | | 1 | Dome | No | | | 31-20 | 96 | 30 | 3.4k | 4/2 | 36 x 13 x 17 | Opt. | Opt. | 72 | 1295.00 | | | | |
| | The AMRIT-MiniMonitors | Bass Ref. | (2)8 | | | 1 | Dome | No | | | 40-20 | 92 | 30 | 2.5k | 4/3 | 17 x 11 x 12 | Opt. | Opt. | 37 | 995.00 | | | | |
| | The AMRIT-Elan Towers | Bass Ref. | 8 | | | 1 | Dome | No | | | 36-20 | 90 | 30 | 2k | 6/5 | 35 x 11 x 12 | Opt. | Opt. | 50 | 795.00 | | | | |
| | The AMRIT-Troppo Towers | Bass Ref. | 6 | | | 1 | Dome | No | | | 46-20 | 90 | 30 | 3.5k | 6/5 | 35 x 10 x 8 | Opt. | Opt. | 31 | 595.00 | | | | |
| The AMRIT-Ariel | Ac. Sus. | 6 | | | 1 | Dome | No | | | 58-20 | 90 | 30 | 3.5k | 6/5 | 15 x 10 x 8 | Opt. | Opt. | 16 | 445.00 | | | | | |
| The AMRIT-Prospero | Powered Conjugate Subwoof. | (2)15 | | | | | | W | | | | | 175 Inc. | 4/3 | 30 Dia. | Opt. | Opt. | 110 | 1995.00 | | | | | |
| APOGEE ACOUSTICS | Centaur | Ribbon Dipole Hybrid | 8 | | | 0.7x26 | Ribbon | T | | | 38-20 | | 50 | 500 | 5/3 | 15 x 46 x 11 | Opt. | Black Knit | 130 | 1595.00 | | | | |
| | Duetta Signature | Ribbon Dipole | 12x47 | | | 0.8x47 | Ribbon | T | | | 30-20 | | 100 | 600 | 4/3 | 25 x 57 x 3 | Opt. | Fbgls | 225 | 4395.00 | | | | |
| | Caliper Signature | Ribbon Dipole | 12x37 | | | 0.8x47 | Ribbon | | | | 30-20 | | 100 | 600 | 4/3 | 24 x 48 x 2 | Opt. | Fbgls | 140 | 3295.00 | | | | |
| | Diva | Ribbon Dipole | 12x67 | 0.9x67 | Ribbon | 0.2x67 | Ribbon | W, M, T | | | 30-25 | | 100 | 500,10k | 4/3 | 31 x 73 x 3 | Opt. | Fbgls | 300 | 9295.00 | | | | |
| | Stage | Ribbon Dipole | 12x26 | | | 0.7x26 | Ribbon | T | | | 35-20 | | 50 | 600 | 4/3 | 26 x 37 x 2 | Fabric & Wood Opt. | Fbgls | 120 | 2395.00 | | | | |
| | Centaur Major | Ribbon Dipole Hybrid | 10 | | | 0.7x40 | Ribbon | W, T | | | 31-20 | | 80 | 350 | 6/3 | 18 x 64 x 12 | Opt. | Black Knit | 200 | 3395.00 | | | | |
| | Centaur Minor | Ribbon Dipole Hybrid | 6½ | | | 0.7x26 | Ribbon | W | | | 40-20 | | 50 | 1.2k | 6/4 | 14 x 39 x 9 | Gray | Black Knit | 100 | 1195.00 | | | | |
| | Grand | Ribbon & Subwoof. | (2)12, 12x60 | 1.5x60 | Ribbon | 0.3x60 | Ribbon | SW, W, M, T | | | 15-25 | | 100 | 70,250,9k | 3/ | 32 x 86 x 38 | Opt. | Black Knit | 1200 | 60,000.00 | | | | |
| AR | TSW 310-B | Ac. Sus. | 10 | | | ¾ | Dome | | | | 45-40 ±3 | 90 | 20 | 3.8k | 4/3.2 | 28 x 13 x 12 | Wal. | Black Knit | 70 | 500.00 | | | | |
| | M1 | Ac. Sus. | 6 | | | ¾ | Oome | | | | 65-20 ±3 | 88 | 10 | 3.6k | 6/4.5 | 11 x 8 x 11 | Black Vinyl | Black Knit | 24 | 249.00 | | | | |
| | M2 | Ac. Sus. | 8 | | | ¾ | Oome | | | | 58-20 ±3 | 90 | 10 | 3.6k | 6/4.5 | 16 x 9 x 14 | Black Vinyl | Black Knit | 37 | 299.00 | | | | |
| | M3 | Ac. Sus. | 8 | 2½ | Cone | ¾ | Oome | | | | 53-20 ±3 | 90 | 20 | 1.2k,7k | 6/4.5 | 21 x 9 x 16 | Black Vinyl | Black Knit | 47 | 399.00 | | | | |
| | M4 | Ac. Sus. | 6 | 6 | Cone | ¾ | Oome | | | | 50-20 ±3 | 88 | 20 | 150,3.6k | 4/3.4 | 28 x 8 x 15 | Black Vinyl | Black Knit | 53 | 599.00 | | | | |
| | M5 | Ac. Sus. | 8 | 5 | Cone | ¾ | Oome | | | | 48-20 ±3 | 90 | 20 | 150,3.4k | 4/3.4 | 36 x 8 x 10 | Gray Nxtl. | Black Knit | 75 | 899.00 | | | | |
| | M6 | Ac. Sus. | (2)8 | 5 | Cone | ¾ | Dome | | | | 42-20 ±3 | 90 | 20 | 150,3.4k | 4/3.4 | 42 x 8 x 11 | Gray Nxtl. | Black Knit | 84 | 1299.00 | | | | |
| | TSW 110-B | Ac. Sus. | 6½ | | Cone | ¾ | Oome | | | | 68-40 ±3 | 88 | 10 | 5k | 8/5 | 15 x 10 x 8 | Black Vinyl | Black Knit | 14 | 280.00 | | | | |
| | TSW 210-B | Ac. Sus. | 8 | | Cone | ¾ | Dome | | | | 54-40 ±3 | 87 | 10 | 5k | 8/6 | 17 x 10 x 8 | Black Vinyl | Black Knit | 15 | 380.00 | | | | |
| | TSW 410-B | Ac. Sus. | 8 | 6½ | Cone | ¾ | Oome | | | | 46-40 ±3 | 86 | 10 | 450,3.8k | 4/3 | 24 x 12 x 12 | Black Vinyl | Black Knit | 30½ | 600.00 | | | | |
| | TSW 510-B | Ac. Sus. | 10 | 6½ | Cone | ¾ | Oome | | | | 44-40 ±3 | 87 | 15 | 700,5k | 4/3.6 | 30 x 14 x 13 | Black Vinyl | Black Knit | 49 | 800.00 | | | | |
| | TSW 610-B | Ac. Sus. | 12 | 6½ | Cone | ¾ | Oome | | | | 40-40 ±3 | 87 | 15 | 700,5k | 4/3.6 | 33 x 14 x 13 | Black Vinyl | Black Knit | 57 | 1000.00 | | | | |
| | AR 102 | Ac. Sus. | 6½ | | Cone | 1 | | | | | | 88 | 10 | 6k | 6/5.2 | 12 x 7 x 6 | Gray Vinyl | Black Cloth | 6½ | 200.00 | | | | |
| | Powered Partner 570 | Powered | 5 | | | 1 | Oome | W, T | | | | | | Inc. | 5k | 6 x 10 x 7 | Black Vinyl | Metal | 8 | 475.00 | | | | |
| | Powered Partner 420 | Powered | 4 | | | 2 | Cone | W, T | | | 60-20 ±3 | | | Inc. | 5k | 6 x 10 x 7 | ABS Plast. | Cloth | 8 | 275.00 | | | | |
| Patio Partner | | 4 | | | 1 | Dome/ Cone | | | | 90-25 ±3 | 91 | 7 | 4k | | 6 x 10 x 7 | ABS Plast. | Cloth | 8 | 220.00 | | | | | |
| Rock Partner | Ac. Sus. | 8 | | | 1¼ | Cone | | | | 65-22 ±3 | 88 | 10 | 4k | | 11 x 6 x 8 | Black Vinyl | Cloth | 15 | 300.00 | | | | | |
| ARANT | A-50 | Inf. Baf. | 5¼ | | | 1¼ | Cone | | | | 70-20 ±3 | 89 | 15 | 3.5k | 4/ | 10 x 7 x 5 | Oiled Wal. | Black Knit | 10 | 225.00 | | | | |
| | A-60 | Vented | 6½ | | | 1 | Oome | | | | 49-22 ±3 | 90 | 12 | 3.3k | 8/6 | 17 x 10 x 8 | Oiled Wal. | Black Knit | 15 | 300.00 | | | | |
| | A-80 | Vented | 8 | | | 1 | Dome | | | | 38-22 ±3 | 91 | 10 | 2.7k | 8/6 | 19 x 11 x 10 | Oiled Wal. | Black Knit | 19 | 475.00 | | | | |
| | A-100T | Inf. Baf. | 8 | | | 1 | Dome | | | | 27-25 ±3 | 87 | 12 | 2.5k | 8/6 | 28 x 10 x 10 | Oiled Wal. | Black Knit | 30 | 600.00 | | | | |
| | A-140 | Pas. Rad. | 6½ | | | 1 | Oome | | | | 40-22 ±3 | 89 | 12 | 2.2k | 8/6 | 19 x 11 x 11 | Oiled Wal. | Black Knit | 25 | 550.00 | | | | |



Focus

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SINCE 1983

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LOUDSPEAKERS

| MANUFACTURER | Model | Design Principle | Enclosure or System Type | | | | Woofer Diameter, Inches | Midrange Diameter, Inches | Midrange Type | Tweeter Diameter, Inches | Tweeter Type | Separate Level Controls | Woofer W. Midrange M. Tweeter T. | SPL, 1 Watt/1 Meter, dB | Recommended Min. Amps Power, Watts Ch. | Crossover Frequencies, Hz | Impedance, Ohms: Nominal/Minimum | Dimensions, Inches (To Nearest Inch) | Finish | Grille Color and Material | Weight, Lbs. | Price, \$ |
|---------------------|-------------------|---------------------------------|--------------------------|-------------------------|---------------------------|---------------|-------------------------|---------------------------|---------------|--------------------------|--------------|-------------------------|----------------------------------|-------------------------|--|---------------------------|----------------------------------|--------------------------------------|--------|---------------------------|--------------|-----------|
| | | | Design Principle | Woofer Diameter, Inches | Midrange Diameter, Inches | Midrange Type | | | | | | | | | | | | | | | | |
| ARANT (Continued) | A-200 | Vented | 10 | 4 | Cone | 1 | Dome | M, T | 25-22 ±3 | 93 | 15 | 800,2.7k | 8/4 | 26 x 16 x 12 | Diled Wal. White Metal | Black Knit White | 50 | 825.00 Pair | | | | |
| | A-W6 | In-Wall | 6½ | | | ¾ | Dome | T | 60-20 ±3 | 91 | 12 | 3k | 8/6 | 12 x 3 x 8 | | Black Knit White | 10 | 245.00 Pair | | | | |
| ARISTON | "Q" MKII | Bass Ref. | 6 | | | 1¾ | Dome | | 38-20 ±3 | 85 | 30 | | 8/ | 14 x 10 x 10 | Black Vinyl | Black Foam Black Foam | 19 | 970.00 Pair | | | | |
| | Image MKII | Bass Ref. | 6¾ | | | ¾ | Dome | | 45-20 ±3 | 88 | 20 | | 6/ | 16 x 8 x 10 | | Black Foam Black Foam | 15 | 499.00 Pair | | | | |
| ARTEMIS SYSTEMS | EDS | Ported | 7 | | | 1 | Inv. Dome | | 48-32 ±2.5 | 88 | 40 | | 8/6 | 17 x 14 x 16 | Opt. | Black Knit | 52 | 4500.00 Pair | | | | |
| ASB | AB-150 | Ac. Sus. | 6 | | | 1 | Dome | | 70-20 ±3 | 88 | 20 | 2k | 8/6 | | Oiled Wal. Diled Wal. | Black Knit Black Knit | 30 Pair | 250.00 Pair | | | | |
| | AB-250 | Ac. Sus. | 6 | | | 1 | Dome | | 60-20 ±3 | 90 | 20 | 2k | 8/6 | 8 x 12 x 7 | Oiled Wal. Diled Wal. | Black Knit Black Knit | 34 Pair | 400.00 Pair | | | | |
| | AB-650 | Ac. Sus. | 6 | | | 1 | Dome | | 45-20 ±3 | 90 | 20 | 2k | 8/6 | 10 x 16 x 8 | Oiled Wal. Diled Wal. | Black Knit Black Knit | 60 Pair | 800.00 Pair | | | | |
| | AB-750 | Ac. Sus. | 8 | 4½ | Cone | 1 | Dome | | 38-20 ±3 | 90 | 30 | 100,2k | 8/6 | 14 x 25 x 12 | Oiled Wal. Diled Wal. | Black Knit Black Knit | 80 Pair | 1000.00 Pair | | | | |
| | SR-I | Trans. Line | (2)6 | 2 | Dome | 1 | Dome | | 32-20 ±3 | 90 | 40 | 400,5k | 8/6 | 12 x 44 x 14 | Oiled Wal. Diled Wal. | Black Knit Black Knit | 80 Pair | 2800.00 Pair | | | | |
| | SR-II | Trans. Line | (2)8 | (2)2 | Oomes | 1 | Dome | | 28-20 ±3 | 91 | 40 | 400,5k | 8/6 | 12 x 60 x 16 | Oiled Wal. Diled Wal. | Black Knit Black Knit | 90 Pair | 4500.00 Pair | | | | |
| A & S SPEAKERS | Black Dahlia | Bass Ref. | 7 | | | 1 | Dome | | 48-20 | 88 | 30 | | 8/6 | | Black Lacq. | Black Knit Black Knit | 45 | 525.00 Pair | | | | |
| | Ken's Ten | Ac. Sus. | 12 | 5¼ | Cone | 1 | Dome | | 38-20 | 90 | 30 | 500,4.5k | 8/5.5 | 25 x 15 x 12 | Opt. | Black Knit Black Knit | 45 | 549.00 Pair | | | | |
| | AP-52 | Ac. Sus. | 5¼ | | | 1 | Dome | | 65-20 | 87 | 30 | 2.2k | 8/6 | 12 x 8 x 7 | Opt. | Black Knit Black Knit | 20 | 259.00 Pair | | | | |
| | Versa-5 | Ac. Sus. | 5¼ | | | 1 | Oome | | 65-20 | 86 | 30 | 4k | 8/6 | 12 x 8 x 7 | Opt. | Black Knit Black Knit | 20 | 219.00 Pair | | | | |
| | Versa-6 | Bass Ref. | 6½ | | | 1 | Dome | | 55-20 | 87 | 30 | 4k | 8/6 | 16 x 10 x 18 | Opt. | Black Knit Black Knit | 25 | 269.00 Pair | | | | |
| | Dyno Monitor | Bass Ref. | 7 | | | 1 | Dome | | 55-20 | 87 | 30 | 2.2k | 8/5.5 | 14 x 10 x 12 | Opt. | Black Knit Black Knit | 27 | 565.00 Pair | | | | |
| | Baby Boomer | Subwoof. | 12 | | | | | | 35-120 | 90 | 50 | 120 | 4/3 | 18 x 18 x 19 | Opt. | Black Knit Black Knit | 55 | 325.00 Pair | | | | |
| | Power Tower | Ac. Sus. | 12 | 5¼ | Cone | ¾ | Oome | | 35-20 | 91 | 30 | 250,4.5k | 8/5.5 | 37 x 15 x 11 | Opt. | Black Knit Black Knit | 68 | 675.00 Pair | | | | |
| | D'Appolito Aria 5 | Bass Ref. | (2)5¼ | | | 1 | Oome | | 62-20 | 90 | 30 | 2.5k | 4/3 | 19 x 9 x 10 | Black Lacq. | Black Knit Black Knit | 30 | 735.00 Pair | | | | |
| | D'Appolito Aria 7 | Bass Ref. | (2)7 | | | 1 | Oome | | 45-20 | 89 | 30 | 2.4k | 4/3 | 45 x 9 x 10 | Black Lacq. | Black Knit Black Knit | 55 | 975.00 Pair | | | | |
| D'Appolito 717 | Bass Ref. | 6½ | | | 1 | Dome | | 50-20 | 87 | 30 | 2.2k | 6/4 | 45 x 9 x 10 | Opt. | Black Lacq. Opt. | 55 | 950.00 Pair | | | | | |
| Twynn | Aperiodic | (2)7 | | | 1 | Dome | | 45-20 | 89 | 30 | 2.2k | 4/3.5 | 43 x 10 x 12 | Black Lacq. | Black Knit Black Knit | 60 | 975.00 Pair | | | | | |
| ATC | SCM-10 | Inf. Bat. | 5 | | | 1 | Oome | | 80-20 | 80 | 30 | | 8/5.6 | 15 x 7 x 10 | | Black Knit Black Knit | 50 | 2100.00 Pair | | | | |
| | SCM-20 | Inf. Bat. | 6½ | | | 1 | Dome | | 60-20 | 83 | 50 | 2.8k | 8/5.6 | 17 x 9 x 12 | Opt. | Black Knit Black Knit | 50 | 3595.00 Pair | | | | |
| | SCM-50 | Bass Ref. | 9 | 3 | Oome | 1 | Dome | | 40-20 | 85 | 50 | 400,4k | 8/5.6 | 28 x 16 x 12 | Opt. | Black Knit Black Knit | 85 | 8595.00 Pair | | | | |
| | SCM-50A | Powered | 9 | 3 | Dome | 1 | Dome | M, T | 40-20 | 85 | 350 Inc. | 380,3.8k | 10k/5.6 | 28 x 16 x 12 | Opt. | Black Knit Black Knit | 95 | 10,395.00 Pair | | | | |
| | SCM-100 | Bass Ref. | 12 | 3 | Oome | 1 | Dome | | 35-20 | 88 | 50 | 350,4k | 8/5.6 | 33 x 19 x 16 | Opt. | Black Knit Black Knit | 115 | 9995.00 Pair | | | | |
| | SCM-100A | Powered | 12 | 3 | Oome | 1 | Dome | M, T | 35-20 | 88 | 350 Inc. | 380,3.8k | 10k/5.6 | 33 x 19 x 16 | Opt. | Black Knit Black Knit | 125 | 11,695.00 Pair | | | | |
| | SCM-200 | | (2)12 | 3 | Dome | 1¼ | Dome | W, M, T | 20-20 | | | Adj. | | 33 x 39 x 16 | Black | Black Knit Opt. | 300 | | | | | |
| ATLANTIC TECHNOLOGY | Pattern | Powered Sat. & Subwoof. | (2)6½ | | | (2)3 | Cones | W | 38-20 ±3 | 93 | Inc. | 100 | 10k/2k | Three Pieces | Black Plas., Black Vinyl | Black Metal, Black Plas. | 35 Sys. | 479.00 Sys. | | | | |
| AUOIKRON | VTS 5 + 1 | Sat. & Subwoof. | 12 | (5)4¼ | Cones | (5)1 | Domes | | 20-20 | 87 | 30 | 90,2.5k | 8/4 | Six Pieces | Black | Black | 44¼ Sys. | 899.00 Sys. | | | | |
| AUDILE | ACT I | | | 6½ | Cone | ¾ | Dome | | 60-20 ±0.05 | 88 | 100 | 4k | 6/6 | 14 x 11 x 20 | Gloss Mnrl. Acryl. | | 35 | 6000.00 Pair w/ Stands & Processor | | | | |
| | ACT XT | Optional Binaural Process. Card | | | | | | | | | | | | | | | | | | | | |
| | ACT SB | Subwoof. | 13 | | | | | | 20-100 ±0.05 | 90 | 200 | 100 | 5/5 | 35 x 16 x 20 | Gloss Mnrl. Acryl. | | 110 | 5000.00 Pair | | | | |
| AUDIO CENTRON | CE12H | Tuned Bass Ref. | 12 | | | | Dome | | 60-18 | 97 | 50 | 5k | 8/ | 20 x 18 x 12 | Black Ozite | Perf. Metal | 20 | 550.00 Pair | | | | |
| | CE126 | Tuned Bass Ref. | 12 | 6 | Cone | 2½ | Dome | | 60-18 | 97 | 75 | 1.6k,5k | 8/ | 26 x 18 x 12 | Black Ozite | Perf. Metal | 40 | 700.00 Pair | | | | |
| | CE156 | Tuned Bass Ref. | 15 | 6 | Cone | 2½ | Dome | | 55-18 | 98 | 75 | 1.6k,5k | 8/ | 29 x 19 x 15 | Black Ozite | Perf. Metal | | 850.00 Pair | | | | |
| | CE15H | Tuned Bass Ref. | 15 | 10x8 | Horn | | | | 55-20 | 98 | 75 | 2k | 8/ | 29 x 19 x 15 | Black Ozite | Perf. Metal | | 1100.00 Pair | | | | |
| | CE15EV | Tuned Bass Ref. | 15 | 10x8 | Horn | 5x6 | Horn | | 50-18 | 100 | 75 | 1.6k,5k | 8/ | 33 x 19 x 15 | Black Ozite | Perf. Metal | | 1500.00 Pair | | | | |
| | CE1510 | Tuned Bass Ref. | 15 | 10 | Cone | 5x6 | Horn | | 50-20 | 101 | 75 | 800,5k | 8/ | 29 x 25 x 16 | Black Ozite | Perf. Metal | 85 | 1300.00 Pair | | | | |

(Continued)

*The
Signature II*



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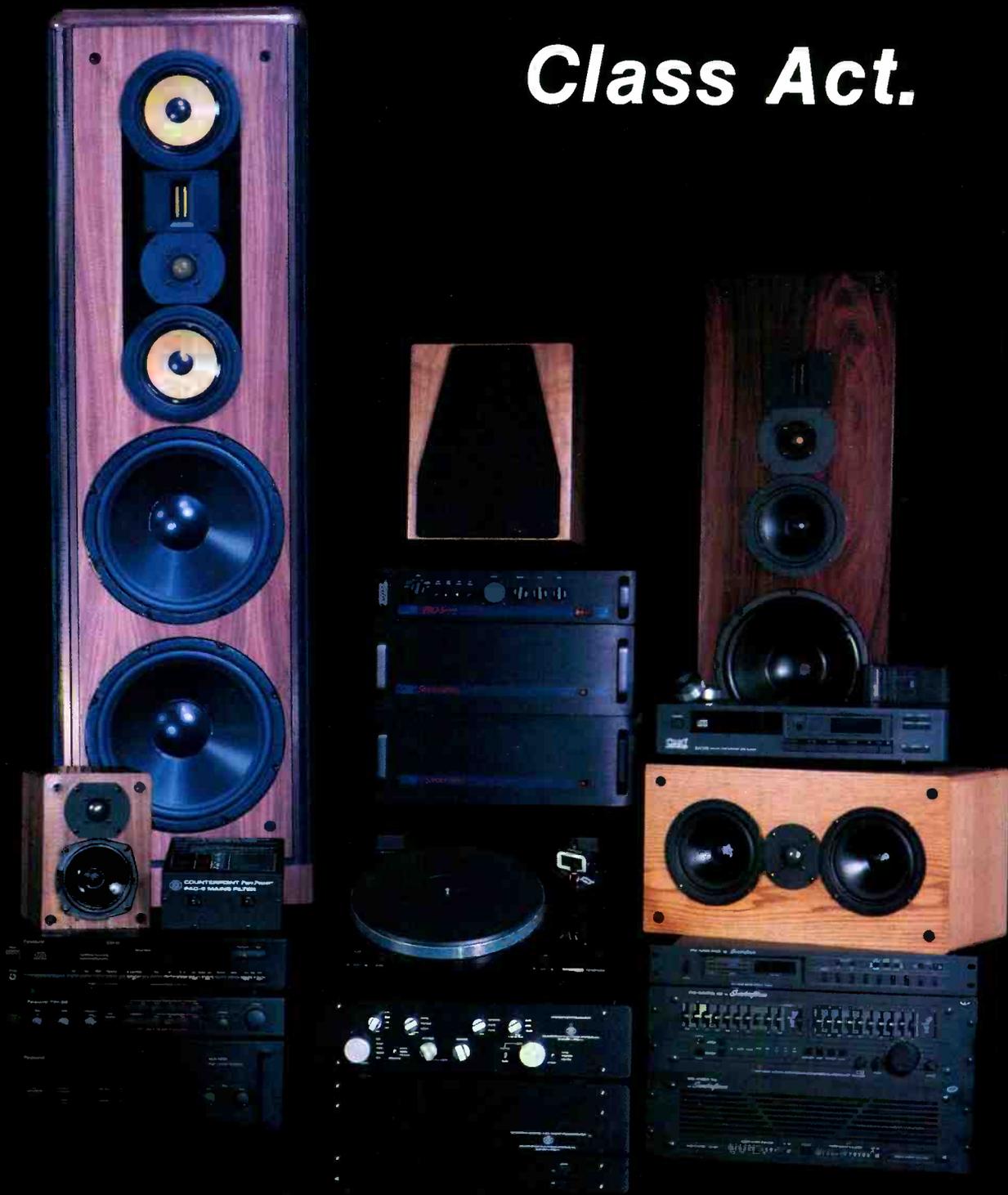
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LOUDSPEAKERS

| MANUFACTURER | Model | Design Principle, Enclosure or System Type | Woofer Diameter, Inches | | | Midrange Diameter, Inches | | | Tweeter Diameter, Inches | | | Separate Level Contour Woofer, W Midrange, M, Tweeter, T - Superwoofer, ST | | | Anchoic Frequency Response, Hz to kHz, ±dB | | | SPL, 1 Watt/1 Meter, dB | Recommended Min. Amp Power, Watts Ch. | Crossover Frequencies, Hz | | | Impedance, Ohms: Nominal/Minimum | Dimensions, Inches (To Nearest Inch) | Finish | Grille Color and Material | Weight, Lbs. | Price, \$ |
|---------------------------|----------------------|--|-------------------------|-------|-------|---------------------------|-----------|----------|--------------------------|------|--------|---|--------------|--------------|---|-------------|-------------|-------------------------|---------------------------------------|---------------------------|--|--|-------------------------------------|---|--------|---------------------------|--------------|-----------|
| | | | 15 | 10 | Cone | 5x6 | Horn | 50-20 | 101 | 75 | 800,5k | 8/ | 39 x 39 x 19 | Black Ozite | Perf. Steel | 85 | 1650.00 | | | | | | | | | | | |
| AUDIO CENTRON (Continued) | CE1510EV | Tuned Bass Ref. | 15 | 10 | Cone | 5x6 | Horn | | 50-20 | 101 | 75 | 800,5k | 8/ | 39 x 39 x 19 | Black Ozite | Perf. Steel | 85 | 1650.00 | | | | | | | | | | |
| | CE50 | Tuned Bass Ref. | (2)15 | (2)10 | Cones | (2)5x6 | Horns | | 50-20 | 101 | 100 | 500,2k,5k | 8/ | 39 x 39 x 19 | Black Ozite | Perf. Steel | 160 | 2400.00 | | | | | | | | | | |
| | ACE1 | Tuned Bass Ref. | 15 | | | 22x9 1/2 | Horn | | 40-15 | 101 | 75 | 1.6k | 8/ | 32 x 25 x 17 | Black Ozite | Perf. Steel | 90 | 1150.00 | | | | | | | | | | |
| | CE18 | Tuned Bass Ref. Subwoof. | 18 | | | | | | 30-300 | 97 | 75 | | 4/ | 32 x 25 x 23 | Black Ozite | Perf. Steel | 93 | 1100.00 | | | | | | | | | | |
| AUDIO CONCEPTS | LV | Sealed | 5 1/2 | | | 1 | Dome | | 80-20 ±3 | 88 | 20 | | 8/6 | 11 x 7 x 10 | Opt., Wood | Black Knit | 28 Pair | Kit, 285.00 | | | | | | | | | | |
| | Gem | Aperiodic | 7 | | | 1 | Dome | | 66-20 ±3 | 89 | 50 | | 6/4 | 16 x 10 x 10 | Opt., Wood | Black Knit | 51 Pair | Kit, 499.00 | | | | | | | | | | |
| | AV1 | Ported | 5 1/2 | | | 1 | Dome | W | 65-20 ±3 | 88 | 20 | | 8/6 | 11 x 7 x 8 | Opt., Wood | Black Knit | 32 Pair | Kit, 159.00 | | | | | | | | | | |
| | G3 | Aperiodic | 10 | 5 | Cone | 1 | Dome | | 35-20 ±3 | 89 | 40 | | 8/6 | 40 x 12 x 12 | Opt., Wood | Black Knit | 136 Pair | Kit, 599.00 | | | | | | | | | | |
| | LX | Aperiodic | 8 | | | 1 | Dome | | 65-20 ±3 | 89 | 30 | | 8/6 | 16 x 10 x 8 | Opt., Wood | Black Knit | 40 Pair | Kit, 189.00 | | | | | | | | | | |
| | Sapphire II | Aperiodic | 7 | | | 1 | Inv. Dome | | 65-20 ±3 | 89 | 50 | | 6/4 | 16 x 10 x 10 | Opt., Wood | Black Knit | 57 Pair | Kit, 759.00 | | | | | | | | | | |
| | Micro One System | Bandpass | 7 | 4 | Cone | 1 | Dome | | 55-20 ±3 | 88 | 40 | | 8/6 | Three Pieces | Opt., Wood | Black Knit | 60 Sys. | Kit, 349.00 | | | | | | | | | | |
| | Premier Wall Speaker | In-Wall | 7 | | | 1 | Dome | T | 60-20 ±3 | 89 | 30 | | 8/6 | 13 x 8 | White | White | 15 Pair | Kit, 269.00 | | | | | | | | | | |
| | LV Subwoofer | Aperiodic Subwoof. Bandpass Subwoof. | 12 | | | | | | 35-100 ±3 | 89 | 30 | 100 | 8/6 | 25 x 13 x 14 | Opt., Wood | | 65 | Kit, 299.00 | | | | | | | | | | |
| | Sub 1 | | 12 | | | | | 20-90 ±3 | 89 | 40 | 90 | 4/3 | 25 x 13 x 14 | Opt., Wood | | 130 Pair | Kit, 699.00 | | | | | | | | | | | |
| AUDIO LINEAR | AL-8US | | 8 | | | 1 | Dome | | 40-22 | 90 | 5 | | 4/ | 15 x 10 x 9 | Opt., Wood | Black Knit | 13 | 70.00 | | | | | | | | | | |
| | AL-10US | | 10 | 5 | Cone | 3 | Cone | T | 35-20 | 91 | 5 | | 4/ | 25 x 13 x 11 | Opt., Wood | Black Knit | 25 | 100.00 | | | | | | | | | | |
| | AL-12US | | 12 | 5 | Cone | 3 | Cone | T | 28-20 | 91 | 5 | | 4/ | 27 x 15 x 11 | Opt., Wood | Black Knit | 32 | 130.00 | | | | | | | | | | |
| | AL-15US | | 15 | 5 | Cone | 3 | Cone | T | 20-20 | 90.5 | 5 | | 4/ | 29 x 17 x 11 | Opt., Wood | Black Knit | 36 | 190.00 | | | | | | | | | | |
| | AL-TUS | Pas. Rad. | 12 | 5 | Cone | 3 | Cone | T | 28-20 | 91 | 5 | | 4/ | 42 x 16 x 11 | Opt., Wood | Black Knit | 41 | 190.00 | | | | | | | | | | |
| AUDIO NOTE | AN-1 | Ac. Sus. | 8 | | | 1 | Dome | No | 65-18 ±2 | 91 | 7.5 | 2k | 6/4 | 18 x 11 x 9 | Opt. | Black Cloth | 20 | 995.00 | | | | | | | | | | |
| | AN-1/SP | Ac. Sus. | 8 | | | 1 | Dome | No | 65-18 ±1.5 | 92 | 7.5 | 2k | 6/4 | 18 x 11 x 9 | Opt. | Black Cloth | 20 | 1350.00 | | | | | | | | | | |
| | AN-2 | Ported | 8 | | | 1 | Dome | No | 43-19 ±2 | 95 | 7.5 | 2k | 6/4 | 23 x 13 x 10 | Opt. | Black Cloth | 30 | 1495.00 | | | | | | | | | | |
| | AN-2/SP | Ported | 8 | | | 1 | Dome | No | 43-19 ±1.5 | 96 | 7.5 | 2k | 6/4 | 23 x 13 x 10 | Opt. | Black Cloth | 30 | 1950.00 | | | | | | | | | | |
| | AN-3 | Ported | 8 | | | 1 | Dome | No | 33-19 ±2 | 95 | 7.5 | 2k | 6/4 | 35 x 13 x 11 | Opt. | Black Cloth | 45 | 2295.00 | | | | | | | | | | |
| | AN-3/SP | Ported | 8 | | | 1 | Dome | No | 33-19 ±1.5 | 96 | 7.5 | 2k | 6/4 | 35 x 13 x 11 | Opt. | Black Cloth | 45 | 2950.00 | | | | | | | | | | |
| AUDIO PRO | B1-45 | Powered Subwoof. Subwoof. | | | | | | | | | | Inc. | 50-175 Inc. | | | | 44 | 1100.00 | | | | | | | | | | |
| | B2-70 | | | | | | | | | | | | | | | | 94 | 1750.00 | | | | | | | | | | |
| | A4-14 II | | | | | | | | | | | | | | | | 79 | 2500.00 | | | | | | | | | | |
| AUDIOSOURCE | LS One | Inf. Baf. | 4 | | | 1 | Dome | | 80-20 | 87 | 10 | 2.5k | 4/3 | 7 x 5 x 5 | Opt., Metal | Opt. | 5 1/4 | 199.95 | | | | | | | | | | |
| | LS Two | Inf. Baf. | 5 1/2 | | | 1 | Dome | | 60-20 | 89 | 10 | 2.5k | 6/4 | 9 x 6 x 5 | Opt., Metal | Opt. | 5 3/4 | 249.95 | | | | | | | | | | |
| | LS Ten/A | Inf. Baf. | 4 | | | 2 1/2 | | | 100-20 | 88 | 10 | 5k | 4/ | 9 x 5 x 4 | Black | Black | 3 1/2 | 99.95 | | | | | | | | | | |
| | VS-1 | Tuned Port Subwoof. | (2)4 | | | 1 | Dome | | 70-20 | 93 | 5 | 5k | 8/ | 13 x 5 x 5 | Black | Black | 8 | 119.95 | | | | | | | | | | |
| | SW Three | | 12 | | | | | | 25-160 | 89 | 10 | 100 | 8/ | 12 x 18 x 16 | Opt. | Opt. | 27 | 399.95 | | | | | | | | | | |
| AUDIRE | Image I | Planar Ribbon | | | | | | | 30-20 ±3 | 92 | 50 | | 2/2 | 72 x 36 x 3 | Oiled Wal. | Black Knit | 150 | 6500.00 | | | | | | | | | | |
| | Image II | Planar Ribbon | | | | | | | 35-20 | 90 | 75 | | 3/3 | 72 x 32 x 3 | Oiled Wal. | Black Knit | 125 | 4500.00 | | | | | | | | | | |
| | Image IV | Planar Ribbon | | | | | | | 50-20 ±3 | 86 | 75 | | 4/4 | 24 x 60 x 2 | Oiled Wal. | Black Knit | 50 | 1500.00 | | | | | | | | | | |
| | Image V | Planar Ribbon | | | | | | | 45-20 ±3 | 87 | 75 | | 6/6 | 72 x 27 x 2 | Oiled Wal. | Black Knit | 64 | 2300.00 | | | | | | | | | | |
| AUXIX | MM-5 | Bass Ref. | 5 | | | 3/4 | Oome | | 50-18 | 86 | 15 | 3.2k | 4/ | 9 x 6 x 9 | Opt. | Black Knit | 6 | 229.00 | | | | | | | | | | |
| | PM-5 | Powered Bass Ref. | 5 | | | 3/4 | Oome | | 50-18 | 86 | 25 | 3.2k | 4/ | 9 x 6 x 9 | Opt. | Black Knit | 6 | 379.00 | | | | | | | | | | |
| | HRM-4 | Bass Ref. | (4)6 1/2 | | | 1 | Oome | | 38-20 | 94 | 75 | 3.5k | 4/ | 25 x 17 x 10 | Opt. | Black Cloth | 40 | 995.00 | | | | | | | | | | |
| | HRM-1 | Bass Ref. | 6 1/2 | | | 1 | Oome | | 50-18 ±2 | 88 | 50 | 3k | 8/3 | 16 x 10 x 7 | Opt. | Black Cloth | 15 | 499.00 | | | | | | | | | | |
| | HRM-2 | Bass Ref. | (2)6 1/2 | | | 1 | Oome | | 47-18 ±2 | 94 | 50 | 3k | 4/3 | 19 x 12 x 10 | Opt. | Black Cloth | 24 | 649.00 | | | | | | | | | | |
| | HRM-3 | Bass Ref. | (2)6 1/2 | | | 1 | Oome | | 38-20 ±2 | 94 | 50 | 3k | 4/3 | 19 x 12 x 10 | Opt. | Black Cloth | 26 | 899.00 | | | | | | | | | | |

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LOUDSPEAKERS

| MANUFACTURER | Model | Design Principle, Enclosure or System Type | Woofer Diameter, Inches | | Midrange Diameter, Inches | | Tweeter Diameter, Inches | | Separate Level Controls/Woofer W Midrange W Tweeter - 1 Super Tweeter - ST | Analogic Frequency Response, Hz to kHz, ±dB | SPL, 1 Watt/1 Meter, dB | Recommended Min. Amp Power, Watts/Ch. | Crossover Frequencies, Hz | | Impedance Ohms: Nominal/Minimum | Dimensions, Inches (To Nearest Inch) | Finish | Grille Color and Material | Weight, Lbs. | Price, \$ |
|--------------------------|-----------------------|--|-------------------------|------|---------------------------|------|--------------------------|----|--|---|-------------------------|---------------------------------------|---------------------------|--------------|---------------------------------|--------------------------------------|---------|---------------------------|--------------|-----------|
| | | | | | | | | | | | | | | | | | | | | |
| AVALON ACOUSTICS | Ascent | Inf. Baf. | 11 | 2 | Dome | 1 | Dome | | 36-24 ±2 | 88 | 50 | | 6/5.5 | 13 x 18 x 45 | Nxtl. | Black Knit | 230 | 12,500.00 | Pair | |
| | Eclipse | Inf. Baf. | 8½ | | | 1 | Dome | | 46-24 ±2 | 86 | 30 | | 6/5.5 | 11 x 15 x 39 | Nxtl. | Black Knit | 105 | 5600.00 | Pair | |
| | Avatar | Inf. Baf. | 7 | | | 1 | Dome | | 52-24 ±2 | 86 | 30 | | 6/5.5 | 9 x 13 x 34 | Gloss Black | Black Knit | 65 | 3350.00 | Pair | |
| AVID DYNAMIC LOUDSPEAKER | 60AD | Ac. Sus. | 6½ | | | 1 | Dome | | 70-20 +0,-3 | 87 | 10 | 3.5k | 8/ | 14 x 9 x 8 | Birch Vinyl | Knit | -20 | 250.00 | Pair | |
| | 80AD | Ac. Sus. | 8 | | | 1 | Dome | | 53-20 +0,-3 | 88 | 10 | 3k | 8/ | 19 x 12 x 9 | Birch Vinyl | Knit | -20 | 300.00 | Pair | |
| | 102AD | Ac. Sus. | 10 | | | 1 | Dome | | 43-20 +0,-3 | 89 | 10 | 2.5k | 8/ | 25 x 15 x 10 | Birch Vinyl | Knit | -20 | 360.00 | Pair | |
| | 232AD | Vented | 12 | 4½ | Cone | 1 | Dome | | 40-20 +0,-3 | 90 | 8 | 650,5k | 8/ | 28 x 15 x 10 | Birch Vinyl | Knit | -20 | 450.00 | Pair | |
| AXIOM AUDIO | AX 1.5 Bookshelf | Tuned Port | 6½ | | | ¾ | Dome | | 50-22 ±2 | 89 | 15 | 3.5k | 8/6 | 15 x 8 x 8 | Opt., Oak | Black Knit | 30 | 299.00 | Pair | |
| | AX 1.5 | Tuned Port | 6½ | | | ¾ | Dome | | 45-22 ±2 | 89 | 15 | 3.5k | 8/6 | 19 x 8 x 8 | Opt., Oak | Black Knit | 36 | 349.00 | Pair | |
| | AX 2 Bookshelf | Tuned Port | 8 | | | 1 | Dome | | 43-22 ±2 | 89 | 15 | 3.2k | 8/6 | 19 x 10 x 10 | Opt., Oak | Black Knit | 44 | 459.00 | Pair | |
| | AX 2 | Tuned Port | 8 | | | 1 | Dome | | 40-22 ±2 | 89 | 15 | 3.2k | 8/6 | 24 x 10 x 10 | Opt., Oak | Black Knit | 50 | 569.00 | Pair | |
| | AX 3 | Tuned Port | 8,5 | | | 1 | Dome | | 36-22 ±2 | 88 | 30 | 3k | 6/4 | 36 x 10 x 10 | Opt., Oak | Black Knit | 66 | 899.00 | Pair | |
| | AX 1.5 Wallmount | In-Wall | 6½ | | | ¾ | Dome | | 45-22 ±2 | 89 | 15 | 3.5k | 8/6 | 14 x 19 x 1 | Opt. | Black Knit | 16 | 328.00 | Pair | |
| | AX 5 Reference | | 10,5 | | | 1 | Dome | | 29-22 ±2 | 87 | 40 | 3k | 6/4 | 36 x 12 x 12 | Opt., Oak | Black Knit | 80 | 1649.00 | Pair | |
| | AX 1 Reference | Tuned Port | 5 | | | 1 | Dome | | 70-22 ±2 | 87 | 30 | 3k | 6/4 | 11 x 6 x 6 | Opt., Oak | Black Knit | 30 | 599.00 | Pair | |
| | AX SUB Reference | Subwoof. | (2)10 | | | | | | 29-250 ±3 | 87 | 40 | Sel. | 6/4 | 15 x 33 x 16 | Opt., Oak | Black Knit | 80 | 1099.00 | Pair | |
| | AX SUB Center Channel | Subwoof. & Ctr. Channel | (2)10,5 | | | 1 | Dome | | 29-22 ±3 | 87 | 40 | 120,250, 3k | 6/4 | 15 x 33 x 16 | Opt., Oak | Black Knit | 90 | 1449.00 | Pair | |
| BANG & OLUFSEN | Beovox 3000 | Bass Ref. | 5 | | | 1 | Dome | | 75-20 +4,-8 | 87 | 20 | 3.5k | 8/8 | 18 x 15 x 3 | Steel | Opt. | 16 | 348.00 | Pair | |
| | Beovox 5000 | Bass Ref. | (2)5 | | | 1 | Dome | | 60-20 +4,-8 | 89 | 20 | 3.5k | 8/8 | 18 x 34 x 3 | Steel | Opt. | 30 | 548.00 | Pair | |
| | Beolab 3000 | Powered Bass Ref. | 5 | | | 1 | Dome | | 75-20 +4,-8 | Inc. | 3.5k | 47k | 18 x 21 x 3 | Steel | Opt. | 50 | 848.00 | Pair | | |
| | Beolab 5000 | Powered Bass Ref. | (2)5 | | | 1 | Dome | | 60-20 +4,-8 | Inc. | 3.5k | 47k | 18 x 40 x 3 | Steel | Opt. | 78 | 1048.00 | Pair | | |
| | Beovox Cona | Bass Ref. Subwoof. | 8 | | | | | | 40-195 | 89 | 20 | 195 | 8/8 | 17 Dia. x 11 | Opt. | | 16½ | 395.00 | Pair | |
| | Beovox CX50 | Pressure Chamber | 4 | | | 1 | Dome | | 80-20 +4,-8 | 89 | 20 | 2.5k | 6/6 | 5 x 8 x 8 | Opt. | Opt. | 7¾ | 165.00 | Pair | |
| | Beovox CX100 | Pressure Chamber | (2)4 | | | 1 | Dome | | 50-20 +4,-8 | 89 | 20 | 2.5k | 6/6 | 5 x 13 x 8 | Opt. | Opt. | 11 | 215.00 | Pair | |
| | Red-Line 35 | Bass Ref. | 5 | | | ¾ | Dome | | 48-20 +4,-8 | 92 | 20 | 3.5k | 8/8 | 16 x 13 x 5 | | Gray Cloth | 7¾ | 190.00 | Pair | |
| | Red-Line 60.2 | Bass Ref. | (2)5 | | | 1 | Dome | | 45-20 +4,-8 | 93 | 20 | 2.5k | 8/8 | 21 x 16 x 7 | | Gray Cloth | 19¾ | 275.00 | Pair | |
| | Red-Line 140 | Bass Ref. | (2)6½ | 5 | Cone | 1 | Dome | | 40-20 +4,-8 | 93 | 20 | 800,3k | 8/8 | 28 x 20 x 10 | | Gray Cloth | 33 | 495.00 | Pair | |
| | Beovox Penta | Bass Ref. | (4)5 | (4)3 | Cones | 1 | Dome | | 40-20 +4,-8 | 92 | 20 | 700,5k | 8/8 | 59 x 13 x 15 | Steel | Gray Cloth | | 1100.00 | Pair | |
| | Beolab Penta 2 | Powered Bass Ref. | (4)5 | (4)3 | Cones | 1 | Dome | | 40-20 +4,-8 | Inc. | 700,5k | 22k/15k | | 64 x 13 x 15 | Steel | Gray Cloth | 53 | 1648.00 | Pair | |
| B+I-C AMERICA | Venturi V52 | Tuned Port | 5 | | | ½ | Dome | | 60-20 ±3 | 90 | 5 | 5k | 8/ | 11 x 7 x 7 | Oak | Black Knit | 18 | 149.00 | Pair | |
| | Venturi V52S | Tuned Port | 5 | | | ½ | Dome | | 60-20 ±3 | 90 | 5 | 5k | 8/ | 11 x 7 x 7 | Black | Black Knit | 9 | 79.50 | Pair | |
| | Venturi V62A | Venturi Vented | 6 | | | ¾ | Dome | | 50-20 ±3 | 91 | 10 | 4.5k | 8/ | 14 x 8 x 9 | Oak | Black Knit | 14 | 219.00 | Pair | |
| | Venturi V620A | Venturi Vented | 6 | | | ¾ | Dome | | 49-20 ±3 | 90 | 10 | 3k | 8/ | 22 x 9 x 11 | Oak | Black Knit | 22 | 329.00 | Pair | |
| | Venturi V820A | Venturi Vented | 8 | | | 1 | Dome | | 40-22 ±3 | 91 | 15 | 2.5k | 8/ | 26 x 10 x 11 | Oak | Black Knit | 27 | 439.00 | Pair | |
| | Venturi V630A | Venturi Vented | 6 | 6 | Cone | 1 | Dome | | 45-22 ±3 | 90 | 15 | 800,3k | 8/ | 34 x 9 x 11 | Oak | Black Knit | 37 | 599.00 | Pair | |
| | Venturi V830A | Venturi Vented | 8 | 6 | Cone | 1 | Dome | | 38-22 ±3 | 91 | 20 | 800,3k | 8/ | 40 x 10 x 11 | Oak | Black Knit | 45 | 799.00 | Pair | |
| | Muro M-5 | Venturi In-Wall | 5 | | | ¼ | Dome | | 60-21 ±4 | 90 | 5 | 5k | 8/ | 11 x 7 x 3 | White | White Metal | 3 | 169.00 | Pair | |
| | Muro M-6 | In-Wall | 6 | | | 1 | Dome | | 50-22 ±4 | 90 | 5 | 4.5k | 8/ | 12 x 8 x 3 | White | White Metal | 5 | 219.00 | Pair | |
| BLAKELY | Osiris | Tuned Port | 8 | 4 | Cone | ¾ | Dome | No | 36-30 ±2 | 89 | 25 | 800,6.5k | 8/8 | 25 x 12 x 12 | Opt., Marb. | Opt., Knit | 66 | 800.00 | Pair | |
| BOSE | 901 VI Classic | Ac. Matrix | (9)4½ | | | | | | | | 10 | | 8/ | 21 x 13 x 13 | Wal. | Brown Knit | 35 | 1499.00 | Pair w/EQ | |
| | 601 III | Ported | (2)8 | | | (4)3 | Cones | | | | | | 8/ | 12 x 12 x 30 | Wal. | Brown Knit | 45 | 999.00 | Pair | |
| | 501 IV | Ported | 10 | | | (2)3 | Cones | | | | | | 8/ | 16 x 14 x 25 | Wal. | Brown Knit | 40 | 699.00 | Pair | |
| | 401 | Ported | (2)6 | | | 2 | Cone | | | | | | 4/ | 12 x 12 x 30 | Vinyl Opt., Knit | Opt., Knit | 31 | 599.00 | Pair | |
| | 301 II | Ported | 8 | | | (2)3 | Cones | | | | | | 8/ | 10 x 17 x 10 | Vinyl Wal. | Brown Knit | 19 | 399.00 | Pair | |
| | 201 II | Ported | 6 | | | 3 | Cone | | | | | | 8/ | 9 x 15 x 8 | Vinyl Rswd. | Brown Knit | 10 | 269.00 | Pair | |

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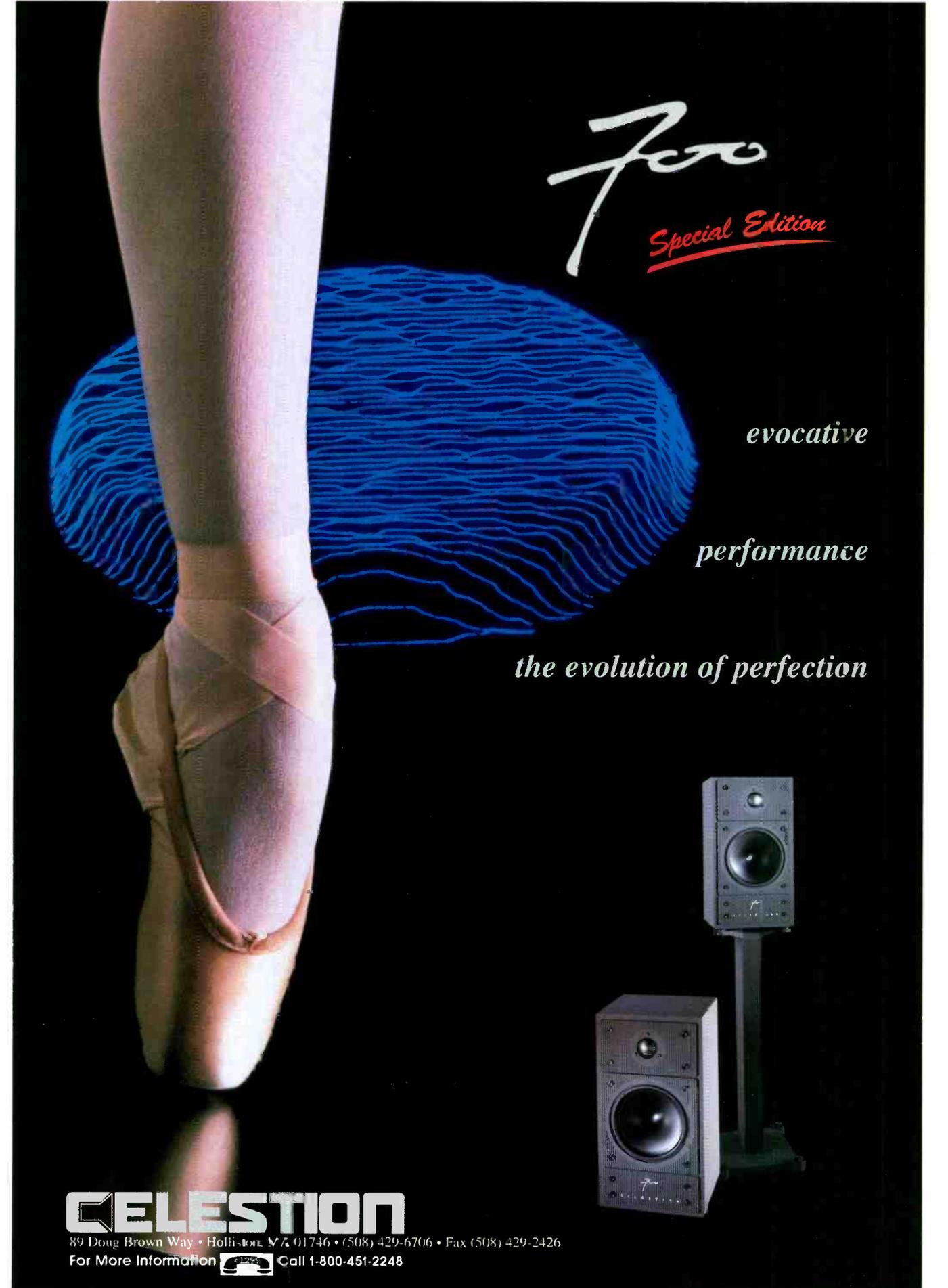
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LOUDSPEAKERS

| MANUFACTURER | Model | Design Principle | Enclosure or System Type | | | | Tweeter Diameter, Inches | Tweeter Type | Separate Low Crossover Midrange M. Tweeter | Separate High Crossover Woofer W. Superwoofer ST | Analogic Frequency Response, Hz to kHz, ±dB | SPL, 1 Watt/1 Meter, dB | Recommended Min. Amp Power, Watts Ch. | Crossover Frequencies, Hz | Impedance, Ohms: Nominal/Minimum | Dimensions, Inches (To Nearest Inch) | Finish | Grille Color and Material | Weight, Lbs. | Price, \$ |
|--|---|---|--------------------------|---------------------------|---------------|--------------------------|--------------------------|--------------|---|---|--|-------------------------|---------------------------------------|---------------------------|-------------------------------------|---|----------------|---------------------------|----------------|-----------|
| | | | Woofer Diameter, Inches | Midrange Diameter, Inches | Midrange Type | Tweeter Diameter, Inches | | | | | | | | | | | | | | |
| BOSE (Continued) | 10.2 II | Acousti- mass Ported | 8 | 8 | Cone | (2)2 | | | | | 10 | | 8/ | 39 x 12 x 12 | Teak Ven. | Brown Cloth | 46 | 1299.00 Pair | | |
| | 6.2 | Ported | 8 | | | (2)3 | Cones | | | | 10 | | 4/ | 20 x 10 x 10 | Teak Ven. | Brown Knit | 19½ | 599.00 Pair | | |
| | 4.2 | Ported | 8 | | | 2½ | Cone | | | | 10 | | 8/ | 9 x 18 x 8 | Teak Vinyl | Brown Knit | 15 | 399.00 Pair | | |
| | 2.2 | Ported | 6 | | | 2 | Cone | | | | 10 | | 8/ | 10 x 15 x 8 | Teak Vinyl | Brown Knit | 12 | 269.00 Pair | | |
| | Acoustimass 5 II | Sat. & Acousti- mass Subwoof. | (2)5¼ | | | (2)2½ | Cones | | | | 10 | | 6/ | Three Pieces | Teak Opt. | Brown Opt. | 33 Sys. | 799.00 Sys. | | |
| | Acoustimass 3 II | Sat. & Acousti- mass Subwoof. | 5¼ | | | 2½ | Cone | | | | 10 | | 6/ | Three Pieces | Opt. | Opt. | 15 Sys. | 599.00 Sys. | | |
| | Freestyle | Ported | 4½ | | | | | | | | 10 | | 6/ | 10 x 6 x 5 | Opt. | Opt. | 10 Pair | 339.00 Pair | | |
| | 101 Music Monitor | Ported | 4½ | | | | | | | | 10 | | 4/ | 6 x 9 x 6 | Opt. | Opt. | 10 Pair | 219.00 Pair | | |
| | 121 Mobile Monitor | Ported | 4½ | | | | | | | | 10 | | 4/ | 6 x 9 x 6 | Black Metal | Black Metal | 10 Pair | 249.00 Pair | | |
| | Acoustimass Powered | Powered Sat. & Acousti- mass Subwoof. | (2)6 | | | (4)2½ | Cones | | | | Inc. | | | Three Pieces | Opt. | Opt. | 43 Sys. | 1099.00 Sys. | | |
| | Lifestyle | Powered Subwoof. | 4½ | | | | | | | | Inc. | | | 6 x 9 x 6 | Opt. | Opt. | 12 Pair | 339.00 Pair | | |
| | RoomMate Computer Monitor | Powered | 4½ | | | | | | | | Inc. | | | 6 x 9 x 6 | Silv. | Silv. | 12 Pair | 339.00 Pair | | |
| Video RoomMate | Powered | 4½ | | | | | | | | Inc. | | | 6 x 9 x 6 | Gray | Gray Cloth | 12 Pair | 339.00 Pair | | | |
| RoomMate II | Powered | 4½ | | | | | | | | Inc. | | | 7 x 10 x 7 | Black Metal | Black Metal | 11 Pair | 339.00 Pair | | | |
| BOSTON ACOUSTICS | T1030 | Ac. Sus. | (2)8 | 6½ | Cone | 1 | Dome | 40-20 ±3 | 90 | 15 | 250,2.5k | 8/ | 43 x 10 x 12 | Opt. | | | 65 | 1200.00 Pair | | |
| | T930 | Ac. Sus. | 10 | 6½ | Cone | 1 | Dome | 42-20 ±3 | 90 | 15 | 350,2.5k | 8/ | 37 x 11 x 12 | Opt. | | | 50 | 800.00 Pair | | |
| | T830 | Ac. Sus. | 8 | 3½ | Cone | 1 | Dome | 45-20 ±3 | 88 | 15 | 800,4k | 8/ | 33 x 10 x 10 | Black Ash | | | 40 | 500.00 Pair | | |
| | HD10 | Pas. Rad. | 10 | 6½ | Cone | 1 | Dome | 40-20 ±3 | 90 | 15 | 2.5k | 8/ | 24 x 13 x 10 | Vinyl Opt. | Black Knit | | 26½ | 440.00 Pair | | |
| | HD9 | Pas. Rad. | 8 | 6½ | Cone | 1 | Dome | 48-20 ±3 | 90 | 15 | 2.8k | 8/ | 21 x 11 x 8 | Vinyl Opt. | Black Knit | | 18 | 340.00 Pair | | |
| | HD8 | Ac. Sus. | 8 | | | 1 | Dome | 52-20 ±3 | 90 | 10 | 3k | 8/ | 18 x 11 x 8 | Vinyl Opt. | Black Knit | | 16 | 250.00 Pair | | |
| | HD7 | Ac. Sus. | 7 | | | ¾ | Dome | 52-20 ±3 | | | | | | 14 x 9 x 7 | Vinyl | Black Knit | | 200.00 Pair | | |
| | HD5 | Ac. Sus. | 5¼ | | | ¾ | Dome | | | | | | | 10 x 6 x 7 | | | | 150.00 Pair | | |
| | 380 | In-Wall | 8 | | | 1 | Dome | 48-20 ±2 | 90 | 5 | 2.7k | 8/ | 10 x 13 x 4 | Matte White | | | | 500.00 Pair | | |
| | 360 | In-Wall | 6½ | | | 1 | Dome | 58-20 ±2 | 5 | 3k | | 8/ | 12 x 9 x 3 | Matte White | | | 4 | 400.00 Pair | | |
| | 350 | In-Wall | 5¼ | | | 1 | Dome | 68-20 ±2 | 90 | 5 | 3.5k | 4/ | 10 x 7 x 3 | Matte White | | | 3 | 300.00 Pair | | |
| | 325 | In-Wall | 5¼ | | | ¾ | Cone | 68-20 ±2 | 90 | 5 | | 8/ | 7 x 7 x 2 | Matte White | | | 2 | 200.00 Pair | | |
| | 305 | In-Wall | 5¼ | | | | Cone | 68-17 ±3 | 90 | 5 | | 8/ | 7 x 7 x 2 | Matte White | | | 2 | 130.00 Pair | | |
| | SubSat Six | Sat. & Subwoof. | | 4 | Cone | ¾ | Cone | 46-20 ±3 | 87 | 15 | | 8/ | Three Pieces | Black Ash | Black Perf. Steel | | 30 | 500.00 Sys. | | |
| | PowerVent 12 | Subwoof. | (2)6½ | | | | | 46-140 ±3 | 87 | 15 | | 8/ | 14 x 16 x 7 | Vinyl Matte Black | | | 19 | 250.00 Pair | | |
| | SW10 | Powered Subwoof. | 10 | | | | | 34-95 ±3 | Inc. | | | | | 20 x 11 x 16 | Vinyl Black Ash | Black | | 49 | 600.00 Pair | |
| | 404V | Ac. Sus. | (2)4 | | | | | 100-20 ±3 | 90 | 5 | | 8/ | 5 x 17 x 6 | Vinyl Black Ash | Black Knit | | 8 | 129.00 Pair | | |
| PV300 | Subwoof. | (2)6½ | | | | | 45-140 ±3 | 89 | 15 | 140 | 8/ | 7 x 13 x 24 | Vinyl Black | | | 21 | 400.00 Pair | | | |
| Boston T6 Surround System Voyager | 5 Sats. & Subwoof. Indoor/ Outdoor Ac. Sus. | (2)6½ | 4 | Cone | ¾ | Dome | 46-20 ±3 | 87 | 15 | 130,3.5k | 8/ | Six Pieces | Opt., Ash | Perf. Steel | | 37½ | 899.95 Sys. | | | |
| | | 5¼ | | | 1 | Dome | 65-20 ±3 | 89 | 5 | 3k | 8/ | 10 x 6 x 7 | Opt., Lexan | Perf. Steel | | 6 | 400.00 Pair | | | |
| BRIGHT STAR AUDIOL | Altair | Dipole | 10 | 5 | Cone | 1,½ | Domes | No | 44-24 | 88 | 20 | 450,3.15k | 6/4 | 28 x 21 x 12 | Opt., Gran. | Black Mesh | 40 | 999.00 Pair | | |
| | Shadow | Ported | 8 | | | 1 | Dome | No | 50-24 | 87 | 15 | 2.75k | 6/4 | 16 x 19 x 10 | Opt., Gran. | Black Mesh | 18 | 449.00 Pair | | |
| B & W (Continued) | Matrix 800 | Vented | (2)12 | (2)4½ | Cones | 1½ | Dome | | 20-20 ±2 | 91 | 100 | | 8/4 | | Rswd. | Black Knit | 240 | 18,000.00 Pair | | |
| | 801 Matrix Limited Edition | Vented | 12 | 4½ | Cone | 1 | Dome | | 20-20 ±2 | 88 | 100 | 400,3.5k | 8/4 | 40 x 17 x 22 | Opt., Wood | Black Knit | 110 | 5900.00 Pair | | |
| | 802 Matrix Series 2 | Vented | (2)8 | 4½ | Cone | 1 | Dome | | 27-20 ±2 | 90 | 100 | 400,3k | 8/4 | 41 x 12 x 15 | Opt., Wood | Black Knit | 70 | 4500.00 Pair | | |



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LOUDSPEAKERS

| MANUFACTURER | Model | Design Principle, Enclosure or System Type | Woofer Diameter, Inches | | Midrange Diameter, Inches | | Tweeter Diameter, Inches | | Separate Level Control Woofer - W. Midrange - M. Tweeter - T. Superwoofer ST | | Anchoic Frequency Response, Hz to kHz, -dB | | SPL, 1 Watt/1 Meter, dB | | Recommended Min. Amp Power, Watts/Ch. | | Impedance, Ohms: Nominal/Minimum | | Dimensions, Inches (To Nearest Inch) | | Finish | Grille Color and Material | Weight, Lbs. | Price, \$ |
|--|----------------------|--|-------------------------|------|---------------------------|-------|--------------------------|------------|--|----------|--|------------------|-------------------------|--------------|---------------------------------------|-------------|----------------------------------|---------|--------------------------------------|------|--------|---------------------------|--------------|-----------|
| | | | | | | | | | | | | | | | | | | | | | | | | |
| B & W (Continued) | Matrix 803 | Vented | 7½ | 7½ | Cone | 1 | Dome | | 28-20 ±2 | 90 | 50 | 150,3k | 8/4 | 40 x 11 x 14 | Opt., Wood | Black Knit | 58 | 3300.00 | | Pair | | | | |
| | Matrix 804 | Vented | 6½ | 6½ | Cone | 1 | Dome | | 31-20 ±2 | 89 | 50 | 150,3k | 8/4 | 36 x 10 x 10 | Opt., Wood | Black Knit | 42 | 2200.00 | | Pair | | | | |
| | Matrix 805 | Vented | 6½ | | Cone | 1 | Dome | | 45-20 ±2 | 87 | 50 | 3k | 8/4 | 16 x 10 x 8 | Opt., Wood | Black Knit | 18 | 1600.00 | | Pair | | | | |
| | V201 | Vented | 6 | | | ¾ | Cone | | 66-20 ±3 | 90 | 20 | | 6/ | 14 x 9 x 8 | Black | Black Knit | 9 | 270.00 | | Pair | | | | |
| | V202 | Vented | 8 | | | 1 | Dome | | 48-20 ±3 | 90 | 20 | | 6/ | 20 x 10 x 9 | Black | Black Knit | 13 | 390.00 | | Pair | | | | |
| | DM310 | Vented | 8 | | | 1 | Dome | | 70-20 ±2 | 90 | 20 | 2.5k | 4/ | | Opt., Wood | Black Knit | | 500.00 | | Pair | | | | |
| | DM620 | Pas. Rad. | 8 | | | 1 | Dome | | 58-20 ±2 | 91 | 25 | 400,2.5k | 4/ | | Opt., Wood | Black Knit | | 800.00 | | Pair | | | | |
| | DM630 | Vented | (2)8 | | | 1 | Dome | | 53-20 ±2 | 91 | 25 | 400,2.5k | 4/ | | Opt., Wood | Black Knit | | 1100.00 | | Pair | | | | |
| | DM640 | Vented | (2)8 | 4½ | Cone | 1 | Dome | | 46-20 ±2 | 91 | 25 | 400,2.5k | 4/ | | Opt., Wood | Black Knit | | 1500.00 | | Pair | | | | |
| | CM1 | Inf. Baf. | 4½ | | | 1 | Dome | | 90-20 ±1.5 | 85 | 30 | 3k | 8/4 | 10 x 7 x 9 | Opt. | Black Mesh | 4 | 800.00 | | Pair | | | | |
| | CM2 | Vented | (2)4½ | 4½ | Cone | 1 | Dome | | 48-20 ±1.5 | 87 | 50 | 150,3k | 8/4 | 40 x 7 x 9 | Opt. | Black Mesh | 35 | 1900.00 | | Pair | | | | |
| | CWM6 | In-Wall | 6 | | | 1 | Dome | | 45-20 ±3 | 89 | 10 | 3k | 6/ | 12 x 8 x 3 | White | Black Opt. | | 400.00 | | Pair | | | | |
| | CWM8 | In-Wall | 8 | | | 1 | Dome | T | 35-20 ±3 | 90 | 10 | 3k | 4/ | 13 x 10 x 3 | White | Opt. | | 600.00 | | Pair | | | | |
| | CADAWAS ACDUSTICS | TC-1 | Auto Damping | 8,10 | 5¼ | Cone | 1,2 | Dome, Cone | M, T | | 87 | 25 | 250,3.5k, 8k | 8/6.5 | 24 x 15 x 11 | Oiled Wal. | Brown Cloth | 44 | 1195.00 | | Pair | | | |
| Mobile Monitor One | | Auto Damping | (2)5¼ | | | 1 | Dome | T | | 87 | 15 | 2.5k | 8/ | 14 x 8 x 8 | Oiled Wal. | Brown Cloth | 15 | 595.00 | | Pair | | | | |
| TC-2 | | Auto Damping Subwoof. | 8,10 | | | | | W | 20-125 | 87 | 25 | 125 | 8/ | 24 x 15 x 11 | Oiled Wal. | Brown Cloth | 40 | 650.00 | | Pair | | | | |
| CALIBRATION STANDARD INSTRUMENTS | MDM-4 | Ported | (2)6½ | | | 3½ | Cone | | 60-17 ±3 | 89 | 15 | 1.5k | 8/5 | 19 x 13 x 10 | Rswd. Lam. | Brown Cloth | 50 | 1290.00 | | Pair | | | | |
| | MDM-TA2 | Time Align | 6½ | | | ¾ | Dome | T | 60-20 ±3 | 87 | 15 | 2.5k | 8/5 | 16 x 12 x 9 | Rswd. Lam. | Alum. | 40 | 1290.00 | | Pair | | | | |
| | MDM-TA3 | Time Align | (2)6½ | 3½ | Cone | ¾ | Dome | M, T | 45-20 ±3 | 91 | 15 | 1.8k,7k | 8/4 | 19 x 16 x 12 | Rswd. Lam. | None | 70 | 1890.00 | | Pair | | | | |
| | B8/70 | ELF Subwoof. | 8 | | | | | | 30-70 ±1 | 91 | 100 | 70 | 8/4 | 16 x 19 x 12 | Black Lam. | Black Cloth | 60 | 990.00 | | Pair | | | | |
| | E8/70 | Powered ELF Subwoof. | 8 | | | | | | 30-70 ±1 | 91 | Inc. | 70 | | 16 x 19 x 12 | Black Lam. | Black Cloth | 100 | 2990.00 | | Pair | | | | |
| | B18 | ELF Subwoof. | 18 | | | | | | 20-70 ±1 | 97 | 300 | 70 | 8/6 | 20 x 20 x 12 | Black Lam. | | 120 | 1380.00 | | Pair | | | | |
| | CAMBRIDGE PHYSICS | K-50I | Inf. Baf. | 5¼ | | | ¾ | Dome | | 70-22 ±3 | 10 | 3k | 8/6 | 12 x 7 x 5 | Oak Vinyl | Brown Knit | 10 | 200.00 | | Pair | | | | |
| G-7II | | Vented | 6½ | | | ¾ | Dome | | 60-22 ±3 | 8 | 2.2k | 8/5 | 16 x 12 x 5 | Oak Vinyl | Brown Knit | 12 | 300.00 | | Pair | | | | | |
| G-11II | | Vented | 8 | | | 1 | Inv. Dome | | 38-25 ±2 | 12 | 1.5k | 5/4 | 19 x 12 x 8 | Oak Vinyl | Brown Knit | 18 | 450.00 | | Pair | | | | | |
| G-33II | | Pas. Rad. | 8 | | | 1 | Inv. Dome | | 28-25 ±2 | 15 | 1.5k | 5/4 | 29 x 18 x 8 | Oak Vinyl | Brown Knit | 28 | 700.00 | | Pair | | | | | |
| G-66II | | Vented | (2)8 | 3 | Dome | 1 | Inv. Dome | | 23-25 ±3 | 30 | 400,4k | 6/4 | 44 x 18 x 12 | Oak Vinyl | Brown Knit | 81 | 2000.00 | | Pair | | | | | |
| CAMBRIDGE SOUNDWORKS | Eleven | Powered | 7 | 3 | Cone | ¾ | Dome | | | Inc. | 200,2.2k | | Suitcase System | Black | Black Metal | 23 | 749.00 | | Sys. | | | | | |
| | Ensemble | Ac. Sus. Sat. & Subwoof. | (2)8,4 | | | ¾, 1¾ | Dome, Cone | No | | 85 | 25 | 140,1.9k | 6/ | Four Pieces | Nxtl., Lam. | Black Metal | 52 | 599.00 | | Sys. | | | | |
| | Ensemble Utility | Ac. Sus. Sat. & Subwoof. | (2)8,4 | | | ¾, 1¾ | Dome, Cone | No | | 85 | 25 | 140,1.9k | 6/ | Four Pieces | Nxtl., Vinyl | Black Metal | 52 | 499.00 | | Sys. | | | | |
| | Ambiance | Ac. Sus. | 6½ | | | 1 | Dome | No | | 83 | 15 | 1.8k | 8/ | 7 x 11 x 5 | Opt. | Black Metal | 10 | 250.00 | | Pair | | | | |
| | Ten | Ac. Sus. | 3 | | | ¾ | Dome | No | | 83 | 10 | 2.2k | 4 | 4 x 7 x 3 | Nxtl. | Black Metal | 3 | 150.00 | | Pair | | | | |
| CANTON | HC 100 | Ac. Sus. | 4 | | | 1 | Dome | | 48-30 | 87 | | 1.7k | 4/ | 5 x 8 x 6 | Opt. | Opt., Metal | 5 | 295.00 | | Pair | | | | |
| | Plus S | Ac. Sus. | 4 | | | 1 | Dome | | 45-30 | 87 | | 2.2k | 4/ | 8 x 5 x 4 | Opt. | Opt., Metal | 6 | 350.00 | | Pair | | | | |
| | GL 260 | Ac. Sus. | 6 | | | 1 | Dome | | 42-30 | 87 | | 1.7k | 4/ | 10 x 7 x 5 | Opt. | Opt., Metal | 8 | 500.00 | | Pair | | | | |
| | GL 300F | Ac. Sus. | 6 | | | 1 | Dome | | 48-30 | 87 | | 1.7k | 4/ | 13 x 9 x 3 | Opt. | Opt., Metal | 9 | 500.00 | | Pair | | | | |
| | Plus C | Ac. Sus. | 12 | | | | | | 22-120 | 89 | | 120 | 4/ | 14 x 14 x 13 | Opt. | Opt., Metal | 26 | 600.00 | | Pair | | | | |
| | Plus E | Ac. Sus. Subwoof. | 12 | | | | | | 18-120 | 91 | | 120 | 4/ | 22 x 14 x 14 | Opt. | Opt., Metal | 60 | 1000.00 | | Pair | | | | |
| | Plus Beta | Ac. Sus. Subwoof. Powered | 12 | | | | | W | 20-140 | | Inc. | 70,90,120 (Sel.) | 4/ | 15 x 15 x 14 | Opt. | Opt., Metal | 42 | 2000.00 | | Pair | | | | |
| | Fonum 250 | Bass Ref. | 6 | | | 1 | Dome | | 42-24 | | | 2.5k | 8/ | 7 x 12 x 8 | Black Vinyl | Black Metal | 10 | 395.00 | | Pair | | | | |
| | Fonum 300 | Bass Ref. | 8 | | | 1 | Dome | | 38-26 | | | 2.5k | 8/ | 9 x 14 x 8 | Black Vinyl | Black Metal | 14 | 595.00 | | Pair | | | | |
| | Fonum 400 | Bass Ref. | 9 | 1½ | Dome | ¾ | Dome | | 35-26 | | | 900,5k | 8/ | 10 x 18 x 10 | Black Vinyl | Black Metal | 20 | 745.00 | | Pair | | | | |
| (Continued) | Fonum 600 | Bass Ref. | 9 | 2 | Dome | ¾ | Dome | | 30-26 | | | 900,5k | 4/ | 10 x 32 x 11 | Black Vinyl | Black Metal | 37 | 995.00 | | Pair | | | | |

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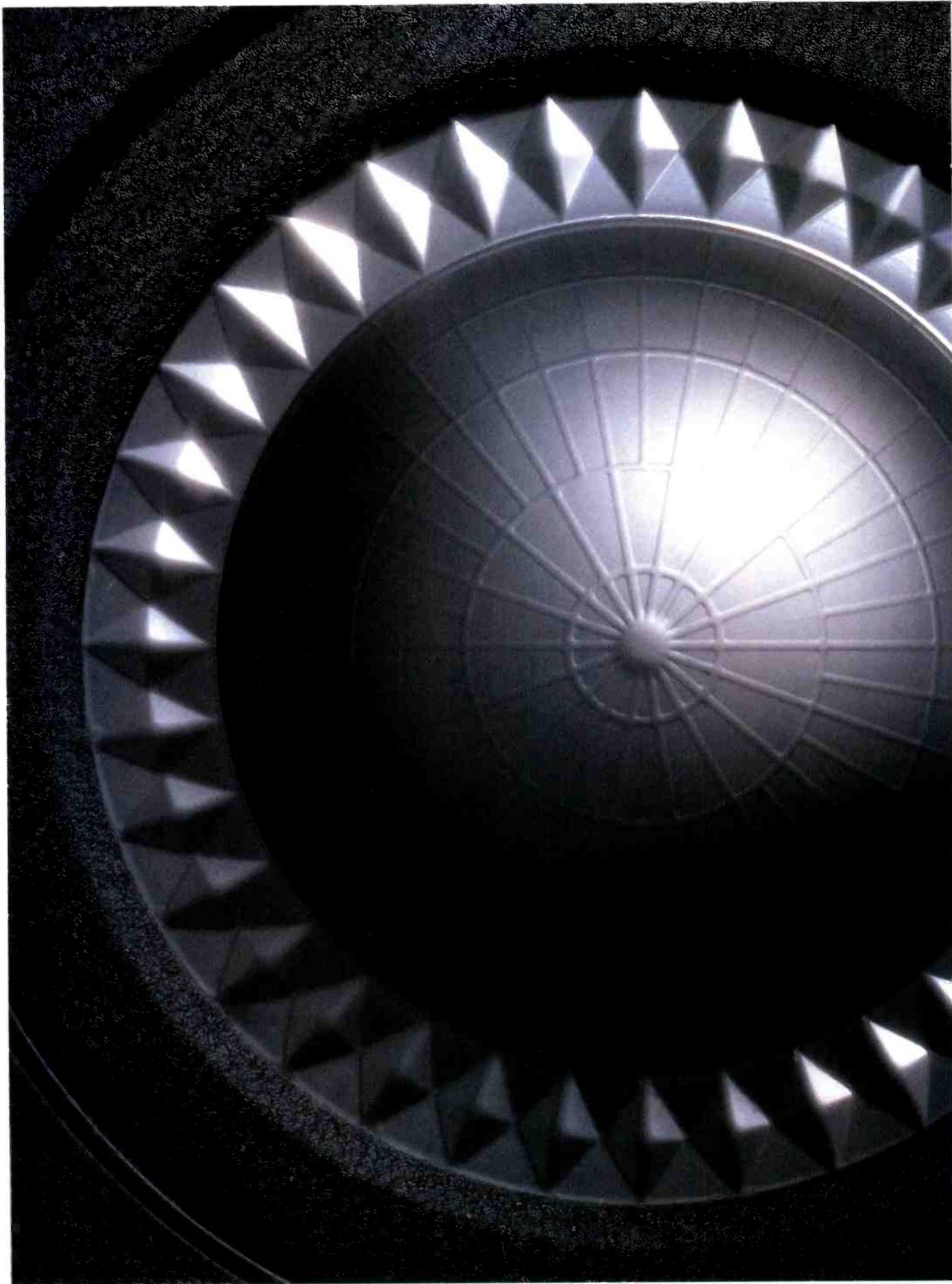
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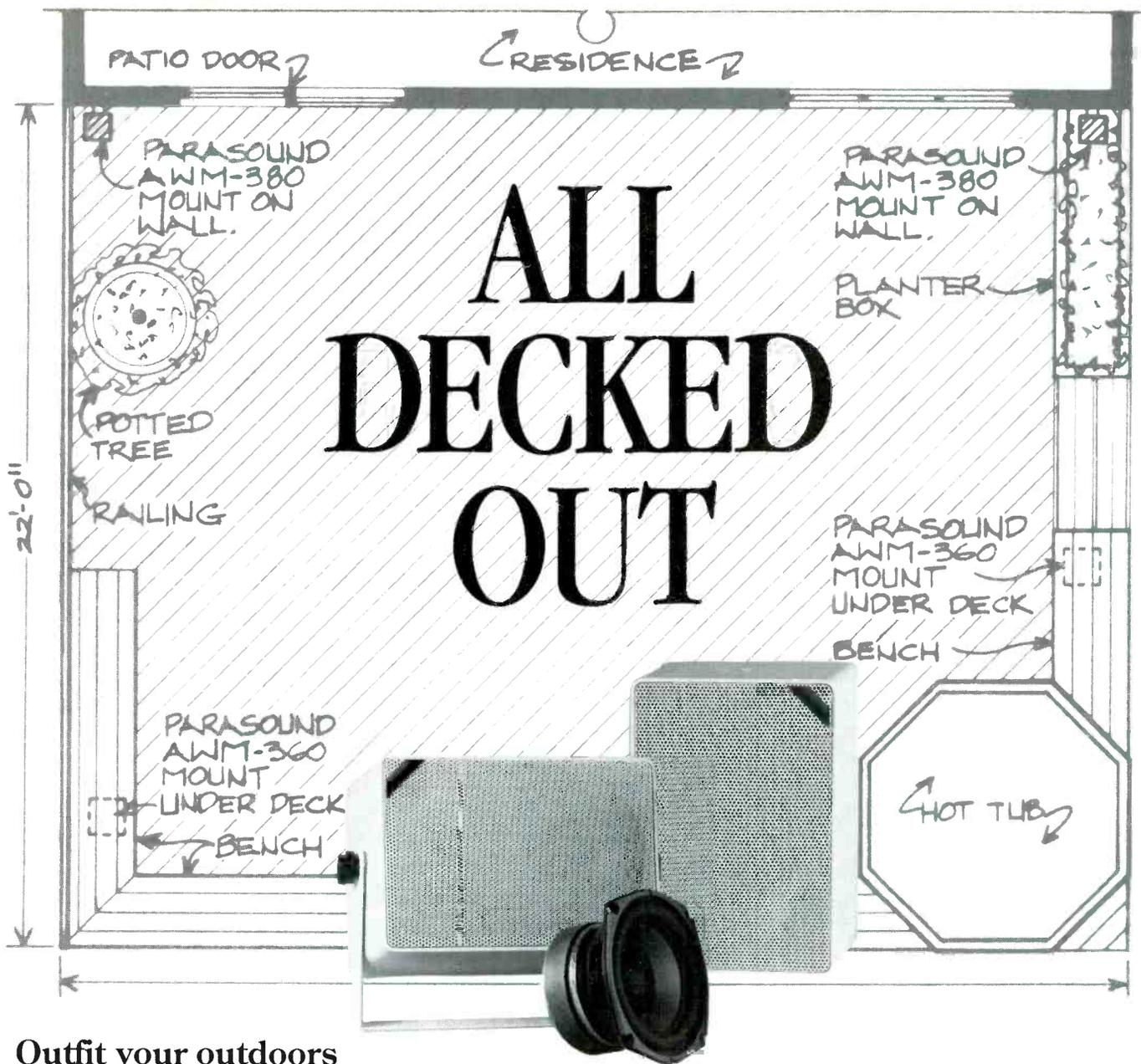


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LOUDSPEAKERS

| MANUFACTURER | Model | Design Principle, Enclosure or System Type | Woofer Diameter, Inches | Midrange Diameter, Inches | Midrange Type | Tweeter Diameter, Inches | Tweeter Type | Separate Level Controls? Woofer = W, Midrange = M, Tweeter = T, Subwoofer = ST | Amplifier Frequency Response, Hz to kHz, ±dB | SPL, 1 Watt/1 Meter, dB | Recommended Min. Amp Power, Watts Ch. | Crossover Frequencies, Hz | Impedance, Ohms: Nominal/Minimum | Dimensions, Inches (To Nearest Inch) | Finish | Grille Color and Material | Weight, Lbs. | Price, \$ |
|-----------------------|---|--|-------------------------|---------------------------|---------------|--------------------------|--------------|--|--|-------------------------|---------------------------------------|---------------------------|----------------------------------|--------------------------------------|-------------|---------------------------|--------------|-------------|
| CANTON (Continued) | Inwall 6 | In-Wall Inf. Baf. | 6 | | | 1/2 | Dome | | 45-22 | 89 | 2.5k | 8/ | 7 x 7 x 3 | | Opl. | 5 | 450.00 | |
| | Inwall 9 | In-Wall Inf. Baf. | 9 | | | 1 | Dome | | 34-22 | 89 | 2.5k | 8/ | 10 x 10 x 3 | | Opl. | 7 | 600.00 | |
| | Karat 920 | In-Wall Inf. Baf. Bass Ref. | 8 | | | 1 | Dome | | 36-30 | 91 | 2.8k | 4/ | 9 x 13 x 9 | Opl. | Opl., Metal | 12 | 750.00 | |
| | Karat 930 | Bass Ref. | 9 | | | 1 | Dome | | 30-30 | 92 | 2.8k | 4/ | 10 x 17 x 10 | Opl. | Opl., Metal | 22 | 1000.00 | |
| | Karat 940 | Bass Ref. | 9 | 4 3/4 | Cone | 1 | Dome | | 26-30 | 92 | 450,3.5k | 4/ | 11 x 20 x 11 | Opl. | Opl., Metal | 29 | 1250.00 | |
| | Karat 960 | Bass Ref. | 10 | 4 3/4 | Cone | 1 | Dome | | 24-30 | 93 | 450,3.5k | 4/ | 12 x 23 x 12 | Opl. | Opl., Metal | 36 | 1500.00 | |
| | Karat 980 | Bass Ref. | 12 | 4 3/4 | Cone | 1 | Dome | | 20-30 | 94 | 400,4k | 4/ | 14 x 26 x 13 | Opl. | Opl., Metal | 46 | 2000.00 | |
| | ERGO 70 | Bass Ref. | 6 1/4 | 6 1/4 | Cone | 1 | Dome | | 28-30 | 91 | 300,3.5k | 4/ | 8 x 35 x 10 | Opl. | Opl., Metal | 38 | 1500.00 | |
| | ERGO 80 | Bass Ref. | 8 | 8 | Cone | 1 | Dome | | 22-30 | 92 | 300,3.5k | 4/ | 9 x 37 x 11 | Opl. | Opl., Metal | 42 | 2000.00 | |
| | ERGO 90 | Bass Ref. | (2)8 | 6 1/4 | Cone | 1 | Dome | | 20-30 | 93 | 300,3.5k | 4/ | 10 x 40 x 12 | Opl. | Opl., Metal | 50 | 2500.00 | |
| | ERGO 100 | Bass Ref. | (2)9 | 6 1/4 | Cone | 1 | Dome | | 18-30 | 93 | 300,3.5k | 4/ | 11 x 45 x 14 | Opl. | Opl., Metal | 79 | 3500.00 | |
| | ERGO 120 | Bass Ref. | (2)10 | 6 1/4, 1 1/2 | Cones | 1 | Dome | | 18-30 | 94 | 300,3.5k, 7k | 4/ | 13 x 51 x 17 | Opl. | Opl., Metal | 110 | 5000.00 | |
| | CARRERA | CSP-230 | Sat. & Subwoof. | 8 | 3 1/2 | Cone | 2 1/2 | Cone | | 28-20 ±3 | 90 | 150,3.5k | 6/ | Three Pieces | Black Vinyl | Black Alum. Mesh | 17 Sys. | 499.00 Sys. |
| CARVER | Amazing Loudspeaker Platinum Amazing Loudspeaker Silver | | (4)12 | | | 60 | Ribbon | | 23-40 ±3 | 89 | 60 | 120 | 8/8 | 30 x 66 x 10 | Opl. | Black Knit | 115 | 2799.95 |
| | | | (3)12 | | | 40 | Ribbon | | 23-40 ±3 | 89 | 60 | 120 | 8/8 | 22 x 54 x 10 | Opl. | Black Knit | 80 | 2299.95 |
| CARVIN | 792 | | 15 | 16 1/2 | Horn | | | | 65-17 ±3 | 100 | 50 | 2k | 8/ | 20 x 14 x 26 | Ozite | Black Knit | 58 | 339.00 |
| | 973 | Vented | 15 | 6 1/2 | Cone | 4 3/8 | Horn | | 50-19 ±3 | 100 | 75 | 400,4k | 8/ | 22 x 15 x 31 | Ozite | Black Knit | 81 | 369.00 |
| | 993 | Vented | (2)15 | (2)6 1/2 | Cones | (2)4 3/8 | Horns | | 45-19 ±3 | 103 | 100 | 400,4k | 4/ | 25 x 19 x 47 | Ozite | Black Knit | 146 | 649.00 |
| CASCADE AUDIO SYSTEMS | SPS-215 AD | Vented | 5 1/4 | | | 1 | Dome | T | 65-20 ±4.5 | 84 | 25 | 1.5k | 8/2 | 12 x 8 x 7 | Black Oak | Black Knit | 38 Pair | 759.00 |
| | 3.1 | Trans. Line | 6 1/2 | 4 1/2 | Cone | 1 | Dome | M, T | 45-20 ±3 | 88 | 35 | 435,3.5k | 8/4 | Four Pieces | Black Oak | Black Knit | 130 Sys. | 1499.00 |
| | 4.1 | Trans. Line | (2)8 | 6 1/2 | Cone | 1 | Dome | M, T | 32-20 ±3 | 89 | 50 | 220,3.2k | 8/3 | Four Pieces | Black Oak | Black Knit | 165 Sys. | 2499.00 |
| | 8.1 | Trans. Line | (2)10, (2)6 1/2 | (2)4, 2 | Cones, Dome | 2 1/2 | Ribbon | M, T | 25-27 ±3 | 91 | 80 | 145,525, 2.1k, 6.6k | 8/2.5 | Six Pieces | Black Oak | Black Knit | 250 Sys. | 4799.00 |
| CASTLE ACOUSTICS | Winchester | Folded Horn | (2)6 | | | 1 | Dome | | 35-22 | 90 | 30 | 3k | 8/ | 43 x 10 x 17 | Wood Ven. | Black Knit | 80 | 3600.00 |
| | Windsor | Bass Ref. | 8 | | | 1 | Dome | | 40-22 | 90 | 30 | 3k | 8/6 | 35 x 11 x 12 | Wood Ven. | Black Knit | 49 | 2000.00 |
| | Trent | Bass Ref. | 5 | | | 1 | Dome | No | 70-22 | 89 | 10 | | 8/6 | 13 x 7 x 8 | Wood Ven. | Black Knit | 17 | 350.00 |
| | Clyde | Bass Ref. | 5 | | | 1 | Dome | No | 65-22 | 89 | 10 | | 6/6 | 15 x 9 x 9 | Wood Ven. | Black Knit | 22 | 400.00 |
| | Warwick | Bass Ref. | 6 | | | 1 | Dome | No | 55-22 | 89 | 10 | | 8/6 | 18 x 10 x 10 | Wood Ven. | Black Knit | 34 | 540.00 |
| | Ourham | Bass Ref. | 6 | | | 1 | Dome | No | 60-22 | 89 | 15 | | 8/6 | 16 x 9 x 9 | Wood Ven. | Black Knit | 33 | 630.00 |
| | Pembroke II | Bass Ref. | 8 | | | 1 | Dome | No | 48-22 | 89 | 15 | | 8/6 | 22 x 10 x 12 | Wood Ven. | Black Knit | 62 | 900.00 |
| | Stirling | Bass Ref. | (2)6 | | | 1 | Dome | No | 48-22 | 89 | 15 | | 8/6 | 22 x 10 x 13 | Wood Ven. | Black Knit | 66 | 1100.00 |
| CELESTION | 3 | Inf. Baf. | 5 | | | 1 | Dome | | 60-20 ±3 | 86 | 10 | 5k | 8/ | 12 x 7 x 9 | Opl. | Black Knit | 9 | 279.00 |
| | 5 | Inf. Baf. | 6 | | | 1 | Dome | | 55-20 ±3 | 88 | 15 | 4k | 8/ | 14 x 8 x 10 | Opl. | Black Knit | 11 | 399.00 |
| | 7 | Inf. Baf. | 8 | | | 1 | Dome | | 48-20 ±3 | 87 | 20 | 3.5k | 8/ | 18 x 10 x 12 | Opl. | Black Knit | 17 | 519.00 |
| | 9 | Ported | 6 | 4 1/2 | Cone | 1 | Dome | | 48-20 ±3 | 89 | 15 | 4k | 8/ | 20 x 8 x 10 | Opl. | Black Knit | 16 | 599.00 |
| | 11 | Ported | 8 | 4 1/2 | Cone | 1 | Dome | | 42-20 ±3 | 89 | 20 | 4k | 8/ | 22 x 10 x 12 | Opl. | Black Knit | 20 | 699.00 |
| | 100 | Inf. Baf. | 6 1/2 | | | 1 1/4 | Dome | | 53-20 ±3 | 84 | 25 | 2.2k | 8/ | 17 x 8 x 10 | Opl., Wood | Black Knit | 20 | 1199.00 |
| | 3000 | Inf. Baf. | 8 | | | | Ribbon | | 49-20 ±3 | 86 | 25 | 900 | 8/ | 26 x 13 x 13 | Black | Black Knit | 43 | 1499.00 |
| | 5000 | Inf. Baf. | 8 | | | | Ribbon | | 49-20 ±3 | 86 | 25 | 900 | 8/ | 26 x 13 x 13 | Wal. | Black Knit | 43 | 1999.00 |
| | 7000 | Inf. Baf. | (2)8 | | | | Ribbon | | 38-20 ±3 | 86 | 30 | 300,900 | 8/ | 47 x 14 x 15 | Opl., Wood | Black Knit | 80 | 2699.00 |
| | SL-6si | Inf. Baf. | 6 1/2 | | | 1 1/4 | Dome | | 60-20 ±3 | 84 | 30 | 2.8k | 8/ | 15 x 8 x 11 | Opl., Wood | Black Knit | 9 | 899.00 |
| | SL-12si | Inf. Baf. | (2)6 1/2 | | | 1 1/4 | Dome | | 58-20 ±3 | 86 | 30 | 500,2.8k | 8/ | 21 x 8 x 12 | Opl., Wood | Black Knit | 29 | 1499.00 |
| | SL-600si | Inf. Baf. | 6 1/2 | | | 1 1/4 | Dome | | 60-20 ±3 | 82 | 50 | 2.3k | 8/ | 15 x 8 x 9 | Black Nxtl. | Black Knit | 11 | 1999.00 |
| | SL-700se | Inf. Baf. | 6 1/2 | | | 1 1/4 | Dome | | 55-20 ±3 | 82 | 50 | 3k | 8/ | 15 x 8 x 10 | Gray Nxtl. | Black Knit | 13 | 3299.00 |
| System 6000 | Subwoof. | (2)12 | | | | | | 20-100 | 50 | 100 | | 8/ | 18 x 15 x 21 | Black | Black | 76 | 2999.00 | |



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Parasound

... affordable audio for the critical listener.

LOUDSPEAKERS

| MANUFACTURER | Model | Design Principle, Enclosure or System Type | | | | | | | | | | Wooler Diameter, Inches | | Midrange Diameter, Inches | | Tweeter Diameter, Inches | | Tweeter Type | | SPL, 1 Watt/1 Meter, dB | | Recommended Min. Amp Power, Watts Ch. | | Crossover Frequencies, Hz | | Impedance Ohms, Nominal/Minimum | | Dimensions, Inches (To Nearest Inch) | | Grille Color and Material | | Weight, Lbs. | | Price, \$ | |
|-----------------------------|-------------------|--|--|-------------------------|---------------------------|---------------|--------------------------|--------------|---|---|-------------------------|---------------------------------------|---------------------------|---------------------------------|--------------------------------------|---|---|-------------------------|-------------------------------------|-------------------------|--|---------------------------------------|--|---------------------------|--|---------------------------------|--|--------------------------------------|--|---------------------------|--|--------------|--|-----------|--|
| | | Model | Design Principle, Enclosure or System Type | Wooler Diameter, Inches | Midrange Diameter, Inches | Midrange Type | Tweeter Diameter, Inches | Tweeter Type | Separate Low Cutoff Woofer W. Midrange - M, Tweeter T, Super-tweeter - ST | Anechoic Frequency Response, Hz to kHz, ±dB | SPL, 1 Watt/1 Meter, dB | Recommended Min. Amp Power, Watts Ch. | Crossover Frequencies, Hz | Impedance Ohms, Nominal/Minimum | Dimensions, Inches (To Nearest Inch) | Finish | Grille Color and Material | Weight, Lbs. | Price, \$ | | | | | | | | | | | | | | | | |
| CELLØ | Stradivarius | Ac. Sus. | (2)12 | (8)1½ | Domes | (8)¾ | Domes | | | 200 | 400,5k | 4/1 | 16 x 18 x 84 | Opt. | Black Cloth Black Cloth Black Cloth | 350 | 40,000.00 Pair | | | | | | | | | | | | | | | | | | |
| | Strad Salon | Ac. Sus. | 12 | (4)1½ | Domes | (4)¾ | Domes | | | 50 | 400,5k | 4/2 | 13 x 16 x 45 | Opt. | Black Cloth Black Cloth Black Cloth | 140 | 25,000.00 Pair | | | | | | | | | | | | | | | | | | |
| | Amati | Ac. Sus. | 12 | (4)1½ | Domes | (4)¾ | Domes | | | 50 | 400,5k | 4/2 | 10 x 19 x 27 | Opt. | Black Cloth Black Cloth Black Cloth | 80 | 8000.00 Pair | | | | | | | | | | | | | | | | | | |
| CERWIN-VEGA | Q-1 | Horn-Flex | 10 | | | 1 | Dome | | | 30-20 ±2 | 100 | 25 | 3.5k | 4/4 | 27 x 15 x 15 | Oiled Wal. | Black Knit | 39 | 1498.00 Pair w/EQ | | | | | | | | | | | | | | | | |
| | SAT-6 | Sat. & Subwoof. Ported | 10 | 6 | Cone | 1 | Dome | M,T | | 30-20 ±3 | 95 | 5 | 200,3.5k | 8/6 | Three Pieces | Wood Vinyl Teak Vinyl Teak Vinyl Teak Vinyl | Black Knit Black Knit Black Knit Black Knit | 79 Sys. 25 | 850.00 Sys. 205.00 | | | | | | | | | | | | | | | | |
| | DX-1 | | 8 | | | 1 | Dome | | | 40-18 | 92 | 5 | 2.5k | 8/6 | 20 x 11 x 11 | Wood Vinyl Teak Vinyl Teak Vinyl | Black Knit Black Knit Black Knit | 34 | 320.00 | | | | | | | | | | | | | | | | |
| | DX-3 | Ported | 10 | 4 | Cone | 1 | Dome | | | 37-18 ±3 | 94 | 5 | 350,5k | 8/6 | 28 x 13 x 11 | Wood Vinyl Teak Vinyl Teak Vinyl | Black Knit Black Knit Black Knit | 44 | 320.00 | | | | | | | | | | | | | | | | |
| | DX-5 | Ported | 12 | 4 | Cone | 1 | Dome | | | 40-18 ±3 | 95 | 5 | 500,5k | 8/6 | 31 x 15 x 11 | Wood Vinyl Teak Vinyl Teak Vinyl | Black Knit Black Knit Black Knit | 56 | 410.00 | | | | | | | | | | | | | | | | |
| | DX-7 | Ported | 12 | 6½ | Cone | 1 | Dome | | | 34-20 ±3 | 98 | 5 | 250,5k | 4/4 | 34 x 15 x 15 | Wood Vinyl Teak Vinyl Teak Vinyl | Black Knit Black Knit Black Knit | 85 | 555.00 | | | | | | | | | | | | | | | | |
| | DX-9 | Ported | 15 | 6½ | Cone | 1 | Dome | | | 30-20 ±3 | 101 | 5 | 250,5k | 4/4 | 36 x 18 x 18 | Wood Vinyl Teak Vinyl Teak Vinyl | Black Knit Black Knit Black Knit | 16 | 170.00 | | | | | | | | | | | | | | | | |
| | L-7 | Ported | 7 | | Cone | 1 | Dome | | | 40-20 ±3 | 92 | 5 | 4k | 8/6 | 14 x 9 x 9 | Rswd. Vinyl Black Knit Black Knit | 21 | 170.00 | | | | | | | | | | | | | | | | | |
| | L-9 | Ported | 10 | | | 1 | Dome | | | 40-20 ±3 | 93 | 5 | 4k | 8/6 | 13 x 22 x 11 | Rswd. Vinyl Black Knit Black Knit | 48 | 320.00 | | | | | | | | | | | | | | | | | |
| | SW12B | Ported Subwoof. | 12 | | | | | | | 29-110 | 92 | 5 | 110 | 8/6 | 13 x 26 x 16 | Wood Vinyl Black Knit Black Knit | 32 | 205.00 | | | | | | | | | | | | | | | | | |
| | 200SE | Ported | 8 | | | 1 | Dhorm | | | 32-20 ±3 | 93 | 5 | 3k | 6/4 | 22 x 11 x 12 | Black Vinyl Black Knit Black Knit | 41 | 300.00 | | | | | | | | | | | | | | | | | |
| | 250SE | Ported | 10 | 6 | Cone | 1 | Dhorm | M,T | | 32-20 ±3 | 95 | 5 | 550,3.5k | 6/4 | 28 x 13 x 12 | Black Vinyl Black Knit Black Knit | 44 | 345.00 | | | | | | | | | | | | | | | | | |
| | 280SE | Ported | 12 | 6 | Cone | 1 | Dhorm | M,T | | 32-20 ±3 | 96 | 5 | 550,3.5k | 6/4 | 26 x 15 x 12 | Black Vinyl Black Knit Black Knit | 65 | 450.00 | | | | | | | | | | | | | | | | | |
| | 300SE | Ported | 12 | 7 | Cone | 1 | Dhorm | M,T | | 25-20 ±3 | 98 | 5 | 250,3.5k | 6/4 | 32 x 15 x 16 | Black Vinyl Black Knit Black Knit | 90 | 540.00 | | | | | | | | | | | | | | | | | |
| | 380SE | Ported | 15 | (2)7 | Cones | 1 | Dhorm | M,T | | 29-20 ±3 | 102 | 5 | 250,3.5k | 4/4 | 36 x 18 x 19 | Black Vinyl Black Knit Black Knit | 40 | 310.00 | | | | | | | | | | | | | | | | | |
| AT-8 | Ported | 8 | | | 5 | Dome | | | 38-22 ±3 | 94 | 5 | 3k | 6/4 | 21 x 12 x 10 | Wood Vinyl Black Knit Black Knit | 55 | 345.00 | | | | | | | | | | | | | | | | | | |
| AT-10 | Ported | 10 | 5 | Cone | 5 | Dome | M,T | | 30-22 ±3 | 95 | 5 | 400,3k | 6/4 | 29 x 14 x 14 | Wood Vinyl Black Knit Black Knit | 90 | 540.00 | | | | | | | | | | | | | | | | | | |
| AT-12 | Ported | 12 | 5 | Cone | 5 | Dome | M,T | | 28-28 ±3 | 97 | 5 | 400,3k | 6/4 | 30 x 16 x 14 | Wood Vinyl Black Knit Black Knit | 40 | 310.00 | | | | | | | | | | | | | | | | | | |
| AT-15 | Ported | 15 | (2)5 | Cones | 5 | Dome | M,T | | 28-28 ±3 | 102 | 5 | 400,3k | 4/4 | 37 x 19 x 19 | Wood Vinyl Black Knit Black Knit | 40 | 310.00 | | | | | | | | | | | | | | | | | | |
| CHAPMAN SOUND | T-7 | | 10 | 7 | Cone | 1 | Dome | No | | 28-20 ±3 | 89 | 50 | 150,3k | 4/3.2 | 13 x 10 x 44 | Opt., Wood | Black Knit | 80 | 1695.00 Pair | | | | | | | | | | | | | | | | |
| CHARIO | Academy 1 | Bass Ref. | 5 | | | 1¼ | Dome | | | 50-20 ±2 | 81.5 | 50 | 1.85k | 8/6 | 13 x 8 x 12 | Solid Wal. Black Knit | 20 | 2350.00 Pair | | | | | | | | | | | | | | | | | |
| | Academy 2 | Bass Ref. | 6½ | | | 1¼ | Dome | | | 50-20 ±2 | 83 | 50 | 1.5k | 8/7 | 10 x 16 x 12 | Solid Wal. Black Knit | 26½ | 3350.00 Pair | | | | | | | | | | | | | | | | | |
| CLASSIC AUDIO REPRODUCTIONS | Hartsfield | Horn | 15 | 2 | Horn | (2)2 | Ac. Lens | | | 110 | 10 | 800,7k | 8/ | 47 x 47 x 29 | Opt., Wood | | 250 | 12,000.00 Pair | | | | | | | | | | | | | | | | | |
| CLEMETS AUDIO | Little 'd' | Compr. Line | 5¼ | | | 5 | Ribbon | W,T | | 42-40 ±3 | 87 | 20 | 2.4k | 6/4 | 16 x 7 x 10 | Opt. | Opt. | 16 | 850.00 Pair | | | | | | | | | | | | | | | | |
| | RB 6.5MKII | Compr. Line | 6½ | | | 7 | Ribbon | W,T | | 36-40 ±3 | 90 | 20 | 1.6k | 6/4 | 34 x 13 x 11 | Opt., Lacq. Wood | Black Knit | 59 | 1250.00 Pair | | | | | | | | | | | | | | | | |
| | RB 8.0MKII | Compr. Line | 8 | | | 7 | Ribbon | W,T | | 32-40 | 88 | 20 | 1.6k | 6/4 | 36 x 14 x 13 | Opt., Lacq. Wood | Black Knit | 69 | 1650.00 Pair | | | | | | | | | | | | | | | | |
| | Reference RT 7 | Compr. Line | 8 | | | 7 | Ribbon | W,T | | 26-40 ±3 | 88 | 20 | 1.6k | 6/4 | 46 x 11 x 19 | Opt., Lacq. Wood | Black Knit | 90 | 2700.00 Pair | | | | | | | | | | | | | | | | |
| | Response Series I | Trans. Line | 8 | | | 1 | Dome | | | 30-20 ±3 | 92 | 20 | 2.5k | 8/5 | 14 x 12 x 36 | Opt., Lacq. Wood Vinyl | Black | 47 | 850.00 Pair | | | | | | | | | | | | | | | | |
| Response Series II | Trans. Line | 8 | | | 1 | Dome | | | 30-20 ±3 | 90 | 20 | 2.5k | 8/5 | 14 x 12 x 35 | Opt., Lacq. | Black | 53 | 1350.00 Pair | | | | | | | | | | | | | | | | | |
| CLIF DESIGNS | KP-500 | Sat. & Subwoof. | 6½, (2)5¼ | 4 | Cone | 1½ | Dome | | | 47-20 ±4 | 89 | 30 | 130,5k | 4/3 | Three Pieces | Opt., Lacq. Opt., Lacq. Opt., Lacq. | Opt., Lacq. Opt., Lacq. Opt., Lacq. | 35 Sys. 42 Sys. 35 Sys. | 599.00 Sys. 699.00 Sys. 499.00 Sys. | | | | | | | | | | | | | | | | |
| | KP-600 | Sat. & Subwoof. | 8, (2)5¼ | 4 | Cone | 1½ | Dome | | | 44-20 ±4 | 89 | 30 | 130,5k | 4/3 | Three Pieces | Opt., Lacq. Opt., Lacq. Opt., Lacq. | Opt., Lacq. Opt., Lacq. Opt., Lacq. | 45 Sys. 45 Sys. 3 Sys. | 799.00 Sys. 199.00 Pair | | | | | | | | | | | | | | | | |
| | KP-700 | Sat. & Subwoof. | 10 | 4 | Cone | 1½ | Dome | | | 40-20 ±4 | 89 | 30 | 130,5k | 4/3 | Three Pieces | Opt., Lacq. Opt., Lacq. Opt., Lacq. | Opt., Lacq. Opt., Lacq. Opt., Lacq. | 45 Sys. 45 Sys. 3 Sys. | 799.00 Sys. 199.00 Pair | | | | | | | | | | | | | | | | |
| | KP-800 | Sat. & Subwoof. | (2)10 | 4 | Cone | 1½ | Dome | | | 37-20 ±4 | 89 | 30 | 130,5k | 4/3 | Three Pieces | Opt., Lacq. Opt., Lacq. Opt., Lacq. | Opt., Lacq. Opt., Lacq. Opt., Lacq. | 45 Sys. 45 Sys. 3 Sys. | 799.00 Sys. 199.00 Pair | | | | | | | | | | | | | | | | |
| | K-200 | Inf. Baf. | 4 | | | 1½ | Dome | | | 105-20 ±4 | 92 | 15 | 5k | 6/3 | 5 x 5 x 7 | Opt. | Opt., Steel Opt., Steel | 3 | 299.00 Pair | | | | | | | | | | | | | | | | |
| | K-250 | Inf. Baf. | 4 | | | 1½ | Dome | | | 90-20 ±4 | 93 | 15 | 5k | 6/3 | 5 x 5 x 7 | Opt. | Opt., Steel Opt., Steel | 3 | 299.00 Pair | | | | | | | | | | | | | | | | |
| COMMUNITY LIGHT & SOUND | RS880 | Bass Ref. | (6)15 | 2 | Horn | 1 | Horn | | | 25-18 | 107.5 | 50 | B.6.3 | Four Pieces | Gray Paint | Gray Foam | 884 Pair | 9450.00 Pair | | | | | | | | | | | | | | | | | |
| | CSV52 | Bass Ref. | 15 | 6½ | Cone | 1 | PZT | | | 40-18 ±4 | 98 | 200 | 500,5k | 4/4 | 34 x 18 x 18 | Oak Lam. Oak Lam. | Brown Knit Brown Knit | 90 | 669.00 | | | | | | | | | | | | | | | | |
| | CSV35 | Bass Ref. | 15 | | | 1 | PZT | | | 60-18 | 99 | 150 | 2.5k | B.6 | 24 x 17 x 14 | Oak Lam. Oak Lam. | Brown Knit Brown Knit | 43 | 389.00 | | | | | | | | | | | | | | | | |

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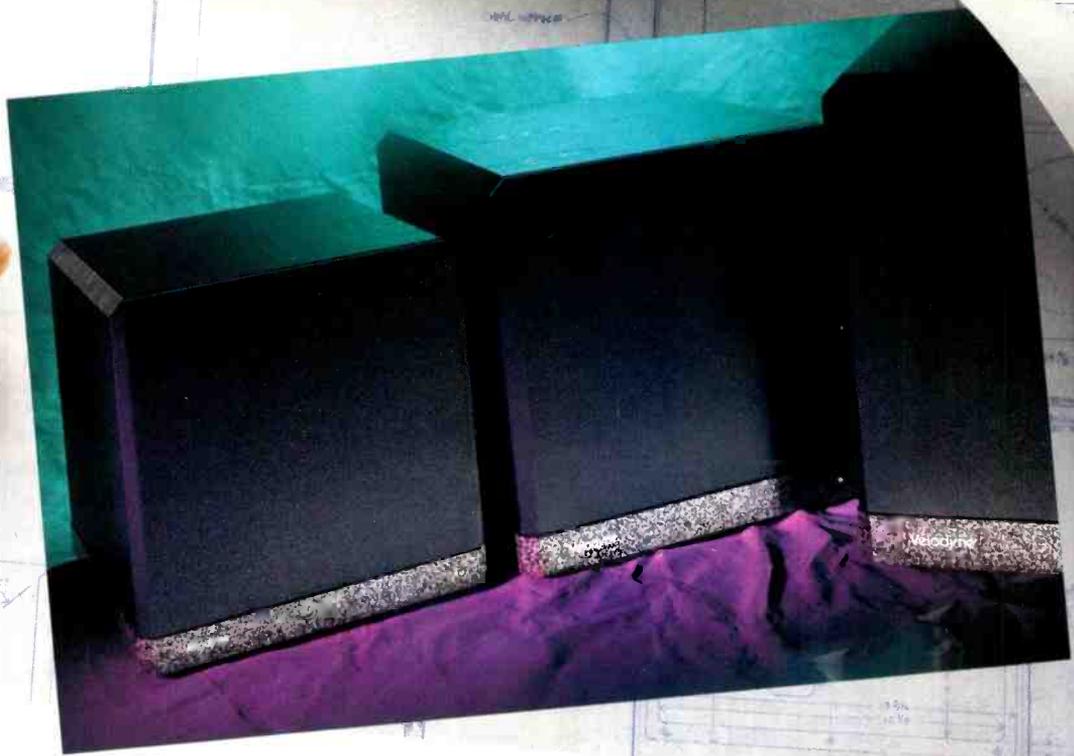
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LOUDSPEAKERS

| MANUFACTURER | Model | Design Principle, Enclosure or System Type | Woofer Diameter, Inches | | | Midrange Diameter, Inches | | | Tweeter Diameter, Inches | | | Separate Level Control | M. Tweeter = ST | Anchoic Frequency Response, Hz to kHz, ±dB | SPL, 1 Watty Meter, dB | Recommended Min. Amp Power, Watts Ch. | Crossover Frequencies, Hz | Impedance, Ohms: Nominal/Minimum | Dimensions, Inches (To Nearest Inch) | Finish | Grille Color and Material | Weight, Lbs. | Price, \$ |
|-------------------------------------|----------------------------------|--|-------------------------|-------|---|---------------------------|---------------|-------|--------------------------|-----------|-----|------------------------|-----------------|--|------------------------|---------------------------------------|---------------------------|----------------------------------|--------------------------------------|--------|---------------------------|--------------|-----------|
| | | | 12 | 10 | 8 | 1 | 1/2 | 3/4 | 1 | 1/2 | 3/4 | | | | | | | | | | | | |
| CDMMUNITY LIGHT & SOUND (Continued) | CSV25 | Bass Ref. | 12 | | | 1 | PZT | | 70-18 | 97 | 100 | 3k | 8/6 | 18 x 15 x 14 | Dak Lam. | Brown Knit | 32 | 327.00 | | | | | |
| | CSV8 | Bass Ref. | 8 | | | 1 | PZT | | 70-18 | 94 | 100 | 2.5k | 8/7 | 13 x 13 x 9 | Oak Lam. | Brown Knit | 23 | 170.00 | | | | | |
| CREATIVE ACOUSTICS | Deco 7 | In-Ceiling Inf. Bat. | 6 1/2 | | | 3/4 | Dome | | 60-18 | 90 | 30 | | 5/ | | Opt. | Opt. | 5 | 450.00 Pair | | | | | |
| | Deco 7W Wallwasher | In-Ceiling Inf. Bat. | 6 1/2 | | | 3/4 | Dome | | 60-18 | 90 | 30 | | 5/ | | White | Black | 5 | 550.00 Pair | | | | | |
| CREEK | CLS20 | Inf. Bat. | 8 | | | 3/4 | Dome | | 50-22 | 88 | 35 | | 8/ | 10 x 20 x 10 | Black Ash | Black Cloth | 14 | 550.00 Pair | | | | | |
| CROSBY AUDIO WORKS | CAW-1 | Quad ESL-63 Modification | | | | | | | 36-20 ± 5 | 87 | 100 | | 8/6.2 | 26 x 36 x 10 | | | 68 | 2900.00 Pair | | | | | |
| DAIS | Earth Continental Consurion | Sealed | 10, 12 | 5 | | Dome | 2 | Dome | 20-21 ± 5 | 94 | 250 | | 8/4 | Two Pieces Per Side | Oiled Wal. | Gray Knit | 80 | 7995.00 Pair | | | | | |
| | Costa Consummate Series C-A-1040 | Pas. Rad. | (4)6 1/2 | 5 | | Dome | 2 | Dome | 20-21 ± 5 | 93 | 200 | 800, 3.5k | 8/4 | 43 x 15 x 10 | Oiled Chrry Lam. | Brown Knit | 56 | 6750.00 Pair | | | | | |
| | Transmission Series T-123 | Sealed | 10, 8 | 4 1/2 | | Dome | 2 | Dome | 20-21 ± 5 | 94 | 200 | 200, 800, 4k | 8/4 | Two Pieces Per Side | Opt., Lam. | Gray Knit | 40 | 2499.00 Pair | | | | | |
| | Nova II | Pas. Rad. | 12 | 6 | | Dome | 2 | Dome | 20-20 ± 5 | 93 | 200 | 800, 4k | 8/4 | 38 x 14 x 14 | Gray Lam. | Gray Knit | 40 | 1923.00 Pair | | | | | |
| DANA AUDIO | One | Ac. Sus. | 6 1/2 | | | 3/4 | Dome | | 63-20 ± 3 | 88 | 15 | 3.1k | 8/8 | 15 x 9 x 8 | Black Vinyl Oak Ven. | Black Knit | 30 Pair | 179.00 Pair | | | | | |
| | One F | Ac. Sus. | 6 1/2 | | | 3/4 | Dome | | 63-20 ± 3 | 88 | 15 | 3.1k | 8/8 | 32 x 11 x 6 | Black Vinyl Oak Ven. | Black Knit | 40 Pair | 229.00 Pair | | | | | |
| | Two | Ac. Sus. | 8 | | | 1 | Dome | | 40-20 ± 3 | 89 | 20 | 2.5k | 8/8 | 43 x 11 x 6 | Black Vinyl Oak Ven. | Black Knit | 54 Pair | 395.00 Pair | | | | | |
| DATAWAVE | WS-7 | Wireless System | | 4 | | Cone | | M | 140-10 | | 4 | | 4/ | 9 x 5 x 5 | Opt. | Opt., Plast. | 2 1/2 | 139.95 | | | | | |
| | S-7 | Wireless Speaker Only | | 4 | | Cone | | M | 140-10 | | 4 | | 4/ | 9 x 5 x 5 | Opt. | Opt., Plast. | 2 | 89.95 | | | | | |
| | WRS-10 | Wireless System | | 5 | | Cone | | M | 140-10 | | 6 | | 4/ | 10 x 8 x 18 | Plast. Rock | Gray Plast. | 3 3/4 | 175.00 | | | | | |
| | RS-10 | Wireless Speaker Only | | 5 | | Cone | | M | 140-10 | | 6 | | 4/ | 10 x 8 x 18 | Plast. Rock | Gray Plast. | 3 3/4 | 125.00 | | | | | |
| DCM | TimeWindow TW-3 | Folded Trans. Line | 8 | 6 1/2 | | Cone | (2)3/4 | Domes | M, T | 24-20 | 89 | 5 | 8/ | 39 x 17 x 12 | Oak | Black Knit | 45 | 1499.00 Pair | | | | | |
| | TimeWindow TW-1A | Hybrid Trans. Line | (2)6 1/2 | | | | (2)3/4 | Domes | | 30-20 | 90 | 5 | 8/ | 36 x 15 x 12 | Oak | Black Knit | 30 | 949.00 Pair | | | | | |
| | TimeFrame TF-1000 | Folded Tapered Trans. Line | 8 | 4 | | Cone | 3/4 | Dome | | 26-20 | 90 | 5 | 8/ | 49 x 20 x 8 | Opt., Oak | Black Knit | 49 | 1099.00 Pair | | | | | |
| | TimeFrame TF-600 | Staggered Trans. Line | 6 1/2 | 6 1/2 | | Cone | (3)3/4 | Domes | | 30-20 | 92 | 5 | 6/ | 41 x 17 x 8 | Opt., Oak | Black Knit | 47 | 699.00 Pair | | | | | |
| | TimeFrame TF-400 | Staggered Trans. Line | 6 1/2 | 6 1/2 | | Cone | 3/4 | Dome | | 40-20 | 92 | 5 | 6/ | 38 x 15 x 8 | Opt., Oak | Black Knit | 38 | 569.00 Pair | | | | | |
| | TimeFrame TF-275 | Hybrid Trans. Line | 6 1/2 | | | | 3/4 | Dome | | 50-20 | 91 | 5 | 8/ | 36 x 13 x 6 | Opt., Oak | Black Knit | 22 | 399.00 Pair | | | | | |
| | Monitor CX-17 | Trans. Line | 6 1/2 | | | | 3/4 | Dome | | 45-20 | 92 | 5 | 8/ | 17 x 9 x 10 | Opt. | Black Knit | 15 | 349.00 Pair | | | | | |
| | Monitor CX-27 | Trans. Line | 6 1/2 | 6 1/2 | | Cone | 3/4 | Dome | | 35-20 | 93 | 5 | 6/ | 27 x 10 x 11 | Opt. | Black Knit | 25 | 499.00 Pair | | | | | |
| | TimePlece | Trans. Line | 6 1/2 | | | | 3/4 | Dome | | 60-20 | 89 | 5 | 8/ | 16 x 8 x 8 | Opt., Oak | Black Knit | 12 1/2 | 299.00 Pair | | | | | |
| | HalfTime | Ac. Sus. | 6 1/2 | | | | 3/4 | Dome | | 90-20 | 90 | 5 | 8/ | 10 x 8 x 8 | Opt., Oak | Black Knit | 9 | 249.00 Pair | | | | | |
| DEFINITIVE TECHNOLOGY | BP20 | Bipolar Trans. Line | (4)6 1/2 | | | | (2)1 | Domes | | 18-28 | 90 | 20 | 2.5k | 6/4 | 9 x 15 x 46 | Opt. | Black Knit | 70 | 799.00 | | | | |
| | BP10 | Bipolar Trans. Line | (2)6 1/2 | | | | (2)1 | Domes | | 20-28 | 90 | 20 | 2.5k | 6/4 | 9 x 12 x 42 | Opt. | Black Knit | 55 | 550.00 | | | | |
| DENNESEN | Class A | Trans. Line | 10 | 6 1/2 | | Cone | (4)15 Sq. In. | ES | | 25-30 ± 2 | 90 | 50 | 200, 3.5k | 8/6 | 14 x 12 x 54 | Wal. | Black Foam | 80 | 3500.00 Pair | | | | |
| | Class B | Ac. Sus. | 6 1/2 | | | | (4)15 Sq. In. | ES | | 35-30 | 89 | 35 | 3.5k | 8/6 | 14 x 8 x 48 | Wal. | Black Foam | 60 | 1600.00 Pair | | | | |
| | Mini-Monitor | Ac. Sus. | 6 1/2 | | | | (3)15 Sq. In. | ES | | 55-30 | 89 | 35 | 3.5k | 8/6 | 10 x 9 x 16 | Wal. | Black Foam | 20 | 950.00 Pair | | | | |



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LOUDSPEAKERS

| MANUFACTURER | Model | Design Principle, Enclosure or System Type | Woofer Diameter, Inches | | Midrange Diameter, Inches | | Tweeter Diameter, Inches | | SPL, 1 Watt/1 Meter, dB | | Recommended Min. Amp Power, Watts/Ch. | | Impedance, Ohms: Nominal/Minimum | | Dimensions, Inches (To Nearest Inch) | | Finish | Grille Color and Material | Weight, Lbs. | Price, \$ |
|---------------------------|------------------------------|--|-------------------------|-------------|---------------------------|------------|--------------------------|-----------|-------------------------|----------|---------------------------------------|----------|----------------------------------|-------------------|--------------------------------------|---------------------|-----------------|-------------------------------------|--------------|-----------|
| | | | | | | | | | | | | | | | | | | | | |
| ELECTRO-VOICE (Continued) | Sentry 500 Monitor | B4 Vented | 12 | | | 1½ | Dome | T | 40-18 ±3 | 96 | | 1.5k | 8/6 | 24 x 27 x 13 | Black Vinyl Black Vinyl | Gray Knit Gray Knit | 70 | 659.00 | | |
| | Sentry 505 Monitor | B4 Vented | 12 | | | 1½ | Dome | T | 40-18 ±3 | 96 | | 1.5k | 8/6 | 19 x 26 x 19 | Black Vinyl Black Vinyl | Gray Knit Gray Knit | 60 | 659.00 | | |
| EMINENT TECHNOLOGY | LFT-VI | Planar Mag. | 321 Sq. In. | 94 Sq. In. | Planar Mag. | 10 Sq. In. | Planar Mag. | M,T | 38-20 ±4 | 83 | 100 | 400,10k | 6/4 | 78 x 18 x 2 | Oiled Oak | Black Poly | 90 | 3250.00 Pair | | |
| | LFT-VIII | Planar Mag Hybrid | 8 | 160 Sq. In. | Planar Mag. | 5 Sq. In. | Planar Mag. | T | 36-20 ±4 | 84 | 75 | 180,10k | 8/6 | 60 x 13 x 18 | Oiled Oak | Black Poly | 60 | 1500.00 Pair | | |
| ENERGY | Satellite | Ac. Sus. | 4½ | | | ¾ | Dome | | 140-22 ±3 | 84 | 50 | 2.5k | 6/4 | 8 x 5 x 5 | Gray | Gray Knit | 5 | 349.99 Pair | | |
| | Subwoofer | Sixth Order Bandpass Vented Subwoof. | 6½ | | | | | | 40-140 ±3 | 84 | 50 | 140 | /4 | 12 x 8 x 14 | Black Ash | Black | 18 | 349.99 Pair | | |
| | Center Channel | Vented | (2)4½ | | | ½ | Dome | | 60-22 ±3 | 86 | 20 | 2.5k | /8 | 6 x 20 x 8 | Black Ash | Black | 15 | 169.99 Pair | | |
| | Veritas | | (2)8 | (2)6½ | | ¾ | Dome | | 30-23 ±3 | 85 | 100 | 1.9k | 6/4 | 60 x 15 x 15 | Gray Gloss Opt., Wood | Black | 156 | 6000.00 Pair | | |
| | 22.3 | Vented | (2)6½ | | | ¾ | Dome | | 30-23 ±3 | 87.5 | 50 | 1.9k | 6/4 | 40 x 10 x 16 | Wood Opt., Wood | Black | 67 | 2000.00 Pair | | |
| | 22.2 | Vented | 7 | | | ¾ | Dome | | 32-23 ±3 | 86 | 50 | 1.9k | 6/4 | 27 x 10 x 12 | Wood Opt., Wood | Black | 45 | 1400.00 Pair | | |
| | 22.1 | Vented | 6½ | | | ¾ | Dome | | 40-23 ±3 | 85 | 50 | 1.9k | 6/4 | 16 x 10 x 12 | Wood Opt., Wood | Black | 27 | 1000.00 Pair | | |
| | 5.1e | Vented | (2)7 | | | 1 | Dome | | 35-20 ±3 | 89 | 40 | 2.1k | 6/4 | 33 x 10 x 16 | Wood Opt., Wood | Black | 55 | 1000.00 Pair | | |
| | 4.1e | Vented | 7 | | | 1 | Dome | | 35-20 ±3 | 87 | 40 | 2.1k | 6/4 | 24 x 10 x 12 | Opt. | Black | 36 | 750.00 Pair | | |
| | 3.1e | Vented | 8 | | | ¾ | Dome | | 40-20 ±3 | 87 | 30 | 2.3k | 6/4 | 19 x 10 x 10 | Opt. | Black | 22 | 450.00 Pair | | |
| | 2.1e | Vented | 6½ | | | ¾ | Dome | | 45-20 ±3 | 86 | 30 | 2.3k | 6/4 | 16 x 10 x 10 | Opt. | Black | 18 | 300.00 Pair | | |
| .1e | Vented | 5¼ | | | ¾ | Dome | | 55-20 ±3 | 86 | 30 | 2.6k | 6/4 | 12 x 7 x 8 | Opt. | Black | 9 | 200.00 Pair | | | |
| ENSEMBLE | Reference | Pas. Rad | 5 | | | ¾ | Dome | | 60-20 ±2 | 90 | 25 | 2.5k | 4/3.2 | 9 x 9 x 14 | Opt. | Opt., Knit | 32 Pair | 4700.00 Pair; Bi-wire, 5000.00 Pair | | |
| | PA-1 | Pas. Rad. | 5 | | | ¾ | Dome | | 60-20 ±2.5 | 89 | 25 | 2.5k | | 9 x 9 x 14 | Opt. | Opt., Knit | 30 Pair | 3000.00 Pair | | |
| | Tango | Bass Ref. | 6½ | | | ¾ | Dome | | 80-19 ±3 | 91 | 20 | | 6.5/5.5 | 13 x 9 x 5 | Gray Lacq. Black | 22 Pair | 2400.00 Pair | | | |
| | Rhapsody | | | | | | | | | | | | | | | | 1900.00 Pair | | | |
| | Prima Donna | Ac. Sus. | | | | | | | 40-20 ±2 | 92 | 25 | 2.6k | 4/3.2 | 45 x 14 x 12 | Black Lacq. | | 150 Pair | 9700.00 Pair | | |
| ENTEC | L2-F20 | Powered Servo Subwoof. | (2)10 | | | | | W | 15-180 | | Inc. | Adj. | | 12 x 24 x 24 | Black Lam. | | 85 | 4995.00 Pair | | |
| | L2-F40 | Powered Servo Subwoof. | (8)10 | | | | | W | 15-180 | | Inc. | Adj. | | Four Pieces | Black Lam. | | 170 Side | 7995.00 Sys. | | |
| | L2-F60 | Powered Servo Subwoof. | (16)10 | | | | | W | 15-180 | | Inc. | Adj. | | Six Pieces | Black Lam. | | 225 Side | 10,995.00 Sys. | | |
| | L2-F120 | Powered Servo Subwoof. | (24)10 | | | | | W | 15-180 | | Inc. | Adj. | | Twelve Pieces | Black Lam. | | 510 Side | 19,995.00 Sys. | | |
| | L2-F160 | Powered Servo Subwoof. | (32)10 | | | | | W | 15-180 | | Inc. | Adj. | | Sixteen Pieces | Black Lam. | | 680 Side | 29,995.00 Sys. | | |
| | 90 | Servo Vented | 7 | | | 1 | Dome | | 40-19 ±6 | 88 | 25 | 3.5k | 8/ | 8 x 8 x 42 | Black | Black Mesh | 45 | 3495.00 Pair | | |
| | 9020S | Servo | 10 | 7 | Cone | 1 | Dome | | 20-19 ±6 | 89 | 25 | 100,3.5k | 8/ | Three Pieces | Black | Black Mesh | 175 Sys. | 5785.00 Sys. | | |
| | 9020 | Servo | 10 | 7 | Cone | 1 | Dome | | 20-19 ±6 | 89 | 25 | 100,3.5k | 8/ | Four Pieces | Black | Black Mesh | 260 Sys. | 7775.00 Sys. | | |
| 100 | Hybrid | (6)10 | (9)4 | Cones | 2 | Ribbon | | 12-45 | | | | | Four Pieces | Clear Plexi-glass | | 300 Side | 100,000.00 Sys. | | | |
| EPI | 70, Series 3 | Air Sus. | 6½ | | | 2 | Dome | | 65-20 | 90 | 20 | 3k | /5 | 15 x 10 x 7 | Black | Gray Knit | 24 Pair | 99.95 | | |
| | 100, Series 3 | Ported | 8 | | | 1 | Dome | | 60-20 | 91 | 20 | 3.5k | 8/8 | 20 x 12 x 9 | Black | Gray Knit | 37 Pair | 149.95 | | |
| | 110, Series 2 | Air Sus. | 6½ | | | 2 | Dome | | 65-20 | 90 | 20 | 3k | /5 | 22 x 14 x 4 | Cloth | Opt., Knit | 31 Pair | 299.00 Pair | | |
| | 120, Series 3 | Ported | 8 | 5 | Cone | 1 | Dome | | 45-20 | 91 | 20 | 1k,5k | 8/7 | 30 x 11 x 9 | Black | Gray Knit | 51 Pair | 199.95 | | |
| | 150, Series 2 | Ported | 10 | 5 | Cone | 2 | Dome | | 40-20 | 92 | 20 | 1k,5k | 8/6.3 | 38 x 16 x 11 | Cloth | Opt., Knit | 66 Pair | 249.95 | | |
| EPIK MONITOR SYSTEMS | Monitor Jr | Trans. Line | 6½ | | | ¾ | Dome | | 35-18 ±3 | 88 | 75 | 2k | 8/6 | 45 x 14 x 15 | Opt. | Black Knit | 105 | 1695.00 Pair | | |
| | Coherent Monitor | Sat. & Powered Subwoof. | (4)10 | (2)6½ | Cones | (3)1½ | Inv. Domes | | 22-18 ±3 | 91 | 300 Inc. | 100,2.5k | 4/3 | Four Pieces | Opt., Wood | Black Knit | 1200 Sys. | 11,500.00 Sys. | | |
| | Tower Monitor | Aperiodic | (2)6½ | 3 | Dome | 1½ | Inv. Dome | | 100-18 ±3 | 88 | 75 | 380,3.8k | 8/6 | 20 x 20 x 60 | Opt., Wood | Black Knit | 225 | 6500.00 Pair | | |
| Tower Subwoofer | Powered Trans. Line Subwoof. | (4)10 | | | | | | 22-100 ±3 | 92 | 300 Inc. | 100 | | 36 x 36 x 24 | Opt., Wood | Black Knit | 350 | 6000.00 Pair | | | |

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LOUDSPEAKERS

| MANUFACTURER | Model | Design Principle, Enclosure or System Type | Woofer Diameter, Inches | Midrange Diameter, Inches | Midrange Type | Tweeter Diameter, Inches | Tweeter Type | Separate Level Controls: Woofer, W Midrange, M, Tweeter, T, Subwoofer, ST | Impedance Ohms: Nominal/Minimum | SPL, 1 Watt/1 Meter, dB | Recommended Min. Amp Power, Watts/Ch. | Crossover Frequencies, Hz | Dimensions, Inches (To Nearest Inch) | Finish | Grille Color and Material | Weight, Lbs. | Price, \$ | |
|-------------------|-------------------------|--|-------------------------|---------------------------|---------------|--------------------------|--------------|---|---------------------------------|-------------------------|---------------------------------------|---------------------------|--------------------------------------|--------------|---------------------------|--------------|-----------|---------|
| | | | | | | | | | | | | | | | | | | Woofer |
| EPOS | ES14 | Inf. Baf. | 8 | | 1 | Dome | | 50-20 | 86 | 35 | | 8/7 | 20 x 19 x 12 | Opt., Wood | Black Foam | 25 | 1295.00 | |
| | ES11 | Inf. Baf. | 6½ | | 1 | Dome | | 60-20 | 87 | 30 | | 8/7 | | Opt., Wood | Black Foam | 20 | 850.00 | |
| ESS | PS1222 | Pas. Rad. | 12 | 4 | Cone | ¾ x 2½ | Heil AMT | M, T | 28-23 ±1 | 93 | 10 | 380,2k | 6/4 | 14 x 14 x 33 | Black Gloss | Black Knit | 66 | 718.00 |
| | PS1022 | Pas. Rad. | 10 | | | ¾ x 2½ | Heil AMT | T | 32-23 ±1 | 92 | 10 | 1.6k | 6/4 | 13 x 13 x 25 | Black Gloss | Black Knit | 45 | 598.00 |
| | PS922 | Pas. Rad. | 8 | | | ¾ x 2½ | Heil AMT | T | 38-23 ±1 | 91 | 5 | 2k | 6/4 | 12 x 12 x 22 | Black Gloss | Black Knit | 38 | 498.00 |
| | PS822 | Pas. Rad. | 6 | | | ¾ x 2½ | Heil AMT | T | 42-23 ±1 | 89 | 5 | 2k | 6/4 | 10 x 10 x 18 | Black Gloss | Black Knit | 27 | 398.00 |
| | PS722 | | 6 | | | 1 | Dome | | 45-20 ±4 | 89 | 5 | 1.2k | 8/6 | 9 x 9 x 14 | Black Gloss | Black Knit | 14 | 258.00 |
| | PS622 | Pas. Rad. | 5¼ | | | 1 | Dome | | 60-20 ±4 | 87 | 10 | 1.2k | 8/6 | 7 x 7 x 12 | Black Gloss | Black Knit | 9 | 199.00 |
| | PS1220 | Pas. Rad. | 12 | 4 | Cone | ¾ x 2½ | Heil AMT | M, T | 28-23 ±1 | 93 | 10 | 380,2k | 6/4 | 14 x 12 x 34 | Black Gloss | Black Knit | 65 | 598.00 |
| | PS1020 | Pas. Rad. | 10 | | | ¾ x 2½ | Heil AMT | T | 32-23 ±1 | 92 | 10 | 1.6k | 6/4 | 14 x 13 x 25 | Opt. | Black Knit | 43 | 498.00 |
| | PS920 | Pas. Rad. | 8 | | | ¾ x 2½ | Heil AMT | T | 38-23 ±1 | 91 | 5 | 2k | 6/4 | 11 x 11 x 22 | Opt. | Black Knit | 37 | 438.00 |
| | PS820 | Pas. Rad. | 6 | | | ¾ x 2½ | Heil AMT | T | 42-23 ±1 | 89 | 5 | 2k | 6/4 | 9 x 9 x 18 | Opt. | Black Knit | 27 | 358.00 |
| | PS620 | Pas. Rad. | 5¼ | | | 1 | Dome | | 60-20 ±4 | 87 | 10 | 1.2k | 8/6 | 7 x 7 x 12 | Oiled Wal. | Black Knit | 9 | 158.00 |
| | AMT Monitor | Pas. Rad. | 12 | | | 21½ Sq. In. | Heil AMT | M, T | 35-23 ±3 | 91 | 10 | 800 | 6/4 | 40 x 18 x 12 | Oiled Wal. | Black Knit | 100 | 1298.00 |
| AMT 1D | Pas. Rad. | 12 | | | 21½ Sq. In. | Heil AMT | M, T | 35-23 ±3 | 91 | 10 | 800 | 6/4 | 35 x 16 x 16 | Oiled Wal. | Black Knit | 100 | 1198.00 | |
| ESSENCE | Amethyst Gem | Trans. Line | 6½ | | 1 | Dome | | 38-21 ±3 | 89 | 20 | 2k | 6/4 | 10 x 13 x 20 | Opt., Wood | Opt., Cloth | 34 | 985.00 | |
| | Amethyst 10A | Trans. Line | 11 | 6,2¼ | Cone, Dome | 1,¾ | Domes | 24-23 ±3 | 90 | 60 | 80,200, 2k, 6.5k Adj. | 8/6 | 15 x 25 x 51 | Opt., Wood | Opt., Cloth | 240 | 14,850.00 | |
| | Topaz Subwoofer | Trans. Line | 6 | | | | | 28-300 ±2 | 90 | 50 | | 8/6 | 10 x 14 x 33 | Opt., Wood | Opt., Cloth | 90 | 2185.00 | |
| | Reference Subwoofer | Trans. Line | (2)11 | | | | | 16-100 ±1 | 90 | 150 | Adj. | 8/6 | 16 x 16 x 72 | Opt., Wood | Opt., Cloth | 300 | 14,850.00 | |
| EURDSTAT | Mondrian | Thiele-Small QB3 | 9 | 3 | Dome | ¾ | Dome | 38-22 | 88 | 50 | 600,3.8k | 8/6.3 | 13 x 14 x 26 | Black | Black | 52 | 3600.00 | |
| FIDELUS AUDIO | 903FL | Slot Loaded Port Subwoof. | 9 | 5 | Cone | 1¼ | Dome | No | 30-22 ±3 | 88 | 50 | 250,6.5k | 8/5 | 13 x 14 x 48 | Oiled Oak | Opt. | 80 | 1895.00 |
| | Contra-Bass | | 12 | | | | | | 16-100 ±3 | 90 | 50 | Ext. | 8/4 | 22 x 22 x 48 | Oiled Oak | None | 185 | 1295.00 |
| FISHER | ST-410 | | 10 | 4 | Cone | 3 | Cone | | 45-20 | 90 | | 1.5k,6k | 8/ | 12 x 25 x 11 | Oak | Black Knit | 21 | 99.95 |
| | ST-412 | | 12 | 4 | Cone | 3 | Cone | | 45-20 | 90 | | 1.5k,6k | 8/ | 14 x 30 x 12 | Oak | Black Knit | 27 | 149.95 |
| | ST-415 | | 15 | 4 | Cone | 3 | Cone | | 40-20 | 92 | | 1.5k,6k | 8/ | 18 x 34 x 12 | Oak | Black Knit | 39 | 199.95 |
| | STV-910 | | 8 | | | 1 | Dome | | 50-20 | 88 | | 8k | 8/ | 11 x 18 x 10 | Oak | Black Knit | 15 | 199.95 |
| | STV-920 | | 10 | 4 | Cone | 1 | Dome | | 40-20 | 88 | | 1.5k,6k | 8/ | 13 x 26 x 11 | Oak | Black Knit | 25 | 249.95 |
| | STV-930 | | 12 | 5 | Cone | 1 | Dome | | 40-20 | 88 | | 1.5k,6k | 8/ | 15 x 31 x 13 | Oak | Black Knit | 33 | 299.95 |
| FLATLINE | 175 | Hybrid Ribbon | 10,5 | | ¾ x 69 | Ribbon | | | 88 | 50 | 100,350 | 5/3 | 15 x 15 x 72 | Oiled Oak | Black Knit | 115 | 3900.00 | |
| FMS | Studio II | Aperiodic | 8 | | 1½ | Dome | | 40-25 ±3 | 89 | 25 | 1.8k | 5/4 | 11 x 23 x 14 | Opt. | Opt., Foam | 70 | 4900.00 | |
| FOCAL | KIT 033 | Bass Ref. | 5¼ | | 1 | Dome | | 60-19 | 89 | 30 | 300,4k | 4/3 | | Opt. | Black Knit | | 399.00 | |
| | KIT 133 | Bass Ref. | 7 | | 1 | Dome | | 52-19 | 91 | 40 | 300,3.8k | 4/3 | | Opt. | Black Knit | | 495.00 | |
| | KIT 233 | Bass Ref. | 8 | | 1 | Dome | | 48-19 | 93 | 30 | 300,3.5k | 4/3 | | Opt. | Black Knit | | 617.00 | |
| | KIT 533 | Bass Ref. | 10 | 5¼ | 1 | Dome | | 42-19 | 92.5 | 40 | 450,3.8k | 8/5 | | Opt. | Black Knit | | 944.00 | |
| | KIT 333 | Bass Ref. | 7 | | 1 | Dome | | 44-19 | 91 | 40 | 300,3.8k | 4/3 | | Opt. | Black Knit | | 603.00 | |
| | KIT 433 | Bass Ref. | 8 | 5¼ | 1 | Dome | | 40-19 | 90 | 40 | 500,3.8k | 8/5 | | Opt. | Black Knit | | 994.00 | |
| | KIT 633 | Bass Ref. | 10 | 5¼ | 1 | Dome | | 38-19 | 93.5 | 50 | 450,3.8k | 10/6 | | Opt. | Black Knit | | 1398.00 | |
| FOCUS | .5 Series II | Tuned Port | 8 | | 1 | Dome | | 45-20 ±2 | 90 | 30 | 2.5k | 8/6.4 | 12 x 12 x 19 | Opt. | Black Foam | 55 | 650.00 | |
| | .7 Series II | Tuned Port | 8 | | 1 | Dome | | 37-20 ±2 | 90 | 30 | 2.5k | 8/6.4 | 12 x 12 x 28 | Opt. | Black Foam | 38 | 880.00 | |
| | High Definition Monitor | Tuned Port | 8 | | 1¼ | Dome | | 32-20 ±2 | 87 | 30 | 2k | 8/6.4 | 12 x 12 x 47 | Opt. | Black Foam | 66 | 1450.00 | |
| FOSGATE-AUDIONICS | MC220 | THX, Inf. Baf. | (2)7 | | (2)1 | Domes | No | 60-20 ±2 | 91 | 50 | 2.5k | 4/3 | 24 x 11 x 14 | Black | Black Knit | 40 | 3400.00 | |
| | FS200 | THX, Subwoof. | 12 | | | | | | 92 | 50 | | 6/4 | 24 x 24 x 14 | Black | Black Knit | 55 | 1850.00 | |



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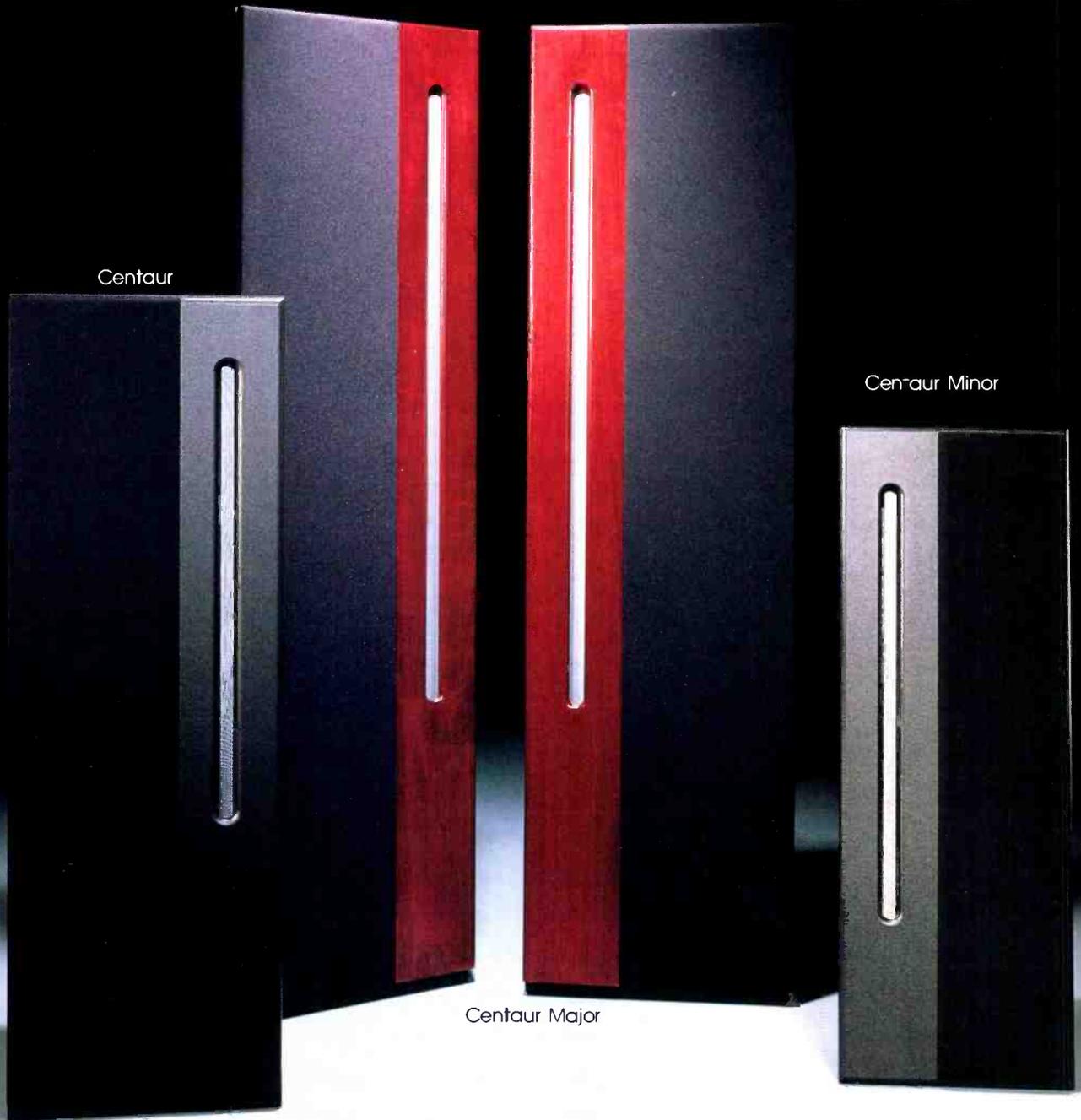
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LOUDSPEAKERS

| MANUFACTURER | Model | Design Principle, Enclosure or System Type | Woofer Diameter, Inches | | Midrange Diameter, Inches | | Tweeter Diameter, Inches | | Tweeter Type | | Separate Level Control Woofer = W, Midrange = M, Tweeter = T, Subwoofer = ST | | Anchoic Frequency Response, Hz to kHz, ±dB | | SPL, 1 Watt/1 Meter, dB | | Recommended Min. Amp Power, Watts/Ch. | | Crossover Frequencies, Hz | | Impedance, Ohms: Nominal/Minimum | | Dimensions Inches (To Nearest Inch) | | Finish | Grille Color and Material | | Weight, Lbs. | Price, \$ |
|-------------------------------|----------------------|--|-------------------------|------|---------------------------|------|--------------------------|---------------|--------------|----------|--|----------|--|--------------|-------------------------|-------------|---------------------------------------|---------|---------------------------|------|----------------------------------|--|-------------------------------------|--|--------|---------------------------|--|--------------|-----------|
| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| FDSGATE-AUDIONICS (Continued) | SD180 | THX Surround; Dipole In-Wall | (2)5½ | | | (2)1 | Domes | No | 80-18 ±3 | 90 | 35 | 2.5k | 4/3 | 22 x 14 x 9 | Black | Black Knit | 25 | 1850.00 | Pair | | | | | | | | | | |
| | AS820 | | 8 | | | 1 | Dome | | 30-25 | 88 | 20 | 2k | 8/6 | 15 x 11 x 3 | | | 18 | 529.00 | Pair | | | | | | | | | | |
| | AS830 | In-Wall | 8 | 1½ | Dome | ½ | Dome | | 30-30 | 88 | 20 | 800,5k | 8/6 | 15 x 11 x 3 | | | 19 | 599.00 | Pair | | | | | | | | | | |
| | LF280 | In-Wall Subwoof. | 8 | | | | | | 30-100 | 88 | 20 | | 8/6 | 15 x 11 x 3 | | | 9 | 349.00 | Pair | | | | | | | | | | |
| | AS803 | In-Wall Inf. Baf. | (2)8 | | Cone | 1 | Dome | T | 38-22 | 89 | 20 | 2.5k | 4/3 | 14 x 56 x 4 | | | 60 | 1599.00 | Pair | | | | | | | | | | |
| | AS802 | In-Wall Inf. Baf. | 8 | | | 1 | Dome | T | 48-22 | 89 | 20 | 2.5k | 8/6 | 14 x 28 x 4 | | | 33 | 999.00 | Pair | | | | | | | | | | |
| | AS602 | In-Wall | 6 | | | 1 | Dome | T | 75-22 | 87 | 10 | 3k | 8/6 | 12 x 9 x 4 | | | 12 | 425.00 | Pair | | | | | | | | | | |
| | AS502 | In-Wall | 5 | | | 1 | Dome | T | 85-18 | 87 | 10 | 3k | | 11 x 8 x 3 | | | 10 | 350.00 | Pair | | | | | | | | | | |
| FOSTEX | RM800 | Bass Ref. | 6½ | | | | Horn | W,T | 55-25 | 89 | | | 8/ | 9 x 19 x 9 | Black Wal. | Black Knit | 35 | 500.00 | Pair | | | | | | | | | | |
| | RM900 | Bass Ref. | 8 | | | | Horn | | 50-25 | 92 | | | 8/ | 10 x 18 x 11 | Black Wal. | Black Knit | 50 | 798.00 | Pair | | | | | | | | | | |
| | RM1000 | Bass Ref. | 12 | | | | Horn | | 40-25 | 93 | | | 8/ | 15 x 25 x 12 | Black Wal. | Black Knit | 50 | 1000.00 | Pair | | | | | | | | | | |
| | SH2020 | In-Wall | 8 | | | 2½ | Dome | W,T | 48-20 | 90 | | 2.5k | 8/ | 11 x 13 x 2 | | | 11 | 399.00 | Pair | | | | | | | | | | |
| | SH2510 | In-Wall Subwoof. | 10 | | | | | W | 32-250 | 87 | | | 8/ | 13 x 13 x 4 | | | 12 | 250.00 | Pair | | | | | | | | | | |
| | SP8 | | 4 | | | | | W | | | | | 8/ | | Black Resin | Black Resin | 8 | 120.00 | Pair | | | | | | | | | | |
| | SP11 | Vented | (2)4 | | | | (2)W | | 60-18 | 92 | | | 8/ | 14 x 7 x 9 | Black Resin | Black Resin | 26 | 270.00 | Pair | | | | | | | | | | |
| | SPA11 | Powered, Vented Horn | (2)4 | | | | (2)W | | 50-18 | 94 | 100 Inc. | | 8/ | 14 x 7 x 9 | Black Resin | Black Resin | 40 | 399.00 | w/Amp | | | | | | | | | | |
| FRIED PRODUCTS | D/2 | Trans. Line | 8 | 6½ | Cone | ¾ | Dome | | 18-22 ±3 | 90 | 25 | 99,2.7k | 8/6.3 | 50 x 11 x 16 | Oak, Cloth | Black Cloth | 100 | 4490.00 | Pair | | | | | | | | | | |
| | D/2 Subwoofer | Trans. Line Subwoof. | 8 | | | | | | 18-99 ±3 | 90 | 25 | 99 | 8/6.3 | 36 x 11 x 15 | Oak, Cloth | Black Cloth | 80 | 2740.00 | Pair; Kit, 750.00 | | | | | | | | | | |
| | Q/4 | Line Tun. | 8 | | | 1 | Dome | | 37-20 ±3 | 89 | 25 | 3k | 8/5 | 20 x 11 x 9 | Opt. | Black Cloth | 46 | 498.00 | Pair | | | | | | | | | | |
| | A/3a | Line Tun. | 8 | | | 1 | Dome | | 32-20 ±3 | 89 | 25 | 2.8k | 8/5 | 23 x 13 x 10 | Wal. Ven. | Black Cloth | 35 | 688.00 | Pair | | | | | | | | | | |
| | D/4 | Trans. Line Subwoof. | 8 | | | | | | 17-99 ±3 | 91 | 25 | 99 | 8/6.3 | 36 x 14 x 23 | | | 105 | 875.00 | Pair | | | | | | | | | | |
| | R/4 | Trans. Line & Line Tun. | 10 | 5½ | Cone | 1 | Dome | | 30-20 ±2 | 89 | 25 | 250,3k | 8/5 | 34 x 12 x 11 | Wal. Ven. | Black Cloth | 56 | 1195.00 | Pair | | | | | | | | | | |
| | C/3L | Trans. Line | 6½ | | | ¾ | Dome | | 60-22 ±3 | 90 | 25 | 2.7k | 8/6.3 | 11 x 14 x 16 | Oak | Black Cloth | 20 | 1744.00 | Pair; Kit, 512.00 | | | | | | | | | | |
| | G/3 | Trans. Line | 10 | 6½ | Cone | ¾ | Dome | | 23-22 ±3 | 91 | 25 | 99,2.7k | 8/6.3 | 18 x 16 x 44 | Wal. Ven. | Black Foam | 100 | 2750.00 | Pair | | | | | | | | | | |
| Beta IV | Distrib. Loading | 6½ | | | 1 | Dome | | 60-20 ±3 | 89 | 20 | 3k | 8/6 | 8 x 8 x 14 | Opt., Vinyl | Black Cloth | 32 | 390.00 | Pair | | | | | | | | | | | |
| FUSELIER | 4.3C | Tuned Port | (2)10 | 7 | Cone | 1 | Dome | | 20-20 ±2 | 89 | 100 | 200,2.5k | 4/2 | 16 x 13 x 38 | Opt., Wood | Black Knit | 85 | 3500.00 | Pair | | | | | | | | | | |
| | 10.3 | Tuned Port | 10 | 5 | Cone | 1 | Dome | | 20-20 ±3 | 89 | 100 | 200,3.5k | 8/4 | 16 x 13 x 38 | Opt., Wood | Black Knit | 65 | 2000.00 | Pair | | | | | | | | | | |
| GEMINI | MB-150 | | | | | (5)3 | Piezos | | 4-30 | 100 | 5 | | 8/ | 5 x 19 x 9 | Cptg. | | 9 | 120.00 | Pair | | | | | | | | | | |
| | MB-160 | | | | | (4)3 | Piezos | | 3-30 | 99 | 5 | | 8/ | 5 x 19 x 9 | Cptg. | | 10 | 138.00 | Pair | | | | | | | | | | |
| | MB-350 | | 10 | 4x10 | Horn | | | | 32-18 | 101 | 10 | | 8/ | 21 x 15 x 10 | Cptg. | Black | 27 | 187.00 | Pair | | | | | | | | | | |
| | MB-360 | | 12 | 4x10 | Horn | | | | 40-16 | 102 | 10 | | 8/ | 25 x 16 x 12 | Cptg. | Black | 33 | 213.00 | Pair | | | | | | | | | | |
| | MB-365 | | 12 | 4x10 | Horn | | (3)3 | Piezos | 40-16 | 103 | 10 | | 8/ | 25 x 16 x 12 | Cptg. | Black | 34 | 245.00 | Pair | | | | | | | | | | |
| | MB-410 | | 15 | 4x10 | Horn | | (3)3 | Piezos | 40-15 | 102 | 10 | | 8/ | 29 x 19 x 14 | Cptg. | Black | 52 | 275.00 | Pair | | | | | | | | | | |
| | MB-415 | | 15 | 4x10 | Horn | | (3)3 | Piezos | 40-15 | 102 | 10 | | 8/ | 29 x 19 x 14 | Cptg. | Black | 54 | 305.00 | Pair | | | | | | | | | | |
| | MB-425 | | 15 | 15x7 | Horn | | (3)3 | Piezos | 40-15 | 102 | 10 | | 8/ | 29 x 19 x 14 | Cptg. | Black | 58 | 375.00 | Pair | | | | | | | | | | |
| | MB-475 | | 15 | 4x10 | Horn | | (2)3 | Piezos | 40-15 | 103 | 10 | | 8/ | 33 x 24 x 16 | Cptg. | Black | 83 | 421.00 | Pair | | | | | | | | | | |
| | MB-550 | | (2)15 | 4x10 | Horn | | (4)3 | Piezos | 30-16 | 100 | 15 | | 8/ | 44 x 24 x 16 | Cptg. | Black | 79 | 522.00 | Pair | | | | | | | | | | |
| | MB-560 | | (2)15 | 7x15 | Horn | | | | 30-16 | 101 | 15 | | 8/ | 44 x 24 x 16 | Cptg. | Black | 98 | 546.00 | Pair | | | | | | | | | | |
| | MB-565 | | (2)15 | 7x15 | Horn | | (5)3 | Piezos | 30-16 | 100 | 15 | | 8/ | 44 x 24 x 16 | Cptg. | Black | 101 | 604.00 | Pair | | | | | | | | | | |
| | GENESIS TECHNOLOGIES | IM 5200 | | 5½ | | | 1 | Planar Ribbon | T | 77-34 ±2 | 85 | 60 | | 4/2.8 | 14 x 11 | Piano Black | Black Knit | 40 | 895.00 | Pair | | | | | | | | | |
| | | IM 8200 | | 8 | | | 1 | Planar Ribbon | T | 52-34 ±2 | 86 | 100 | | 4/2.8 | 23 x 14 | Piano Black | Black Knit | 60 | 1295.00 | Pair | | | | | | | | | |
| IM 8300 | | | 8 | 3 | Dome | 1 | Planar Ribbon | M,T | 44-34 ±2 | 87 | 100 | | 4/2.8 | 25 x 14 | Piano Black | Black Knit | 75 | 1795.00 | Pair | | | | | | | | | | |
| Servo 10 | | Powered Subwoof. | 10 | | | | | | 32-160 ±3 | | Inc. | | 100k | | Piano Black | Black Knit | 50 | 895.00 | Pair | | | | | | | | | | |
| Servo 12 | | Powered Subwoof. | 12 | | | | | | 22-160 ±3 | | Inc. | | 100k | | Piano Black | Black Knit | 75 | 1695.00 | Pair | | | | | | | | | | |
| GILLUM | g2P | Inf. Baf. | 8 | | | 1¼ | Horn | | 58-20 ±3.5 | 91 | | 1.6k | 4/4 | 14 x 10 x 10 | Opt. | Opt. | 14 | 358.00 | Pair | | | | | | | | | | |
| | g2M | Inf. Baf. | 8 | | | 1¼ | Horn | | 55-20 ±3.5 | 91 | | 1.6k | 4/4 | 20 x 10 x 9 | Opt., Cloth | Opt., Cloth | 26 | 458.00 | Pair | | | | | | | | | | |
| | g3 | Inf. Baf. | 12 | 2 | Horn | 1 | Horn | | 50-17 ±4 | 97 | | 750,6.5k | 8/9 | 24 x 14 x 13 | Opt., Wood | Opt., Wood | 55 | 1198.00 | Pair | | | | | | | | | | |



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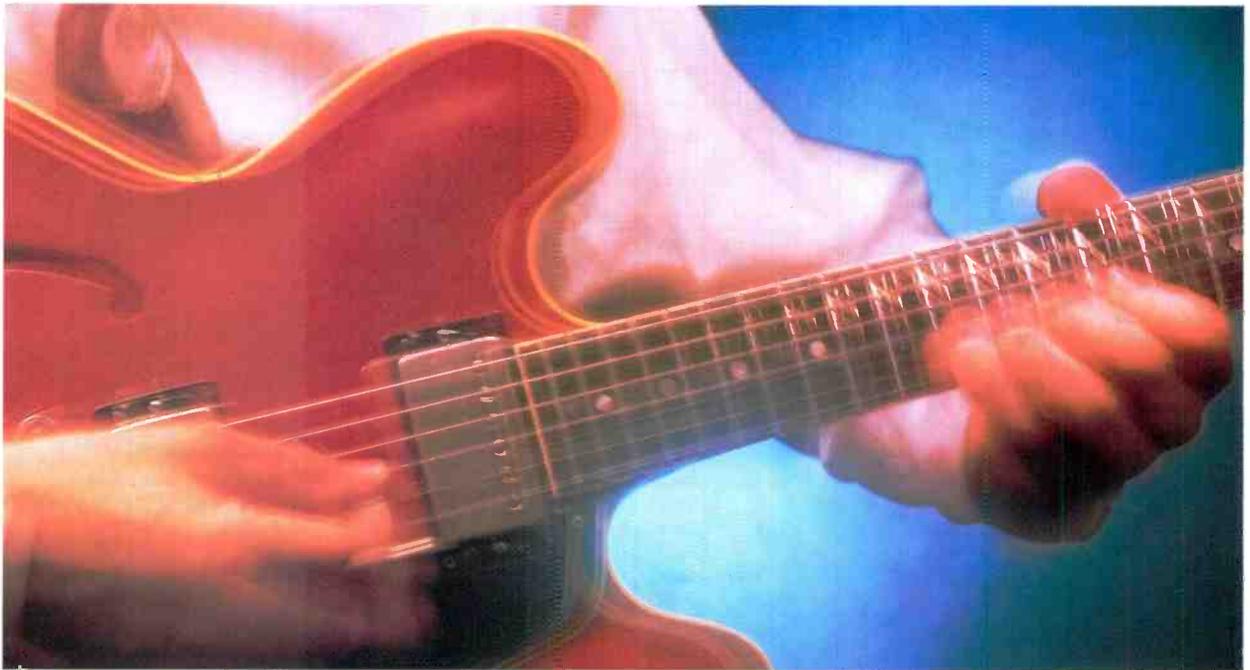
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LOUDSPEAKERS

| MANUFACTURER | Model | Design Principle | Enclosure or System Type | | | Woofer Diameter, Inches | Midrange Diameter, Inches | Midrange Type | Tweeter Diameter, Inches | Tweeter Type | Separate Level Controls | | | SPL, 1 Watt/1 Meter, dB | Recommended Min. Amp Power, Watts Ch. | Crossover Frequencies, Hz | Impedance, Ohms: Nominal/Minimum | Dimensions, Inches (To Nearest Inch) | Finish | Grille Color and Material | Weight, Lbs. | Price, \$ |
|-------------------------------|------------------------|------------------|--------------------------|----------|------------|-------------------------|---------------------------|---------------|--------------------------|--------------|-------------------------|----------|-----------------|-------------------------|---------------------------------------|---------------------------|----------------------------------|--------------------------------------|--------------|---------------------------|--------------|-----------|
| | | | Woofer | Midrange | Tweeter | | | | | | Woofer | Midrange | Tweeter | | | | | | | | | |
| GLENMONTOR | Blockheads | Ac. Sus. | 6 1/2 | | | | 1 | Dome | | 55-21 ±3 | 91 | 25 | 4k | 6/3 | 8 x 8 x 8 | Opt. | Black Knit | 35 Pair | 329.00 | | | |
| | Cubits | Ac. Sus. | 8 | | | | 1 | Dome | | 45-21 ±3 | 91 | 25 | 3.5k | 6/3 | 10 x 10 x 10 | Opt. | Black Knit | 40 Pair | 419.00 | | | |
| | Blockhead Towers | Vented | 6 1/2 | | | | 1 | Dome | | 45-21 ±3 | 91 | 25 | 4k | 6/3 | 8 x 8 x 32 | Opt. | Black Knit | 42 Pair | 429.00 | | | |
| | Cubit Towers | Ac. Sus. | 8 | | | | 1 | Dome | | 40-21 ±3 | 91 | 25 | 3.5k | 6/3 | 10 x 10 x 32 | Opt. | Black Knit | 47 Pair | 519.00 | | | |
| | Midbits | Ac. Sus. | 10 | 5 | Cone | | 1 | Dome | | 35-21 ±3 | 94 | 50 | 1.4k, 5.5k | 6/3 | 12 x 12 x 24 | Opt. | Black Knit | 45 Pair | 749.00 | | | |
| | Double Eights | Inf. Baf. | 8,10 | 5 | Cone | | 1 | Dome | | 25-21 ±3 | 94 | 50 | 400, 1.4k, 5.5k | 4/2 | 12 x 12 x 32 | Opt. | Black Knit | 54 Pair | 949.00 | | | |
| | Mo-Mo | Subwoof. | 12 | | | | | | | | 30-250 | 90 | 30 | | 4/2 | 14 x 14 x 7 | Opt. | Black Knit | 25 Pair | 295.00 | | |
| | Bass-Block | Subwoof. | 12 | | | | | | | | 20-150 | 93 | 50 | | 4/2 | 15 x 15 x 15 | Opt. | Black Knit | 50 Pair | 395.00 | | |
| | Lowbe | Subwoof. | 15 | | | | | | | | 18-150 | 91 | 50 | | 4/2 | 17 x 17 x 17 | Opt. | Black Knit | 60 Pair | 595.00 | | |
| GNP | 1 | Sealed Subwoof. | 8 | | | | | | | 40-125 ±3 | 89 | 20 | 125 | 4/3 | 25 x 12 x 12 | Opt. | Black Knit | 36 Pair | 450.00 | | | |
| | 2 | Sealed Subwoof. | (2)6 1/2 | | | | | | | 34-125 ±3 | 90 | 30 | 125 | 12/10 | 25 x 12 x 15 | Opt. | Black Knit | 48 Pair | 600.00 | | | |
| | 05 | Sealed Sat. | | 5 1/4 | Cone | | 1 | Dome | T | 100-20 ±3 | 89 | 10 | 3k | 4/3 | 11 x 7 x 6 | Opt. | Black Knit | 19 Pair | 329.00 | | | |
| | 10 | Sealed Sat. | 6 1/2 | | | | 1 | Dome | T | 68-20 ±3 | 90 | 10 | 3k | 8/6 | 12 x 8 x 7 | Opt. | Black Knit | 30 Pair | 399.00 | | | |
| | 25 | Sealed Sat. | 6 1/2 | 2 | Dome | | 1 | Dome | M, T | 58-20 ±3 | 90 | 20 | 800, 3k | 8/6 | 18 x 9 x 9 | Opt. | Black Knit | 48 Pair | 799.00 | | | |
| | Valkyrie Series IV | Sealed | (2)6 1/2 | 2 | Dome | | 1 | Dome | M, T | 34-20 ±3 | 90 | 50 | 125, 800, 3k | 12/10 | Three Pieces Per Side | Opt. | Black Knit | 78 Side | 2295.00 Sys. | | | |
| | GOLDMUND | Dialogue | Tuned Port | 7 | 7 | Cone | | 1 | Inv. Dome | | | | | 4/ | 14 x 14 x 47 | Black Lacq. | Black Knit | 150 | 7200.00 | | | |
| Super Dialogue | | Tuned Port | 10 | 7 | Cone | | 1 | Inv. Dome | | | | | 4/ | 50 x 14 x 18 | Black Lacq. | Black Knit | 170 | 12,000.00 | | | | |
| Analogue | | Tuned Port | 13 | 8 | Cone | | (2)1 | Domes | | | | | 4/ | 26 x 65 x 65 | Black Lacq. | Black Knit | 330 | 36,000.00 | | | | |
| Apologue | | Inf. Baf. | (2)12 | 8 | Cone | | (2)1 | Domes | | | 100 | | 4/ | 34 x 46 x 74 | Black Lacq. | Black Knit | 700 | 72,000.00 | | | | |
| GOLD SOUND | Dynaudio A | Sat. | 5 | | | | 3/4 | Dome | | 72-22 ±3 | 89 | 5 | 3k | 8/8 | 12 x 8 x 7 | Opt. | Opt. | 23 Pair | 283.00 | | | |
| | Dynaudio B | Sat. | 6 | | | | 1 | Dome | | 58-22 | 89 | 5 | 3k | 8/8 | 16 x 10 x 8 | Dpt. | Opt. | 28 Pair | 299.00 | | | |
| | Dynaudio C | Symm. Array | (2)6 | | | | 1 | Dome | | 54-22 | 92 | 5 | 3k | 4/4 | 19 x 12 x 10 | Opt. | Opt. | 39 Pair | 449.00 | | | |
| | 6 | | (2)8 | 4 1/2 | Cone | | 1 | Dome | | 32-30 | 92 | 5 | 60,300,3k | | 45 x 14 x 13 | Oak | Opt. | 98 Pair | 549.00 | | | |
| | GS.8 | Symm. Array | (2)4 1/2 | | | | 1 | Dome | | 61-20 ±3 | 89 | 10 | 3k | 8/4 | 16 x 8 x 7 | Opt. | Dpt. | Kit. | 249.00 | | | |
| | GS6 | Symm. Array | (2)10 | (2)5 1/4 | Cones | | 1 | Dome | | 34-30 ±3 | 92 | 10 | 150,5k | 8/4 | 37 x 14 x 11 | Opt. | Dpt. | Kit. | 549.00 | | | |
| | Kit #14 | Vented | 18 | 10.8 | Cone, Horn | | 5 | Horn | M, T | 28-21 ±3 | 98 | 5 | 100, 1.2k, 5k | 8/ | 46 x 29 x 19 | Opt. | Brown Knit | 392 Pair | 2700.00 | | | |
| | Kit #.2 | Sealed | 5 1/4 | | | | 3/4 | Dome | | 68-20 ±3 | 91 | 5 | 3k | 4/8 | 12 x 8 x 7 | Opt. | Brown Knit | 18 Pair | 99.00 | | | |
| | Kit #.6 | Sealed | 6 1/2 | | | | 1 | Dome | T | 58-20 ±3 | 92 | 5 | 3k | 4/8 | 16 x 10 x 8 | Opt. | Opt. | 24 Pair | 129.00 | | | |
| | Kit #1 | Vented | 8 | | | | 1 1/4 | Dome | T | 45-20 ±3 | 93 | 5 | 2k | 4/8 | 25 x 14 x 11 | Opt. | Opt. | 58 Pair | 149.00 | | | |
| | Kit #2 | Vented | 8 | 4 | Cone | | 1 | Dome | | 45-30 ±3 | 91 | 5 | 90,300,4k | 4/8 | 19 x 12 x 10 | Opt. | Opt. | 36 Pair | 449.00 | | | |
| | Kit #3 | Vented | 12 | 5 1/4 | Cone | | 1 | Dome | | 38-30 ±3 | 92 | 5 | 80,200,3k | 4/8 | 25 x 14 x 11 | Opt. | Opt. | 69 Pair | 499.00 | | | |
| | Kit #4 | Vented | 12 | (2)6 | Cones | | 1 | Dome | | 36-30 ±3 | 93 | 5 | 70,250,3k | 4/8 | 37 x 14 x 11 | Opt. | Opt. | 128 Pair | 569.00 | | | |
| | Kit #5 | Vented | 12 | (2)6 | Cones | | 1 | Dome | M | 36-30 ±3 | 93 | 5 | 60,300,3k | 4/8 | 39 x 14 x 11 | Opt. | Opt. | 158 Pair | 629.00 | | | |
| | Kit #7 | Vented | (2)12 | 7 | Cone | 1 1/4, 2x3 | | Dome, Ribbon | M, T | 28-35 ±3 | 95 | 5 | 50,300, 3k, 8k | 4/8 | 44 x 18 x 14 | Opt. | Opt. | 232 Pair | 929.00 | | | |
| | Kit #8 | Vented | (2)12 | (2)6 | Cones | | 1 | Dome | | 26-25 ±3 | 95 | 5 | 200,4k | 4/8 | 44 x 18 x 14 | Opt. | Opt. | Kit. | 999.00 | | | |
| | Kit #11 | Vented | 15 | 8 | Cone | | 5x5 | Horn | M, T | 28-21 ±3 | 93 | 5 | 200,5k | 8/ | 44 x 18 x 14 | Opt. | Opt. | 218 Pair | 1540.00 | | | |
| | Performance Pro 12 Kit | Sealed | 12 | | | | 3x7 | Horn | T | 45-21 ±3 | 95 | 5 | 3k | 8/ | 20 x 16 x 15 | Opt. | Black Metal | 59 Pair | 198.00 | | | |
| | M15JBL | Sealed | 15 | 7 | Cone | | 3x7 | Horn | | 39-21 ±3 | 97 | 5 | 500,5k | 8/ | 30 x 17 x 14 | Opt. | Black Metal | 88 Pair | 499.00 | | | |
| | Performance Pro 15 Kit | Vented | 15 | 7 | Cone | | 8x10, 3x7 | Horns | M, T | 39-21 ±3 | 98 | 5 | 400,5k | 8/ | 44 x 18 x 14 | Opt. | Black Metal | 74 Pair | 599.00 | | | |
| Performance Pro Double 15 Kit | Vented | (2)15 | 7 | Cone | | 8x10, (2)3x7 | Horns | M, T | 38-21 ±3 | 100 | 5 | 400,5k | 4/ | 46 x 24 x 21 | Opt. | Black Metal | 129 Pair | 899.00 | | | | |

(Continued)

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8:00 PM!
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LOUDSPEAKERS

| MANUFACTURER | Model | Design Principle, Enclosure or System Type | Woofer Diameter, Inches | Midrange Diameter, Inches | Midrange Type | Tweeter Diameter, Inches | Tweeter Type | Separate Level Controls: W, M, T, ST | Anechoic Frequency Response, Hz to kHz, ±dB | SPL, 1 Watt/1 Meter, dB | Recommended Min. Amp Power, Watts Ch. | Crossover Frequencies, Hz | Impedance Ohms Nominal/Minimum | Dimensions Inches (To Nearest Inch) | Finish | Grille Color and Material | Weight, Lbs. | Price, \$ |
|--------------------------------|-------------------------------|--|-------------------------|---------------------------|---------------|--------------------------|---------------|--------------------------------------|---|-------------------------|---------------------------------------|---------------------------|--------------------------------|-------------------------------------|------------------|---------------------------|--------------|------------------------|
| | | | | | | | | | | | | | | | | | | |
| GOLD SOUND (Continued) | Performance Pro Double 18 Kit | Vented | (2)18 | 10 | Cone | 8x10, 5x5 | Horns | M, T, ST | 29-21 ±3 | 101 | 5 | 200,2k, 10k | 4 | Two Pieces Per Side | Opt. | Black Metal | 280 Side | Kil. 1699.00 |
| | GS12 Kit | Subwoof. | 12 | | | | | | 32-150 ±3 | 92 | 5 | 150 | 4,8 | 18 x 18 x 16 | Dpt. | Opt. | 18 | Kil. 99.00 |
| | GS12(2) Kit | Compd. Load Subwoof. | (2)12 | | | | | | 25-150 ±3 | 95 | 5 | 150 | 4,8 | 18 x 18 x 16 | Opt. | Opt. | 36 Pair | Kil. 189.00 |
| | JBL15 Kit | Subwoof. | 15 | | | | | | 28-150 ±3 | 96 | 5 | 150 | 8/ | 44 x 18 x 14 | Opt. | Opt. | 25 | Kil. 259.00 |
| | JBL15(2) Kit | Compd. Load Subwoof. | (2)15 | | | | | | 23-150 ±3 | 99 | 5 | 150 | 8/ | 44 x 18 x 14 | Opt. | Opt. | 50 | Kil. 488.00 |
| | JBL18 Kit | Subwoof. | 18 | | | | | | 28-150 ±3 | 95 | 5 | 150 | 8/ | | Dpt. | Opt. | 33 | Kil. 409.00 |
| | JBL18(2) Kit | Compd. Load Subwoof. | (2)18 | | | | | | 23-150 ±3 | 98 | 5 | 150 | 8/ | | Dpt. | Opt. | 66 | Kil. 784.00 |
| | 8C | Subwoof. In-Wall | 8 | | 1 1/4 | Dome | | | 40-25 ±3 | 92 | 5 | 4k | 4/8 | | Opt. | Opt. | 10 | Pair 258.00 |
| | 8AC | In-Wall | 8 | | 2 | Cone | | | 32-20 ±3 | 92 | 5 | 3k | 4/8 | | Opt. | Opt. | 18 | Pair 318.00 |
| | GS9AVCX | In-Wall Inf. Baf. | 10 | | 1 | Dome | T | | 30-20 ±3 | 94 | 5 | 4k | 8/4 | 10 Dia. x 5 | Opt. | Opt. | 12 | Pair 438.00 |
| | 824 | In-Wall Subwoof. | 8 | | | | | | 32-2 ±3 | 92 | 5 | | 4/8 | | Opt. | Opt. | 16 | Pair 199.00 |
| | 844 | In-Wall Subwoof. | 8 | | | | | | 30-2 ±3 | 92 | 5 | | 4/8 | | Dpt. | Opt. | 24 | Pair 249.00 |
| GOODMANS | Maxim 2 | Bass Ref. | 5 | | | 3/4 | Dome | | 65-20 | 86 | 15 | | 8/ | 11 x 7 x 8 | Black Wood Vinyl | Black Knit | | 259.00 Pair |
| | B-Max | Subwoof. | (2)6 1/2 | | | | | | 30-150 | 90 | | | 8/ | 24 x 8 x 10 | Black Wood Vinyl | Black Knit | | 249.00 Pair |
| | M-100 | Bass Ref. | 5 | | | 3/4 | Dome | | 70-20 | 86 | 15 | | 8/ | 11 x 7 x 8 | Black Wood Vinyl | Black Knit | | 199.00 Pair |
| | M-300 | Bass Ref. | 6 1/2 | | | 3/4 | Dome | | 60-20 | 88 | 15 | | 8/ | 15 x 9 x 7 | Black Wood Vinyl | Black Knit | | 269.00 Pair |
| | M-500 | Bass Ref. | 8 | | | 3/4 | Dome | | 50-20 | 88 | 15 | | 8/ | 19 x 10 x 9 | Black Wood Vinyl | Black Knit | | 349.00 Pair |
| | 110 HIM | Bass Ref. | 8 | | | 1 | Dome | | 60-20 ±3 | 98 | 10 | | 4/8 | 20 x 10 x 11 | Black Wood Vinyl | Black Knit | | 499.00 Pair |
| | 220 HIM | Bass Ref. | 10 | | | 1 | Dome | T | 50-20 ±3 | 98 | 10 | | 4/8 | 30 x 13 x 16 | Black Wood Vinyl | Black Knit | | 729.00 Pair |
| | 440 HIM | Bass Ref. | 12 | 4 | | 1 | Dome | M, T | 40-20 | 98 | 10 | | 4/8 | 36 x 15 x 16 | Black Wood Vinyl | Black Knit | | 999.00 Pair |
| 880 HIM | Bass Ref. | 15 | 8 | | 1 | Dome | M, T | 30-20 | 98 | 10 | | 4/8 | 41 x 18 x 16 | Black Wood Vinyl | Black Knit | | 1299.00 Pair | |
| GOTT LABS | Studio | Ac. Sus. | 5 | | | 1 | Dome | T | 85-20 ±3 | 87 | 20 | 2.7k | 8/5 | 8 x 6 x 10 | Wal. | Brown Cloth | 15 | 158.00 |
| GRADIENT | 1.3 | Line Source Dipole & Bass Ref. | 8 | 12 | Cone | (4)1 1/2 | Cones | | 45-20 ±2.5 | 86 | 25 | 250,1.5k | 4/ | 15 x 38 x 11 | Dpt. | Opt. Metal | 25 | 2500.00 Pair |
| GREEN MOUNTAIN AUDIO | Imago | Trans. Line | 10 | 4 | Cone | 1 1/8, 2x1/2 | Dome, Planar | No | 42-30 ±2 | 87 | 35 | 300,3k,9k | 7/5 | 14 x 18 x 52 | Lacq. Wood | Black Cloth | 117 | 6400.00 Pair |
| | Candela | Trans. Line | 13 | 4 | Cone | 1 1/8 | Dome | No | 40-23 ±2.5 | 89 | 35 | 300,3k | 7/5 | 16 x 18 x 48 | Synth. Onyx | Black Cloth | 110 | 4800.00 Pair |
| | Crystola | Sealed | 10 | 4 1/2 | Cone | 1 1/8 | Dome | No | 42-23 ±2.5 | 88 | 35 | 300,3k | 7/5 | 14 x 16 x 46 | Synth. Onyx | Black Cloth | 95 | 3800.00 Pair |
| | Diamante | Trans. Line | 8 | 4 | Cone | 1 1/8 | Dome | No | 45-23 ±2.5 | 86 | 40 | 300,3k | 7/5 | 12 x 14 x 24 | Synth. Onyx | Black Cloth | 65 | 2900.00 Pair w/ Stands |
| | Video Built-in VB-1 Sub-Tower | Sealed | 10 | 4 1/2 | Cone | 1 1/8 | Dome | | 40-23 ±3 | 90 | 35 | 300,3k | 7/6 | 14 x 16 x 36 | Black | Black Cloth | 70 | 2500.00 Pair |
| | | Trans. Line Subwoof. | 13 | | | | | No | 35-250 ±1.5 | 90 | 80 | 120 | 9/7 | 16 x 24 x 58 | Black Lacq. | Black Mesh | 120 | 3500.00 Pair |
| GUANCI ACOUSTICS | 100 | Sat. & Fifth Order Bandpass Subwoof. | 6 1/2 | (2)4 1/2 | Cones | 3/4 | Dome | | 35-20 ±1.5 | 88 | 15 | 110,2k | 4/3.8 | Three Pieces | Oak | Black Knit | 83 Sys. | 1100.00 Sys. |
| | 200 | Fifth Order Bandpass | 8 | (2)6 1/2 | Cones | 3/4 | Dome | | 35-20 ±1.5 | 88 | 20 | 110,2k | 4/3.8 | 37 x 16 x 11 | Oak | Black Knit | 59 | 1400.00 Sys. |
| | 300 | Fifth Order Bandpass | 8 | (4)6 1/2 | Cones | 3/4 | Dome | | 35-20 ±1.5 | 88 | 20 | 110,2k | 4/3.8 | 37 x 16 x 11 | Oak | Black Knit | 68 | 1700.00 Sys. |
| REUBEN GUSS (Continued) | Custom Monitor | Sat. & Inf. Baf. | (24)15 | (48)5 | Domes | (32)1, (100)3 | Domes, Piezos | M, T | 10-30 ±3 | 98 | 100 | 400,460, 950,3.5k, 4k | 6/4 | Six Pieces | Opt. | Black Knit | 2200 Sys. | 100,000. Sys. |
| | System 1 Monitor | Sat. & Inf. Baf. | (12)15 | (24)5 | Domes | (16)1, (50)3 | Domes, Piezos | M, T | 15-30 ±3 | 98 | 50 | 400,460, 950,3.5k, 5k | 6/4 | Four Pieces | Opt. | Black Knit | 1100 Sys. | 50,000. Sys. |

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Jorge Goncalves
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LOUDSPEAKERS

| MANUFACTURER | Model | Design Principle, Enclosure or System Type | Woofer Diameter, Inches | | | Midrange Diameter, Inches | | | Tweeter Diameter, Inches | | | Separate Level Controls Woofer - W, Midrange - M, Tweeter - T, Superwoofer - ST | Alphabetic Frequency Response, Hz to kHz, ±dB | SPL, -1 Watt/1 Meter, dB | Recommended Min. Amp Power, Watts/Ch. | Crossover Frequencies, Hz | Impedance, Ohms: Nominal/Minimum | Dimensions, Inches (To Nearest Inch) | Finish | Grille Color and Material | Weight, Lbs. | Price, \$ |
|--------------------------------|--------------------------------|--|-------------------------|-------|-------|---------------------------|---------------|--------------|--------------------------|------|----------|---|--|--------------------------|---------------------------------------|---------------------------|-------------------------------------|---|--------|---------------------------|--------------|-----------|
| | | | (4)15 | (6)5 | Domes | (4)1, (12)3 | Domes, Piezos | M, T | 20-30 ±3 | 96 | 50 | | | | | | | | | | | |
| REUBEN GUSS (Continued) | System 28 Symphony | Sat. & Inf. Baf. | (4)15 | (6)5 | Domes | (4)1, (12)3 | Domes, Piezos | M, T | 20-30 ±3 | 96 | 50 | 400,460, 950,3.5k, 5k | 4/3 | Four Pieces | Oiled Wal. | Black Knit | 355 Sys. | 15,000. Sys. | | | | |
| | System 3 Concerto | Sat. & Inf. Baf. | (4)12 | (6)5 | Domes | (4)1, (8)3 | Domes, Piezos | M, T | 30-30 ±3 | 92 | 50 | 400,460, 950,3.5k, 5k | 4/3 | Four Pieces | Oiled Wal. | Black Knit | 350 Sys. | 9000.00 Sys. | | | | |
| | System 4 Sonata | Sat. & Inf. Baf. | (2)12 | (2)5 | Domes | (2)1, (6)3 | Domes, Piezos | M, T | 30-30 ±4 | 88 | 50 | 460,3.5k | 8/6 | Four Pieces | Oiled Wal. | Black Knit | 140 Sys. | 4000.00 Sys. | | | | |
| HAFLER | 200 | Bass Ref. | 6½ | | | 1 | Dome | | 50-20 | 88 | 20 | 3k | 4/4 | 8 x 10 x 14 | Oak Ven. | Black Knit | 40 Pair | 450.00 Pair | | | | |
| | 300 | Tuned Trans. Line | (2)6½ | | | 1 | Dome | | 40-20 | 91 | 20 | 2.5k | 8/6 | 9 x 11 x 36 | Oak Ven. | Black Knit | 45 | 795.00 Pair | | | | |
| | 400 | Tuned Trans. Line | 8 | (2)6½ | Cones | 1 | Dome | | 35-20 | 92 | 20 | 100,2.5k | 8/6 | 10 x 12 x 41 | Oak Ven. | Black Knit | 60 | 1095.00 Pair | | | | |
| HALES AUDIO | System Two | Inf. Baf. | (2)7 | | | 1 | Dome | | 45-26 ±3 | 89 | 50 | | 4/3 | 38 x 11 x 16 | Opt. | Black Knit | 98 | 3000.00 Pair | | | | |
| | System Two Signature | Inf. Baf. | (2)7 | | | 1 | Dome | | 40-26 ±3 | 87 | 50 | | 4/3 | 48 x 11 x 21 | Wal. Stain | Black Knit | 410 Pair | 5600.00 Pair w/ Xovers | | | | |
| | System One Reference | Inf. Baf. | 10 | (2)2 | Domes | 1 | Inv. Dome | | 28-31 ±2 | 85 | 75 | | 4/3.5 | 50 x 13 x 24 | Opt. | Black Knit | 620 Pair | 16,000. Pair w/ Xovers | | | | |
| HARTLEY PRODUCTS | Compact Reference | Air Col. | 6½ | | | 1 | Dome | No | 45-25 ±4 | 87 | 10 | 5k | 8/6 | 12 x 12 x 16 | Opt., Wood | Black Knit | 30 | 400.00 Pair | | | | |
| | Reference Tower | Air Col. | (4)6½ | | | (4)1 | Domes | No | 24-25 ±3 | 95 | 5 | 3.6k | 5/4 | 18 x 18 x 45 | Opt., Wood | Black Knit | 100 | 1500.00 Pair | | | | |
| | Reference Mini-Tower | Air Col. | (2)6½ | | | 1 | Dome | No | 32-25 ±3 | 93 | 5 | 3.1k | 5/4 | 33 x 12 x 12 | Opt., Wood | Black Knit | 50 | 695.00 Pair | | | | |
| | Concertmaster | Inf. Baf. | 18 | 10 | Cone | (2)7 | Cones | No | 16-25 ±3 | 92.5 | 25 | 125,3k,8k | 8/5 | 29 x 18 x 42 | Opt., Wood | Black Knit | 350 Pair | 4495.00 Pair | | | | |
| | Reference | Inf. Baf. | 24 | 10 | Cone | (2)7 | Cones | No | 16-25 ±3 | 93 | 25 | 125,3k,8k | 8/5 | 36 x 24 x 50 | Opt., Wood | Black Knit | 600 Pair | 5695.00 Pair | | | | |
| | SW-10 | Air Col. Subwoof. | 10 | | | | | No | 25-3.8 ±3 | 93 | 15 | | 8/6 | 18 x 18 x 24 | Opt., Wood | Black Knit | 70 | 550.00 Pair | | | | |
| | SW-18 | Inf. Baf. Subwoof. | 18 | | | | | No | 16-350 ±4 | 92.5 | 25 | | 5/4 | 29 x 18 x 42 | Opt., Wood | Black Knit | 150 | 1100.00 Pair | | | | |
| SW-24 | Inf. Baf. Subwoof. | 24 | | | | | No | 16-250 ±3 | 93 | 25 | | 5/4 | 36 x 24 x 50 | Opt., Wood | Black Knit | 250 | 1495.00 Pair | | | | | |
| HECO | Libero | Sat. & Subwoof. | (2)6½ | 4 | Cone | ¾ | Dome | | 28-30 | 88 | 25 | 120,3k | 4/4 | Three Pieces | Opt. | Opt. | | 599.00 Sys. | | | | |
| | Superior 750 Presto | Inf. Baf. | (2)6½ | 5 | Cone | ¾ | Dome | | 28-35 | 88 | 30 | 290,3k | 4/4 | 37 x 9 x 11 | Opt. | Opt. | | 1000.00 Pair | | | | |
| | Superior 850 Forte | Inf. Baf. | (2)9 | 5 | Cone | ¾ | Dome | | 24-35 | 88 | 40 | 290,3k | 4/4 | 41 x 11 x 13 | Opt. | Opt. | | 1400.00 Pair | | | | |
| HEYBROOK | Point Fives | Inf. Baf. | 6½ | | | ¾ | Dome | | 50-20 ±3 | 87 | 15 | 4k | 8/6 | 8 x 8 x 14 | Black | Black Knit | 28 Pair | 330.00 Pair | | | | |
| | Solo | Inf. Baf. | 6½ | | | 1 | Dome | | 42-20 ±3 | 89 | 10 | 3k | 8/6 | 9 x 9 x 15 | Black | Black Knit | 30 Pair | 440.00 Pair | | | | |
| | HB-100 | Inf. Baf. | 8 | | | 1 | Dome | | 42-20 ±3 | 89 | 10 | 4k | 8/6 | 11 x 13 x 19 | Opt. | Black Knit | 39 Pair | 660.00 Pair | | | | |
| | HB-150 | Tuned Bass Ref. | 6½ | | | 1 | Dome | | 40-22 ±3 | 89 | 10 | 4k | 8/6 | 8 x 8 x 16 | Opt. | Black Knit | 30 Pair | 770.00 Pair | | | | |
| | HB-200 | Tuned Bass Ref. | 6½ | | | 1 | Dome | | 34-20 ±3 | 89 | 10 | 3k | 8/6 | 8 x 8 x 18 | Opt. | Black Knit | 36 Pair | 990.00 Pair | | | | |
| HIGH BISCUIS | Kevin Ingram One | Vented | (6)7 | 28x13 | Horn | 5¼x 5¼ | Horn, Leaf | | 40-85 | 94 | | 600,3.5k, 12k | 8/4 | 68 x 28 x 32 | Mahog | None | 130 | 1350.00 | | | | |
| HIGH TECH ASPIRIN/ CIZEK | GR8-1 | | 10 | | | 1 | Dome | | 42-20 | 89 | 15 | 1.2k | 4/4 | 24 x 13 x 10 | Black | Black Knit | 22 | 138.00 | | | | |
| | AR-1 | | 10 | | | 1 | Dome | T | 32-25 ±2.5 | 88 | 20 | 1.2k | 4/4 | 25 x 17 x 10 | Opt. | Black Knit | 47 | 488.00 | | | | |
| | AR-2 | | 8 | | | 1 | Dome | T | 42-25 ±2 | 88 | 15 | 1.2k | 4/4 | 19 x 11 x 9 | Opt. | Black Knit | 26 | 438.00 | | | | |
| | AR-3 | Sat. | 6½ | | | 1 | Dome | T | 62-25 ±2 | 88 | 15 | 1.2k | 4/4 | 19 x 11 x 3 | Opt. | Black Knit | 17 | 338.00 | | | | |
| | AR-4 | | 6½ | | | 1 | Dome | T | 52-25 ±2 | 88 | 15 | 1.2k | 4/4 | 14 x 11 x 9 | Opt. | Black Knit | 19 | 338.00 | | | | |
| | AR-11 | Sat. | 4 | | | 1 | Dome | T | 100-25 ±2 | 88 | 15 | 1.2k | 4/4 | 14 x 9 x 2 | Opt. | Black Knit | 11 | 288.00 | | | | |
| | Home Theatre w/Surround AR-117 | Sat. & Subwoof. | 12 | (4)4 | Cones | (2)1 | Domes | T | 25-25 ±2 | 88 | 15 | 100,1.2k | 4/4 | Five Pieces | Opt. | Black Knit | 85 Sys. | 1298.00 Sys. | | | | |
| | AR-232 | Subwoof. | 12 | | | | | | 35-100 +0,-3 | 88 | 15 | 100 | 4/4 | 14 x 11 x 9 | Opt. | Black Knit | 22 | 338.00 | | | | |
| | AR-234 | Subwoof. | 12 | | | | | | 25-100 +0,-3 | 88 | 20 | 100 | 4/4 | 25 x 17 x 9 | Opt. | Black Knit | 48 | 448.00 | | | | |
| | AR-234 | Subwoof. | 12 | | | | | | 25-100 +0,-3 | 88 | 20 | 100 | 4/4 | 25 x 17 x 9 | Opt. | Black Knit | 48 | 498.00 | | | | |
| | LS-33 | Line Source | 15 | (16)4 | Cones | (16)1 | Domes | T | 18-25 ±2 | 94 | 15 | 100,1.2k | 4/4 | Two Pieces Per Side | Opt. | Black Knit | 150 Side | 3000.00 Side | | | | |
| | AR-42 | | 12 | 6 | Cone | 1 | Dome | T | 25-25 ±2 | 88 | 20 | 100,1.2k | 4/4 | 38 x 25 x 8 | Opt. | Black Knit | 95 | 998.00 | | | | |
| Home Theatre System | Sat. & Subwoof. | 12 | (2)4 | | (2)1 | Domes | | 25-25 ±2 | 88 | 15 | 100,1.2k | 4/4 | Three Pieces | Black | Black | 70 Sys. | 998.00 Sys. | | | | | |
| HUGHES | ORB-1 | Sat. | 4½ | | | ½ | Dome | | 65-22 ±3 | 88 | 10 | | | 10 x 7 x 10 | Gray ABS | Black Metal | | 299.00 Pair | | | | |
| | ORB-2 | Sat. | 4½ | | | ¾ | Dome | | 55-22 ±3 | 89 | 10 | | | 10 x 7 x 10 | Gray ABS | Black Metal | | 399.00 Pair | | | | |
| | BASER-1 | Subwoof. | (2)8 | | | | | | 30-80 | 88 | 10 | | | 15 x 11 x 23 | Gray ABS | Black Metal | | 399.00 Pair | | | | |

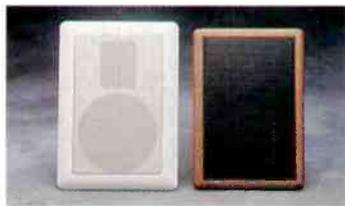
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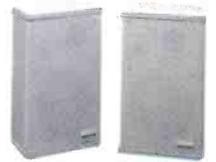
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LOUDSPEAKERS

| MANUFACTURER | Model | Design Principle, Enclosure or System Type | Woofer Diameter, Inches | | Midrange Diameter, Inches | | Tweeter Diameter, Inches | | Tweeter Type | | Sensitivity Level, Conds/Watt @ 1m Woofer = W, Tweeter = T, Super Tweeter = ST | | Anchoptic Frequency Response, Hz to kHz, ±dB | | SPL, 1 Watt/1 Meter, dB | | Recommended Min. Amp Power, Watts Ch. | | Impedance, Ohms: Nominal/Minimum | | Dimensions, Inches (To Nearest Inch) | | Finish | Grille Color and Material | Weight, Lbs. | Price, \$ |
|---------------------|------------------------|--|-------------------------|----------------------------|---------------------------|---------------------------|--------------------------|---------|--------------|---------------|---|---------|--|--------------|-------------------------|--------------------|---------------------------------------|---------|-------------------------------------|--------|---|--|--------|---------------------------|--------------|-----------|
| | | | | | | | | | | | | | | | | | | | | | | | | | | |
| ICON ACOUSTICS | Parsec | Bass Ref. | 10 | 6½ | Cone | 1 | Dome | | | 25-22 ±3 | 89 | 50 | 350,1.5k | 8/6 | 12 x 16 x 47 | Opt. | Black Knit | 92 | 1795.00 | | | | | Pair | | |
| | Lumen | Bass Ref. | 6½ | | | 1 | Dome | | | 55-22 ±3 | 89 | 20 | 1.5k | 8/6 | 10 x 11 x 18 | Opt. | Black Knit | 26 | 795.00 | | | | | Pair | | |
| IMPULSE | LeF II | Sat. & Ported Subwoof. | 12 | | | (4)2 | Cones | T | | 28-22 ±3 | 88 | 100 | 250 | 4/2 | Two Pieces Per Side | Oak | Black Knit | 80 | 3000.00 | | | | | Side | | |
| | LeF III | Ported | 8 | | | 2 | Cone | | | 46-22 ±3 | 88 | 100 | 250 | 4/2 | 10 x 8 x 14 | Oak | Black Knit | 32 | 2500.00 | | | | | Pair | | |
| | LeF VOG | Horn | 18 | 4 | Horn | 2 | Horn | W,M,T | | 40-18 ±3 | 110 | (3) 100 | 150,4k | 8/4 | 74 x 48 | Fbgls | | 300 | 30,000.00 | | | | | Pair w Xover | | |
| INFINITY | IRS Series V | Servo | (12)12 | (24) 4x6 (4) 16x8, (2) 4x6 | EMIMs | (72) ½x2 (4) ½x2, (2) ½x1 | EMITs | M,T, ST | | 16-44 ±2 | 87 | 108 | 70,5k | 4/3 | Four Pieces | Santos | Brown Cloth | 1550 | 60,000.00 | | | | | Sys. | | |
| | IRS Beta | Servo | (8)12 | | L-EMIMs, EMIMs | | EMITs, SEMITs | M,T, ST | | 25-44 ±2 | 87 | 75 | 70,700, 4k,8k | 4/3 | Four Pieces | Santos | Black Cloth | 483 | 11,950.00 | | | | | Sys. | | |
| | RS Subwoofer | Subwoof. | 10 | | | | | W | | 30-200 (Var.) | | | 50-200 (Var.) | | 23 x 13 x 10 | Black Vinyl | | 38 | 629.95 | | | | | Pair | | |
| | RS 9A Kappa | Sealed Box | (2)12 | 3 | Dome | | EMIT K | M,T | | 29-45 | 89 | 60 | 80,800, 4.5k | 4/2 | 60 x 22 x 8 | Black | | 240 | 2698.00 | | | | | Pair | | |
| | RS 8A Kappa | Sealed Box | 12 | 3 | Dome | | EMIT K | M,T | | 33-45 | 89 | 50 | 80,800, 4.5k | 4/2 | 48 x 21 x 8 | Black | | 176 | 1798.00 | | | | | Pair | | |
| | RS 7 Kappa | Sealed Box | 12 | 3 | Dome | | EMIT K | M,T | | 37-45 | 88 | 40 | 800,4.5k | 4/4 | 37 x 17 x 12 | Black | | 138 | 1298.00 | | | | | Pair | | |
| | RS 6 Kappa | Sealed Box | 10 | 3 | Dome | | EMIT K | M,T | | 39-45 | 88 | 30 | 800,4.5k | 4/4 | 25 x 15 x 11 | Black | | 84 | 998.00 | | | | | Pair | | |
| | SM 152 | Ported | 15 | (2)4½ | Cones | 1 | Dome | M,T | | 44-25 ±3 | 102 | 10 | 500,5.5k | 8/ | 40 x 18 x 13 | Vinyl | Black | 152 | 1198.00 | | | | | Pair | | |
| | SM 122 | Ported | 12 | 4½ | Cone | 1 | Dome | M,T | | 49-25 ±3 | 100 | 10 | 750,5.5k | 8/ | 35 x 15 x 13 | Vinyl | Black | 132 | 918.00 | | | | | Pair | | |
| | SM 112 | Ported | 10 | 4½ | Cone | 1 | Dome | T | | 59-25 ±3 | 100 | 10 | 900,5.5k | 8/ | 30 x 14 x 13 | Vinyl | Black | 112 | 738.00 | | | | | Pair | | |
| | SM 102 | Ported | 10 | | | 1 | Dome | | | 65-25 ±3 | 100 | 10 | 3.3k | 8/ | 21 x 12 x 12 | Vinyl | Black | 68 | 538.00 | | | | | Pair | | |
| | SM 82 | Ported | 8 | | | 1 | Dome | | | 72-25 ±3 | 98 | 10 | 2.8k | 8/ | 18 x 11 x 11 | Vinyl | Black | | | 438.00 | | | | Pair | | |
| | SM 62 | Ported | 6½ | | ¾ | | Dome | | | 78-25 ±3 | 94 | 10 | 5k | 8/ | 13 x 8 x 13 | Opt., Vinyl | Black Cloth | 26 | 279.95 | | | | | Pair | | |
| | Reference E-L | Sealed Box | 5¼ | | ½ | | Dome | | | 70-20 ±3 | 89 | 10 | 5.5k | 6/ | 12 x 8 x 7 | Opt., Vinyl | Black Cloth | 18 | 169.95 | | | | | Pair | | |
| | Reference One | Sealed Box | 6 | | ¾ | | Dome | | | 55-25 ±3 | 90 | 10 | 4k | 6/ | 14 x 9 x 7 | Opt., Vinyl | Black Cloth | 30 | 229.95 | | | | | Pair | | |
| | Reference Two | Sealed Box | 8 | | 1 | | Dome | | | 50-25 ±3 | 90 | 15 | 3k | 6/ | 18 x 11 x 10 | Opt., Vinyl | Black Cloth | 51 | 339.95 | | | | | Pair | | |
| | Reference Three | Sealed Box | 8 | 5 | Cone | 1 | Dome | | | 47-25 ±3 | 90 | 20 | 400,3.5k | 6/ | 22 x 11 x 10 | Opt., Vinyl | Black Cloth | 61 | 439.95 | | | | | Pair | | |
| | Reference Four | Sealed Box | 8 | 5 | Cone | | EMIT R | | | 44-40 ±3 | 90 | 25 | 400,40k | 6/ | 31 x 11 x 10 | Opt., Vinyl | Black Cloth | 82 | 599.90 | | | | | Pair | | |
| | Reference Five | Sealed Box | 10 | 5 | Cone | | EMIT R | | | 40-40 ±3 | 90 | 25 | 300,4k | 6/ | 35 x 13 x 12 | Opt., Vinyl | Black Cloth | 106 | 759.90 | | | | | Pair | | |
| | Reference Six | Sealed Box | 10,6 | 5 | Cone | | EMIT R | | | 35-40 ±3 | 90 | 35 | 200,1.5k, 4k | 6/ | 40 x 13 x 14 | Opt., Vinyl | Black Cloth | 132 | 959.90 | | | | | Pair | | |
| | Infinitesimal Four | Ported | 5¼ | | | | EMIT R | | | 100-40 ±3 | 90 | 10 | 5k | 6/ | 10 x 6 x 7 | Vinyl Black Strct. | Black Metal | 39 | 419.95 | | | | | Pair | | |
| | Servo Subwoofer | Ported Subwoof. | 10 | | | | | W | | 40-200 ±3 | | | 50-200 (Var.) | | 13 x 13 x 13 | Foam Black Vinyl | Black Cloth | 34 | 629.95 | | | | | Pair | | |
| Infinitesimal Micro | Sat. & Ported Subwoof. | 8 | 3½ | Cone | ¾ | Dome | | | 50-22 ±3 | 87 | 10 | 150,5k | 6/ | Three Pieces | Black Gray Metal | | 35 | 519.95 | | | | | Sys. | | | |
| ERS800 | In-Wall | 8 | | | | EMIT | T | | 45-45 | 89 | 20 | 3.5k | 4/3.5 | 16 x 11 x 4 | Beige ABS | Beige Metal | 17 | 600.00 | | | | | Pair | | | |
| ERS600 | In-Wall | 6 | | ¾ | | Dome | T | | 55-22 | 89 | 15 | 4.4k | 4/4 | 18 x 9 x 4 | Beige ABS | Beige Metal | 12 | 350.00 | | | | | Pair | | | |
| ERS500 | In-Wall | 5¼ | | 1 | | Cone | | | 70-20 | 8 | | 5k | | 8 x 8 x 3 | Beige ABS | Beige Metal | 10 | 275.00 | | | | | Pair | | | |
| Modulus | Sealed Box | 5 | | | | EMIT | T | | 82-45 ±3 | 84 | 25 | 4k | 4/4 | 12 x 7 x 11 | Opt., Lacq. Piano | Black Knit | 30 | 1000.00 | | | | | Pair | | | |
| Modulus Subwoofer | Subwoof. | 12 | | | | | W | | 22-200 +0,-3 | | | Var. | | 19 x 18 x 18 | Black | | 80 | 2000.00 | | | | | Pair | | | |
| INTEGRAL AUDIO | Point Source 2a | Air Sus. | 12 | (2)6½ | Cones | 1 | Dome | | | 38-20 ±3 | 91 | 30 | 100,3k | 4/3 | 12 x 10 x 42 | Oiled Oak | Black Knit | 65 | 1200.00 | | | | | Pair | | |
| INTERSONICS | Servodrive Contra Bass | Servo Subwoof. | (2)15, (2)18 | | | | | | | 16-80 ±1.5 | 90 | 300 | 80 | 4/2 | 18 x 23 x 37 | Opt. | Opt. | 125 | 2160.00 | | | | | | | |
| ISLAND AUDIO | IA-700 | Bass Ref. | (2)6½ | | | (2)1 | Domes | No | | 55-20 ±3 | 92 | 25 | | 4/ | 8 x 8 x 27 | Oiled Oak | Black Knit | 27 | 675.00 | | | | | Pair | | |
| | IA-800 | Pas. Rad. | 8 | | | 1 | Dome | No | | 40-20 ±3 | 90 | 25 | | 8/ | 11 x 11 x 19 | Oiled Oak | Black Knit | 23 | 775.00 | | | | | Pair | | |
| | IA-600 | Pas. Rad. | 12 | 1¼ | Dome | (2)1 | Domes | No | | 32-22 ±3 | 90 | 25 | | 8/ | 14 x 13 x 32 | Oiled Oak | Black Knit | 58 | 1200.00 | | | | | Pair | | |
| | IA-850 | Bass Ref. | 12 | 1¼ | Dome | (2)1 | Oomes | No | | 28-22 ±3 | 91 | 25 | | 8/ | 15 x 12 x 25 | Oiled Oak | Black Knit | 45 | 1350.00 | | | | | Pair | | |
| | Islander | Sealed, Outdoor | 6½ | | | 1 | Dome | No | | 55-20 ±5 | 89 | 50 | | 4/ | 7 x 7 x 27 | Matte Black | Wire Mesh | 20 | 800.00 | | | | | Pair | | |
| | Islander Light | Sealed, Outdoor | 6½ | | | 1 | Dome | No | | 55-20 ±5 | 89 | 50 | | 4/ | 7 x 7 x 31 | Matte Black | Wire Mesh | 25 | 1200.00 | | | | | Pair | | |
| | IA-100 | Bass Ref. | 6½ | | | 1 | Dome | No | | 55-20 ±3 | 90 | 25 | | 8/ | 8 x 8 x 13 | Oiled Oak | Black Knit | 12 | 400.00 | | | | | Pair | | |
| IA-100R | Pas. Rad. | 6½ | | | 1 | Oome | No | | 49-20 ±3 | 90 | 25 | | 8/ | 8 x 8 x 13 | Oiled Wal. | Black Knit | 12 | 475.00 | | | | | Pair | | | |

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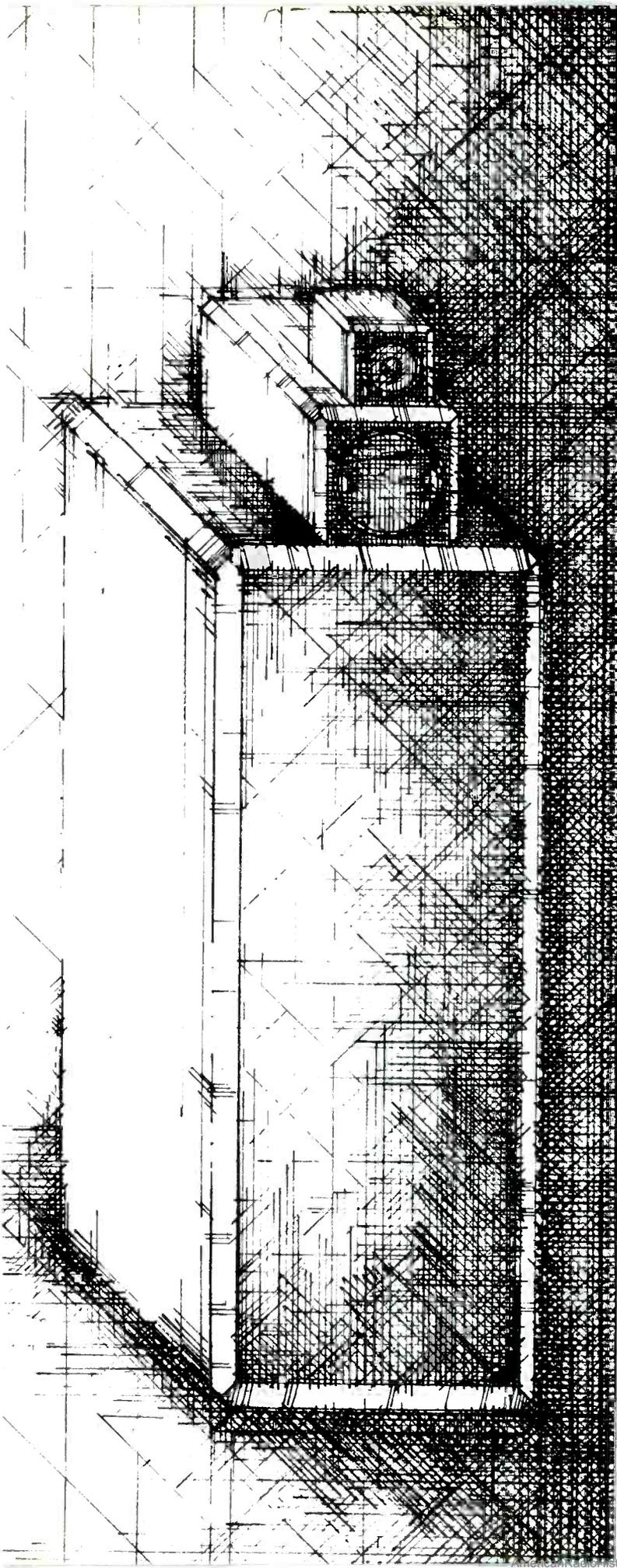
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LOUDSPEAKERS

| MANUFACTURER | Model | Design Principle, Enclosure or System Type | Woofer Diameter, Inches | | Midrange Diameter, Inches | | Tweeter Diameter, Inches | | Separate Level Controls: Woofer, W Midrange, M, Tweeter, T, Super Tweeter, ST | | Anechoic Frequency Response, Hz to kHz, ± dB | | SPL, 1 W/1m/1 Meter, dB | | Recommended Min. Amp Power, Watts/Ch. | | Impedance, Ohms, Nominal/Minimum | | Dimensions, Inches (To Nearest Inch) | | Finish | Grille Color and Material | | Weight, Lbs. | Price, \$ |
|---------------------|--------------------|--|-------------------------|------|---------------------------|------|--------------------------|----------|---|------|--|---------------|-------------------------|--------------|---------------------------------------|-------------|----------------------------------|--|--------------------------------------|--|--------|---------------------------|---------|--------------|-----------|
| | | | | | | | | | | | | | | | | | | | | | | | | | |
| JACKSON LOUDSPEAKER | AU-3 | Air Sus. | 5¼ | | | 1, ¾ | Domes | | 85-20 ±3 | 87 | 30 | 2.5k, 12k | 8/6 | 14 x 7 x 7 | Opt. | Opt., Knit | 17 Pair | | | | | | 929.00 | Pair | |
| | AU-6 | Hybrid, Pas. Rad. | 6½, 8 | | | 1, ¾ | Domes | | 48-20 ±3 | 87 | 50 | 2k, 10k | 8/6 | 17 x 11 x 11 | Opt. | Opt., Knit | 45 Pair | | | | | | 1799.00 | Pair | |
| | AU-20 | Hybrid, Pas. Rad. Subwoof. | 10, 15 | | | | | | 33-100 ±3 | 90 | 100 | 100 | 8/6 | 18 x 17 x 18 | Opt. | Opt., Knit | 57 | | | | | | 899.00 | Pair | |
| JAMQ HI-FI | Concert II | Bass Ref. | 6½ | | | 1 | Dome | | 40-20 ±3 | 88 | 40 | 2k | 8/3 | 16 x 10 x 10 | Opt., Wood | Black Knit | 20 | | | | | | 399.00 | Pair | |
| | Concert V | Bass Ref. | 6½ | 6½ | Cone | 1 | Dome | | 30-22 ±3 | 88 | 55 | 150, 3.5k | 8/3 | 32 x 7 x 11 | Opt., Wood | Black Knit | 42 | | | | | | 649.00 | Pair | |
| | Concert VII | Bass Ref. | (2)8 | 6½ | Cone | 1 | Dome | | 24-22 ±3 | 88 | 80 | 150, 4k | 8/3 | 36 x 11 x 12 | Opt., Wood | Black Knit | 62 | | | | | | 899.00 | Pair | |
| | Professional 200 | Bass Ref. | 10 | 5 | Horn | | Horn | | 35-20 ±3 | 92 | 80 | 1.2k, 6k | 8/3 | 26 x 15 x 12 | Black | Black Knit | 42 | | | | | | 399.00 | Pair | |
| | Professional 300 | Bass Ref. | 12 | 5 | Horn | (3) | Horns | | 30-20 ±3 | 93 | 100 | 1k, 5k | 8/3 | 30 x 17 x 13 | Black | Black Knit | 57 | | | | | | 599.00 | Pair | |
| | Professional 400 | Bass Ref. | 15 | 5 | Horn | (5) | Horns | | 25-20 ±3 | 94 | 180 | 900, 4k | 8/3 | 35 x 21 x 17 | Black | Black Knit | 93 | | | | | | 899.00 | Pair | |
| | Classic CL-20A | Bass Ref. | 8 | | | 1 | Dome | | 40-20 ±3 | 92 | 40 | 3.5k | 8/3 | 18 x 11 x 10 | Opt. | Black Knit | 18 | | | | | | 199.00 | Pair | |
| | Classic CL-25A | Bass Ref. | 8 | 4 | Cone | 1 | Dome | | 37-20 ±3 | 92.5 | 50 | 2.5k, 5k | 8/3 | 21 x 11 x 10 | Opt. | Black Knit | 25 | | | | | | 249.00 | Pair | |
| | Classic CL-30A | Bass Ref. | 8 | 4 | Cone | 1 | Dome | | 35-20 ±3 | 92.5 | 50 | 2.5k, 5k | 8/3 | 33 x 11 x 10 | Opt. | Black Knit | 29 | | | | | | 299.00 | Pair | |
| | BX 100 | Bass Ref. | 8 | 3 | Cone | 1 | Horn | | 40-20 ±3 | 91 | 45 | 2k, 4.2k | 8/3 | 21 x 12 x 11 | Black | Black Knit | 22 | | | | | | 249.00 | Pair | |
| | BX 150 | Bass Ref. | 10 | 3 | Cone | 1 | Horn | | 35-20 ±3 | 92 | 60 | 2.3k, 5k | 8/3 | 25 x 15 x 12 | Black | Black Knit | 30 | | | | | | 299.00 | Pair | |
| | BX 200 | Bass Ref. | 12 | 3 | Cone | 1 | Horn | | 30-20 ±3 | 93 | 90 | 2k, 3k | 8/3 | 28 x 17 x 13 | Black | Black Knit | 39 | | | | | | 349.00 | Pair | |
| | Cornet 40 | Bass Ref. | 5¼ | | | 1 | Dome | | 50-20 ±3 | 89 | 30 | 3k | 8/3 | 12 x 8 x 9 | Black | Black | 8 | | | | | | 99.00 | Pair | |
| | Cornet 50 | Bass Ref. | 6½ | | | 1 | Dome | | 47-20 ±3 | 90 | 35 | 1.5k, 5k | 8/3 | 15 x 9 x 9 | Black | Black | 6 | | | | | | 139.00 | Pair | |
| | Cornet 60 | Bass Ref. | 6½ | | Cone | 1 | Dome | | 47-20 ±3 | 90 | 35 | 1.5k, 5k | 8/3 | 15 x 9 x 9 | Black | Black | 13 | | | | | | 149.00 | Pair | |
| | Cornet 70 | Bass Ref. | (2)6½ | | | 1 | Dome | | 43-20 ±3 | 90 | 40 | 400, 3k | 8/3 | 30 x 11 x 11 | Black | Black | 22 | | | | | | 199.00 | Pair | |
| | Cornet 75 | Bass Ref. | 8 | 3 | Cone | 1 | Dome | | 40-20 ±3 | 91 | 55 | 1.5k, 4k | 8/3 | 34 x 11 x 10 | Black | Black | 22 | | | | | | 219.00 | Pair | |
| | Atmosphere | Bass Ref. | 5¼ | | | 1 | Dome | | 40-20 ±3 | 88 | 35 | 3k | 8/3 | 15 x 10 x 6 | Opt. | Metal | 8 | | | | | | 399.00 | Pair | |
| | Art | Bass Ref. | 5¼ | | | 1 | Dome | | 40-20 ±3 | 88 | 35 | 3k | 8/3 | 14 x 16 x 4 | Opt. | Metal | 11 | | | | | | 249.00 | Pair | |
| | Silhouette | Bass Ref. | 5¼ | 5¼ | Cone | 1 | Dome | | 47-20 ±3 | 90 | 35 | 300, 4k | 8/3 | 48 x 10 x 7 | Opt. | Black | 22 | | | | | | 399.00 | Pair | |
| | Converta | Bass Ref. | 4 | | | 2 | Cone | | 80-20 ±3 | 90 | 30 | 2.5k | 8/3 | 9 Dia. | Opt. | Opt., Metal | 4½ | | | | | | 199.00 | Pair | |
| | SW 100 System | Sat. & Subwoof. | (2)6½ | 4 | Cone | 2 | Cone | | 35-20 ±3 | 90 | 45 | 80, 200, 4.5k | 8/3 | Three Pieces | Opt. | Opt. | 35 Sys. | | | | | | 499.00 | Pair | |
| | Compact System | Sat. & Subwoof. | (2)6½ | 3½ | Cone | 2 | Cone | | 45-20 ±3 | 90 | 30 | 80, 200, 2.5k | 8/3 | Three Pieces | Black | Black Metal | 27 Sys. | | | | | | 349.00 | Pair | |
| SW 300 System | Sat. & Subwoof. | (2)8 | 4 | Cone | ¾ | Dome | | 30-20 ±3 | 90 | 45 | 80, 200, 3.5k | 8/3 | Three Pieces | Opt. | Black Metal | 36 Sys. | | | | | | 699.00 | Pair | | |
| JANIS | W1 | Slot Loaded Subwoof. | 15 | | | | | | 30-100 ±1 | 87 | 60 | 100 | 8/7 | 18 x 22 x 22 | Oiled Wal. | Wood | 100 | | | | | | 850.00 | Pair | |
| | W3 | Slot Loaded Subwoof. | 12 | | | | | | 30-100 ±1 | 85 | 60 | 100 | 8/7 | 18 x 18 x 18 | Oiled Wal. | Wood | 67 | | | | | | 600.00 | Pair | |
| | System 3/A | Powered Slot Loaded Subwoof. | 12 | | | | | | 30-100 ±1 | 85 | 50 Inc. | 100 | 8/7 | 18 x 18 x 18 | Oiled Wal. | Wood | 87 | | | | | | 950.00 | Pair | |
| JBL | JBL2500 | Ported | 5¼ | | | ½ | Dome | | 90-23 ±3 | 88 | 10 | 3k | 8/6 | 12 x 7 x 6 | Oak Vinyl | Gray Knit | 8 | | | | | | 99.00 | Pair | |
| | JBL2600 | Ported | 6½ | | | ½ | Dome | | 60-23 ±3 | 89 | 10 | 3k | 8/6 | 17 x 9 x 8 | Oak Vinyl | Gray Knit | 12 | | | | | | 129.00 | Pair | |
| | JBL2800 | Ported | 8 | | | ½ | Dome | | 55-23 ±3 | 89 | 10 | 2.5k | 8/6 | 23 x 11 x 10 | Oak Vinyl | Gray Knit | 20 | | | | | | 179.00 | Pair | |
| | LX22 | Tuned Port | 6½ | | | 1 | Dome | | 50-25 ±3 | 90 | 10 | 3k | 8/6 | 16 x 10 x 9 | Vinyl | Gray Knit | 42 | | | | | | 189.00 | Pair | |
| | LX44 | Tuned Port | 8 | 5 | Cone | 1 | Dome | | 45-25 ±3 | 91 | 10 | 800, 4k | 8/6 | 24 x 12 x 12 | Vinyl | Gray Knit | 33 | | | | | | 299.00 | Pair | |
| | LX55 | Tuned Port | 10 | 5 | Cone | 1 | Dome | | 40-25 ±3 | 91 | 10 | 800, 4k | 8/6 | 26 x 14 x 12 | Vinyl | Gray Knit | 62 | | | | | | 419.00 | Pair | |
| | L1 | Tuned Port | 6½ | | | 1 | Dome | | 45-27 ±3 | 87 | 20 | 3k | 8/6 | 16 x 8 x 10 | Vinyl | Black Knit | 20 | | | | | | 300.00 | Pair | |
| | L3 | Tuned Port | 8 | | | 1 | Dome | | 42-27 ±3 | 89 | 30 | 3k | 8/6 | 33 x 10 x 12 | Ebony Wood | Black Knit | 30 | | | | | | 425.00 | Pair | |
| | L5 | Tuned Port | (2)6½ | 5 | Cone | 1 | Dome | | 40-27 ±3 | 90 | 30 | 550, 4k | 6/4 | 35 x 10 x 12 | Ebony Wood | Black Knit | 68 | | | | | | 600.00 | Pair | |
| | L7 | Tuned Port | 12, 8 | 5 | Cone | 1 | Dome | | 30-27 ±3 | 91 | 40 | 200, 900, 4k | 8/6 | 46 x 10 x 18 | Ebony Wood | Black Knit | 75 | | | | | | 925.00 | Pair | |
| | Pro Performer | Tuned Port | 4½ | | | | | | 100-18 ±3 | 88 | 10 | | 8/6 | 6 x 6 x 6 | Opt., Matte | Opt., Metal | 8 | | | | | | 199.00 | Pair | |
| | Pro Performer Plus | Tuned Port | 8 | | | 4½ | Cone | | 40-18 ±3 | 88 | 10 | 125 | 8/6 | Three Pieces | Opt., Matte | Opt., Metal | 30 | | | | | | 439.00 | Pair | |
| | Pro III | Tuned Port | 5 | | | 1 | Dome | | 65-27 ±3 | 87 | 10 | 3k | 4/3 | 9 x 6 x 6 | Black Rubber | Black Metal | 13 | | | | | | 299.00 | Pair | |
| Pro III Plus | Tuned Port | 8 | 5 | Cone | 1 | Dome | | 35-27 ±3 | 90 | 10 | 125, 3k | 8/6 | Three Pieces | Black Matte | Black Metal | 41½ | | | | | | 659.00 | Pair | | |

(Continued)



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|---------------------|---------------------|--|-------------------------|---------------------------|---------------|--------------------------|--------------|---|--|-------------------------|---------------------------------------|---------------------------|----------------------------------|--------------------------------------|------------------|---------------------------|----------------------|-------------|
| JBL (Continued) | Pro VIII | Tuned Port | 6 | | | 1 | Dome | | 55-27 ±3 | 90 | 10 | 3k | 6/5 | 15 x 10 x 9 | Poly & Rubber | Black Metal | 20 Pair | 429.00 |
| | Pro Center | Tuned Port | 5 | | | 1 | Dome | | 65-27 | 87 | 10 | 3k | 4/3 | 9 x 6 x 6 | Poly & Rubber | Black Mesh | 6½ | 169.00 |
| | S-3 | In-Wall Inf. Baf. | 5¼ | | | 1 | Dome | | 125-22 ±3 | 86 | 10 | 3k | 4/3 | 11 x 7 x 4 | White Matte | White Metal | 14 Pair | 225.00 |
| | S-4 | In-Wall Inf. Baf. | 6¼ | | | 1 | Dome | | 125-22 ±3 | 88 | 10 | 3k | 4/3 | 12 x 9 x 4 | White Matte | White Metal | 16 Pair | 298.00 |
| | 250Ti Sanibel | Tuned Port | 14 | 5,8 | Cones | 1 | Oome | (2)M, T | | 90 | 50 | 400, 1.4k, 5.2k | 8/6 | 52 x 23 x 14 | Opt., Lacq. Wal. | Black Knit | 150 | 2499.00 |
| | B380 | Biamp Subwoof. | 15 | | | | | | | 90 | 50 | 63 Ext. | 8/6 | 20 x 28 x 17 | Wal. | Brown Knit | 70 | 999.00 |
| | B460 | Biamp Subwoof. | 18 | | | | | | | 94 | 50 | 63 Ext. | 8/6 | 25 x 38 x 24 | Wal. | Brown Knit | 126 | 2150.00 |
| | XPL90 | Ported | 6½ | | | 1 | Dome | | | 87 | 20 | 3k | 8/6 | 16 x 10 x 10 | Opt., Lacq. | Black Knit | 40 Pair | 649.00 |
| | XPL140 | Tuned Port | 8 | 3 | Dome | 1 | Dome | T | | 88 | 20 | 900, 4k | 8/6 | 30 x 13 x 12 | Opt., Lacq. | Black Knit | 55 | 999.00 |
| | XPL160 | Tuned Port | 10 | 3 | Dome | 1 | Dome | T | | 90 | 20 | 800, 4k | 8/6 | 33 x 15 x 13 | Opt., Lacq. | Black Knit | 62 | 1249.00 |
| | XPL200 | Tuned Port | 12 | 3,6½ | Dome, Cone | 1 | Dome | T | | 90 | 30 | 300, 1.1k, 4.5k | 8/6 | 40 x 16 x 14 | Opt., Lacq. | Black Knit | 90 | 1699.00 |
| | P20 | | 6½ | | | 1 | Dome | | | 10 | | | 8/ | 15 x 9 x 11 | Wal. Vinyl | Black Knit | | 135.00 |
| | P30 | | 8 | 5 | Cone | 1 | Dome | | | 10 | | | 8/ | 21 x 11 x 10 | Wal. Vinyl | Black Knit | | 225.00 |
| | P40 | | 10 | 5 | Cone | 1 | Dome | | | 10 | | | 8/ | 24 x 12 x 12 | Wal. Vinyl | Black Knit | | 325.00 |
| | P50 | | (2)8 | 5 | Cone | 1 | Dome | | | 10 | | | 8/ | 39 x 15 x 12 | Wal. Vinyl | Black Knit | | 450.00 |
| | HP420 | | (2)6½ | 5 | Cone | 1 | Dome | W | | 10 | | | 8/ | 33 x 12 x 10 | Black Oak | Black Knit | | 595.00 |
| HP520 | | (2)8 | 5 | Cone | 1 | Dome | W | | 10 | | | 8/ | 38 x 14 x 12 | Black Oak | Black Knit | | 795.00 | |
| JENSEN | Digital 3080 | Vented | (2)8 | | | 3 | Cone | | 43-21 | 91 | 10 | 7k | 6/4 | 38 x 10 x 13 | Hick. Vinyl | Black Knit | 38 | 179.95 |
| | 3152 | Vented | 15 | 5 | Cone | 3 | Cone | | 33-21 | 94 | 10 | 5k, 10k | 8/6 | 32 x 18 x 11 | Hick. | Black Knit | 35 | 199.95 |
| | 3122 | Vented | 12 | 5 | Cone | 3 | Cone | | 43-21 | 91 | 10 | 5k, 12.5k | 8/6 | 29 x 15 x 10 | Hick. | Black Knit | 28 Pair | 284.85 |
| | Concert Series 2652 | Vented | 6½ | | | 3 | Cone | | 55-21 | 90 | 10 | 10k | 8/6 | 15 x 11 x 6 | Hick. | Black Knit | 11 | 149.95 |
| | Concert Series 3103 | Vented | 10 | 5 | Cone | 3 | Cone | | 48-21 | 90 | 10 | 5k, 12.5k | 8/6 | 20 x 13 x 11 | Hick. Vinyl | Black Knit | 24 | 219.95 |
| JMLab | Laureate | Bass Ref. | 7 | | | 1 | Inv. Dome | | 65-18 +0,-3 | 91 | 20 | 5k | 8/4 | 14 x 9 x 9 | Black Vinyl | Black Knit | 13 | 379.00 |
| | Micron | Bass Ref. | 5 | | | 1 | Inv. Dome | | 60-20 +0,-3 | 89 | 20 | 4k | 8/4 | 12 x 8 x 8 | Opt. | Black Knit | 11 | 565.00 |
| | Prodige | Bass Ref. | 7 | | | 1 | Inv. Dome | | 55-20 +0,-3 | 92 | 20 | 4k | 8/4 | 18 x 10 x 11 | Black Vinyl | Black Knit | 20 | 599.00 |
| | DB 19 | Bass Ref. | 8 | | | 1 | Inv. Dome | | 53-18 +0,-3 | 94 | 20 | 3.5k | 8/4 | 21 x 11 x 12 | Opt. | Black Knit | 24 | 689.00 |
| | DB 24 | Bass Ref. | 7 | | | 1 | Inv. Dome | | 50-18 +0,-3 | 92 | 20 | 4k | 8/4 | 31 x 9 x 10 | Dpt. | Black Knit | 28 | 729.00 |
| | DB 17 K2 | Bass Ref. | 7 | | | 1 | Inv. Dome | | 57-20 +0,-3 | 91 | 20 | 4k | 8/4 | 16 x 10 x 10 | Opt. | Black Knit | 15 | 795.00 |
| | Profil 5 | Bass Ref. | 5½ | 5½ | Cone | 1 | Inv. Dome | | 50-20 +0,-3 | 90 | 25 | 700, 4k | 8/6 | 32 x 7 x 7 | Opt. | Black Knit | 41 | 985.00 |
| | Profil 7 | Bass Ref. | 7 | 7 | Cone | 1 | Inv. Dome | | 45-20 +0,-3 | 92 | 25 | 300, 3.5k | 8/6 | 38 x 9 x 9 | Opt. | Black Knit | 52 | 1265.00 |
| | Opium | Bass Ref. | 8 | 5 | Cone | 1 | Inv. Dome | | 46-20 +0,-3 | 94 | 25 | 650, 4k | 8/4 | 26 x 12 x 13 | Wal. Ven. | Black Knit | 38 | 1265.00 |
| | Opale | Bass Ref. | 10 | 5 | Cone | 1 | Inv. Dome | | 42-22 +0,-3 | 95 | 25 | 600, 3.8k | 8/6 | 34 x 14 x 13 | Wal. Ven. | Black Knit | 53 | 1679.00 |
| | 708 Olymp K2 | Bass Ref. | (2)7 | 5 | Cone | 1 | Inv. Dome | | 40-20 +0,-3 | 93 | 25 | 650, 4k | 8/4 | 37 x 11 x 12 | Opt. | Black Knit | 53 | 1749.00 |
| | 713 Onyx K2 | Bass Ref. | (2)8 | 5 | Cone | 1 | Inv. Dome | | 35-22 +0,-3 | 94 | 25 | 150, 500, 4k | 8/4 | 41 x 14 x 14 | Opt. | Black Knit | 86 | 2545.00 |
| | 715 Oriane K2 | Bass Ref. | 8, 10 | 5 | Cone | 1 | Inv. Dome | | 32-21 +0,-3 | 95 | 25 | 150, 500, 4k | 8/4 | 45 x 14 x 15 | Black Lacq. | Black Knit | 90 | 3285.00 |
| Utopia | Bass Ref. | 10 | (2)5 | Cones | 1 | Inv. Dome | | 27-25 +0,-3 | 93 | 25 | 120, 2.5k | 6/3 | 47 x 13 x 16 | Black Knit | Black Knit | 179 | 6995.00 | |
| JPW LOUDSPEAKERS | Minim | Inf. Baf. | 5½ | | | 1 | Dome | | 70-20 ±3 | 87 | | | 8/ | 11 x 7 x 8 | Black Vinyl | Black Knit | 6 | 250.00 |
| | Sonata | Inf. Baf. | 6½ | | | 1 | Dome | | 70-20 ±3 | 87 | | | 8/ | 13 x 9 x 9 | Opt., Wal. | Black Knit | 10 | 325.00 |
| | Sonata Plus | Inf. Baf. | 6½ | | | 1 | Oome | | 70-20 ±3 | 87 | | | 8/ | 13 x 9 x 9 | Opt., Wal. | Black Knit | 11 | 395.00 |
| | P1 | Inf. Baf. | 8 | | | 1 | Oome | | 65-20 ±3 | 89 | | | 8/ | 17 x 10 x 10 | Opt., Wal. | Black Knit | 17 | 450.00 |
| | AP2 | Inf. Baf. | 8 | | | 1 | Oome | | 65-20 ±3 | 89 | | | 8/ | 17 x 10 x 10 | Opt., Wal. | Black Knit | 21 | 525.00 |
| | AP3 | Inf. Baf. | 8 | | | 1 | Dome | | 55-20 ±3 | 88 | | | 8/ | 20 x 10 x 11 | Opt., Wal. | Black Knit | 26 | 695.00 |
| | JRM (Continued) | Reference System Monitor I | Powered | (2)18, (2)8 | 3x26 | Horn | 1½ | Horn | W, M, T, ST | 18-20 | 1500 Inc. | 125, 1k, 7k | 20k | Nine Pieces | Opt. | Opt. | | 15,000 Sys. |
| | | Powered | (2)12, (2)6½ | (2)4 | Cones | (2)3 | Horns | W, M, T, ST | 18-20 | 750 Inc. | 150, 1k, 5k | 20k | Three Pieces | Opt. | Opt. | | 5500.00 Sys. | |
| Monitor II | | Powered | (4)12, (6)6½ | (2)4 | Cones | (2)3 | Horns | W, M, T, ST | 18-20 | 1000 Inc. | 150, 1k, 5k | 20k | Four Pieces | Opt. | Opt. | | 7500.00 Sys. w/Xover | |



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We'll allow us to introduce the new KLIPSCH kg¹®. Here is absolute proof that big performance can come from a very small speaker system. The kg¹ fills your listening room with the presence and dynamics of a live performance. Yet it's so small that it sits comfortably (and inconspicuously) on a bookshelf. Technology is the reason why.

The woofer cone, for example, is carbon graphite filled

to set a new standard for bass quality and authority in a system of this size. The voice coil of this woofer is vented for increased power handling and effortless reproduction of dynamic musical passages.

The tweeter uses a special ferrofluid cooling system to give you increased output, power handling, dynamic range, and reliability.

And the elegantly-styled cabinet of the kg¹ is hand finished in your choice of genuine wood veneers to make this speaker as beautiful as the music it reproduces. In this price range, the

cabinet of virtually every competitive system is wrapped with vinyl which merely imitates wood. The kg¹ gives you the real thing.

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LOUDSPEAKERS

| MANUFACTURER | Model | Design Principle, Enclosure or System Type | Woofer Diameter, Inches | | | | Midrange Diameter, Inches | | Tweeter Diameter, Inches | | Sensitivity Level dB/1W/1m KHz | SPL, 1 Watt/1 Meter, dB | Recommended Min. Amp Power, dB | Crossover Frequencies, Hz | Impedance, Ohms: Nominal/Minimum | Dimensions, Inches (To Nearest Inch) | Finish | Grille Color and Material | Weight, Lbs. | Price, \$ |
|--------------------|-----------------------------------|---|-------------------------|---------------------------|---------------|--------------------------|---------------------------|---------|--------------------------|-------------|--------------------------------------|-------------------------|--------------------------------|---------------------------|-------------------------------------|---|-------------|---------------------------|--------------|-----------|
| | | | Woofer Diameter, Inches | Midrange Diameter, Inches | Midrange Type | Tweeter Diameter, Inches | Tweeter Type | | | | | | | | | | | | | |
| JBL (Continued) | S18B | DB3 Vented Subwoof. Powered Subwoof. DB3 Vented Subwoof. Powered Subwoof. | 18 | | | | | | | 30-250 ±1.5 | 95 | 200 | Sel. | 8/6 | Opt., 8 Cu. Ft. | Opt. | Opt. | 150 | 1100.00 | |
| | S18B-5 | DB3 Vented Subwoof. Powered Subwoof. DB3 Vented Subwoof. Powered Subwoof. | 18 | | | | | W, M | | 20-200 ±1.5 | 200 | Inc. | Sel. | 20k | Opt., 8 Cu. Ft. | Opt. | Opt. | | 2500.00 | |
| | S15A | DB3 Vented Subwoof. Powered Subwoof. DB3 Vented Subwoof. Powered Subwoof. | 15 | | | | | | | 30-300 ±1.5 | 92 | 200 | Sel. | 8/6 | Opt., 6 Cu. Ft. | Opt. | Opt. | 130 | 875.00 | |
| | S15A-5 | DB3 Vented Subwoof. Powered Subwoof. DB3 Vented Subwoof. Powered Subwoof. | 15 | | | | | W, M | | 20-250 ±1.5 | 200 | Inc. | Sel. | 20k | Opt., 4 Cu. Ft. | Opt. | Opt. | | 2200.00 | |
| | D15A-5 | DB3 Vented Subwoof. Powered Subwoof. DB3 Vented Subwoof. Powered Subwoof. | (2)15 | | | | | W, M | | 19-300 ±1.5 | 500 | Inc. | Sel. | 20k | Opt., 10 Cu. Ft. | Opt. | Opt. | | 2200.00 | |
| | D12A | DB3 Vented Subwoof. Powered Subwoof. DB3 Vented Subwoof. Powered Subwoof. | (2)12 | | | | | | | 27-450 ±1.5 | 89 | 200 | Sel. | Opt. | Opt., 9 Cu. Ft. | Opt. | Opt. | 160 | 800.00 | |
| | D12A-5 | DB3 Vented Subwoof. Powered Subwoof. DB3 Vented Subwoof. Powered Subwoof. | (2)12 | | | | | W, M | | 19-400 ±1.5 | 500 | Inc. | Sel. | 20k | Opt., 6 Cu. Ft. | Opt. | Opt. | | 2000.00 | |
| | VLS Satellite Tower | Triamped, Sealed | (6)6½ | 3x26 | Horn | 17½ | Horn | W, M, T | | 20-20 | 98 | 200, (2)40 | Sel. | 125,900, 7k | Opt. | 78 x 16 x 8 | Opt. | Opt. | | 2800.00 |
| JS AUDIO | 26J | Ac. Sus. | 6 | | | 1 | Dome | | | 46-21 ±4 | 94 | 5 | 2.5k | 8/ | 12 x 8 x 8 | Oak | Opt. | 35 Pair | 450.00 | |
| | 26P | Vented | 6 | | | 1 | Dome | | | 40-22 ±3 | 92 | 15 | 2.5k | 8/ | 16 x 10 x 11 | Oak | Opt. | 45 Pair | 650.00 | |
| | 28P | Vented | 8 | | | 1 | Dome | | | 38-22 ±3 | 91 | 15 | 2.5k | 8/ | 19 x 12 x 10 | Oak | Opt. | 50 Pair | 650.00 | |
| | 38P | Vented | 8 | 3 | Cone | 1 | Dome | | | 32-22 ±4 | 93 | 15 | 700,4k | 8/ | 19 x 12 x 10 | Oak | Opt. | 65 Pair | 1100.00 | |
| | 310P | Vented | 10 | 5 | Cone | 1 | Dome | | | 28-22 ±3 | 95 | 15 | 700,4k | 8/ | 24 x 14 x 10 | Oak | Opt. | 120 Pair | 1600.00 | |
| | 412P | Vented | 12 | 5 | Cone | (2)1 | Dome, Horn | | | 24-23 ±3 | 98 | 15 | 600,4k, 10k | 8/ | 27 x 16 x 12 | Oak | Opt. | 150 Pair | 2100.00 | |
| | 415P | Vented | 15 | 5 | Cone | (3)1 | Dome, Horns | | | 22-24 ±3 | 99 | 30 | 600,4k, 12k | 8/ | 36 x 19 x 12 | Oak | Opt. | 200 Pair | 2900.00 | |
| | 612P | Vented | (2)12 | (2)5 | Cones | (4)1 | Horns Domes | | | 24-22 ±3 | 99 | 30 | 600,4k, 10k | 8/4 | 74 x 16 x 12 | Oak | Opt. | 300 Pair | 4800.00 | |
| | Mesa II | Trans. Line Vented | 12 | 2 | Dome | 1½, 1 | Domes | | | 25-25 ±2 | 90 | 40 | 400,3k, 10k | 8/ | 33 x 16 x 15 | Oak | Opt. | 180 Pair | 4000.00 | |
| | DC I | Vented | (2)10 | (2)4 | Cones | (4)1 | Domes | | | 22-20 ±2 | 96 | 50 | 400,4k, 10k | 8/ | 61 x 8 x 16 | Oak | Opt. | 200 Pair | 5400.00 | |
| | Subwoofer | Vented Subwoof. Vented | 15 | | | | | | | 20-120 | 91 | 40 | 120 | 8/4 | 18 x 18 x 19 | Oak | Opt. | 78 Pair | 950.00 | |
| | 310N | Vented | 10 | 4 | Cone | 1 | Dome | | | 32-22 ±3 | 91 | 20 | 700,3k | 8/ | 24 x 14 x 10 | Oak | Opt. | 120 Pair | 1700.00 | |
| | 313N | Vented | 13 | 4 | Cone | 1 | Dome | | | 25-22 ±3 | 91 | 20 | 600,3k | 8/ | 32 x 16 x 12 | Oak | Opt. | 160 Pair | 2000.00 | |
| JVC | SX911WD | Ac. Sus. | 12 | 4½ | Cone | 1 | Dome | | | 40-50 | 91 | | 500,4k | 6/ | 15 x 27 x 14 | Wood Vinyl | Brown Knit | 63 | 720.00 | |
| | SPXS6BK | Ac. Sus. | 5 | | Cone | | | | | 50-12 | 83 | | | 8/ | 8 x 27 x 8 | Wood Vinyl | Knit | 10.4 | 180.00 | |
| KEF | Reference 107/2 | Coupled Cavity | (2)10 | 5 | Cone | 1 | Dome | | | 20-20 ±2 | 90 | 50 | 160,2.5k | 4/4 | 46 x 13 x 18 | Opt., Wood | Black Knit | 99 | 5900.00 | |
| | Reference 105/3 | Coupled Cavity | (2)8 | (3)6½ | Cones | 1 | Dome | | | 49-20 ±2 | 93 | 25 | 150,400, 2.5k | 4/4 | 44 x 11 x 16 | Opt., Wood | Black Knit | 93 | 3900.00 | |
| | Reference 104/2 | Coupled Cavity | (2)8 | (2)5 | Cones | 1 | Dome | | | 35-20 ±2 | 92 | 25 | 160,2.5k | 4/4 | 36 x 11 x 17 | Opt., Wood | Black Knit | 71 | 2400.00 | |
| | Reference 103/4 | Coupled Cavity | (2)6½ | 6½ | Cone | 1 | Dome | | | 50-20 ±2 | 91 | 50 | 160,2.5k | 4/4 | 36 x 9 x 12 | Opt., Wood | Black Knit | 38 | 1800.00 | |
| | Reference 102/2 | Coupled Cavity | 6½ | | Cone | ¾ | Dome | | | 50-20 ±2 | 89 | 25 | 150,2k | 4/4 | | Opt., Wood | Black Knit | 24 | 1200.00 | |
| | Reference 101/2 | Closed Box | 6½ | | Cone | ¾ | Dome | | | 50-20 ±2 | 88 | 25 | 3k | 4/4 | | Opt., Wood | Black Knit | 16 | 800.00 | |
| | Q90 | Vented Box | 8 | 8 | Cone | 1 | Dome | | | 50-20 ±3 | 89 | 25 | 160,2.5k | 8/4 | 35 x 10 x 12 | Opt., Wood | Black Knit | 41 | 999.00 | |
| | Q80 | Vented Box Pas. Rad. | 8 | 8 | Cone | 1 | Dome | | | 57-20 ±3 | 89 | 25 | 2.5k | 8/4 | 33 x 10 x 11 | Opt., Wood | Black Knit | 30 | 799.00 | |
| | Q60 | Vented Box Pas. Rad. | 8 | | | 1 | Dome | | | 60-20 ±3 | 90 | 25 | 2.5k | 8/4 | 19 x 10 x 11 | Opt., Wood | Black Knit | 16 | 599.00 | |
| | K160 | Vented Box Pas. Rad. | 8 | | | 1 | Dome | | | 48-20 ±3 | 89 | 25 | 2.5k | 8/4 | 30 x 10 x 9 | Opt., Wood | Black Knit | 26 | 549.00 | |
| | K140 | Closed Box | 8 | | | 1 | Dome | | | 55-20 ±3 | 89 | 25 | 2.5k | 8/4 | 19 x 10 x 9 | Opt., Wood | Black Knit | 19 | 399.00 | |
| | K120 | Closed Box | 6½ | | | 1 | Dome | | | 65-20 ±3 | 87 | 25 | 2.5k | 8/4 | 13 x 8 x 10 | Opt., Wood | Black Knit | 9 | 249.00 | |
| | CR200F | In-Wall or Ceiling Mount | 8 | | | 1 | Dome | | | 55-22 ±2 | 90 | 10 | 2.5k | /4 | 13 x 10 x 4 | White | White Metal | 5 | | |
| | CR160S | In-Wall or Ceiling Mount | 6½ | | | ¾ | Dome | | | 60-20 ±2 | 88 | 10 | 3k | /4 | 9 x 9 x 4 | White | White Metal | 4 | | |
| | CR160R | In-Wall or Ceiling Mount | 6½ | | | ¾ | Dome | | | 60-20 ±2 | 88 | 10 | 3k | /4 | 9 Dia. x 4 | White | White Metal | 4 | | |
| CR250SW | In-Wall or Ceiling Mount Subwoof. | 10 | | | | | | | 32-150 ±2 | 90 | 10 | 150 | /4 | 13 x 10 x 4 | White | White Metal | 8 | | | |
| KENWOOD | LSK-904 | Ac. Sus. | 12 | 5 | Cone | 2 | Cone | | | 35-20 | 92 | | 2k,5k | 8/ | 13 x 37 x 10 | Wood Grain | | 27.6 | 279.00 | |
| | LSK-704 | Ac. Sus. | 12 | 5 | Cone | 2 | Cone | | | 40-20 | 91 | | 2k,5k | 8/ | 14 x 27 x 10 | Wood Grain | | 22.5 | 285.00 | |
| | LSK-504 | Bass Ref. | 10 | 4 | Cone | 2 | Cone | | | 45-20 | 90 | | 2k,5k | 8/ | 14 x 24 x 11 | Wood Grain | | 19.4 | 220.00 | |
| | LSK-304 | Ac. Sus. | 8 | | | 2 | Cone | | | 50-20 | 90 | | 5k | 8/ | 13 x 22 x 8 | Wood Grain | | 13.9 | 145.00 | |

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LOUDSPEAKERS

| MANUFACTURER | Model | Design Principle, Enclosure or System Type | Wooler Diameter, Inches | | Midrange Diameter, Inches | | Tweeter Diameter, Inches | | Separate and Cones/2-Woof. W. Midrange "M" Tweeter 1 Superwoofer - ST | | Anechoic Frequency Response, SPL, 1 Watt/1 Meter, dB | | Recommended Min. Amp Power, Watts/Dt. | | Impedance Ohms - Nominal/Minimum | | Dimensions - Inches (To Nearest Inch) | | Finish | Grille Color and Material | Weight, Lbs. | Price, \$ |
|---------------------------|-----------------------------|--|-------------------------|----------|---------------------------|---------------|--------------------------|-------------|---|----------|--|---------------------|---------------------------------------|--------------|----------------------------------|-------------|---------------------------------------|----------|---------|---------------------------|--------------|-----------|
| | | | Wooler | Midrange | Wooler | Midrange | Wooler | Midrange | Wooler | Midrange | Wooler | Midrange | Wooler | Midrange | Wooler | Midrange | Wooler | Midrange | | | | |
| KINDEL AUDIO | Purist LT. MkII | Vented | 8 | (2)4 | Cones | 1 | Dome | | 30-22 ± 2 | 89 | 35 | 100, 2.5k | 4/4 | 44 x 10 x 10 | White Oak | Cloth | 43 | | | 999.00 | Pair | |
| KINERGETICS RESEARCH | SW 100 | Powered Stereo Subwoof. | (2)10 | | | | | W | 20-100 ± 3 | 94 | Inc. | 100 | 4/3 | 24 x 11 x 16 | Opt. | Black Cloth | 127 | | | 1715.00 | Pair | |
| | SW 100.5 | Powered Stereo Subwoof. | 10 | | | | | W | 20-100 ± 3 | 91 | Inc. | 100 | 8/6 | 12 x 11 x 16 | Opt. | Black Cloth | 75 | | | 1215.00 | Pair | |
| | SW 101 | Powered In-Wall Subwoof. | 10 | | | | | W | 20-100 | 91 | Inc. | 100 | 8/6 | 13 x 3 x 46 | Opt. | | 35 | | | 1084.00 | Pair | |
| | SW 150 | Powered Subwoof. | 15 | | | | | W | 20-100 | 90 | Inc. | 100 | 4/4 | 30 x 20 x 14 | Oak | | 45 | | | 1284.00 | Pair | |
| | SW 800 | Powered Stereo Subwoof. | (5)10 | | | | | W | 20-100 ± 3 | 100 | Inc. | Var. | 3/2 | 64 x 11 x 16 | Opt. | Opt. | 350 | | | 4995.00 | Pair | |
| KINETIC AUDIO | AM-Euro Stat | TAL (Tap. Ac. Line) | 8 | | | 1 1/8 | Dome | T | 38-22 ± 2 | 93 | 15 | 1.8k, 2.8k (Sel.) | 6/ | 10 x 10 x 26 | Opt., Wood | Black Knit | 45 | | | 1500.00 | Pair | |
| | AM-Euro Identity | TATL (Tap. Ac. Trap. Line) | 12 | 6 1/2 | Cone | 1 1/8 | Dome | M, T | 18-22 ± 2 | 92 | 15 | 90, 1.8k | 6/ | 15 x 16 x 36 | Opt., Wood | Black Knit | 95 | | | 2000.00 | Pair | |
| | AM-Euro Trapezoid | TATL | 12 | 6 1/2 | Cone | 1 1/8, 3/4 | Domes | M, T, ST | 18-22 ± 2 | 92 | 25 | 90, 1.8k, 9k | 6/ | 15 x 16 x 40 | Oiled Wal. Opt., Wood | Black Knit | 140 | | | 3000.00 | Pair | |
| | AM-Euro Labyrinth | TATL | 12 | 6 1/2 | Cone | 2, 3/4 | Domes | (2)M, ST | 12-22 ± 1.5 | 91 | 45 | 90, 500, 3.5k | 6/ | 15 x 20 x 48 | Opt., Wood | Black Knit | 195 | | | 5000.00 | Pair | |
| | AM-Euro Trapezium | TATL | 12 | 6 1/2 | Cone | 2, 1 1/8, 3/4 | Domes | (2)M, T, ST | 12-22 ± 1 | 91 | 45 | 90, 500, 3k, 9k | 6/ | 15 x 22 x 60 | Opt., Wood | Black Knit | 265 | | | 7500.00 | Pair | |
| | AM-Euro Titan | TATL | (2)12 | 6 1/2 | Cone | 2, 1 1/8, 3/4 | Domes | (2)M, T, ST | 12-22 ± 1.5 | 91 | 45 | 60, 90, 500, 3k, 9k | 6/4 | 16 x 24 x 60 | Opt., Wood | Black Knit | 305 | | | 10,000.00 | Pair | |
| | Standard Stat | TAL | 12 | 6 1/2 | Cone | 1 1/8 | Dome | T | 38-22 ± 3 | 91 | 15 | 2k | 6/ | 9 x 15 x 90 | Opt., Wood | Black Knit | 35 | | | 1000.00 | Pair | |
| | Standard Identity (Impulse) | TATL | 12 | 6 1/2 | Cone | 1 1/8 | Dome | M, T | 18-22 ± 2.5 | 91 | 15 | 180, 2k | 8/ | 16 x 14 x 26 | Opt., Wood | Black Knit | 95 | | | 1500.00 | Pair | |
| | Standard Trapezoid | TATL | 12 | 6 1/2 | Cone | 1 1/8, 3/4 | Domes | M, T, ST | 18-22 ± 2.5 | 25 | 90 | 180, 2k, 7k | 8/ | 16 x 14 x 40 | Opt., Wood | Black Knit | 120 | | | 2500.00 | Pair | |
| | Standard Labyrinth | TATL | 12 | 6 1/2 | Cone | 2, 1 1/8 | Domes | (2)M, T | 16-22 ± 2 | 25 | 90 | 180, 500 | 6/ | 16 x 18 x 48 | Opt., Wood | Black Knit | 185 | | | 4000.00 | Pair | |
| | Standard Trapezium | TATL | 12 | 6 1/2 | Cone | 2, 1 1/8, 3/4 | Domes | (2)M, T, ST | 12-22 ± 2 | 25 | 90 | 90, 500, 3k, 7k | 6/ | 16 x 20 x 60 | Opt., Wood | Black Knit | 250 | | | 6000.00 | Pair | |
| | Standard Titan | TATL | (2)12 | 6 1/2 | Cone | 2, 1 1/8, 3/4 | Domes | (2)M, T, ST | 12-22 ± 2 | 45 | 91 | 60, 90, 500, 3k, 7k | 6/ | 18 x 22 x 60 | Opt., Wood | Black Knit | 295 | | | 8000.00 | Pair | |
| | Basic Stat | TAL | 8 | | | 1 | Dome | T | 38-20 ± 3 | 92 | 15 | 2k | 6/ | 10 x 9 x 16 | Opt., Wood | Black Knit | 40 | | | 700.00 | Pair | |
| | Basic Identity (Impulse) | TATL | 12 | 6 1/2 | Cone | 1 | Dome | M, T | 18-20 ± 3 | 91 | 15 | 180, 2k | 8/ | 15 x 14 x 26 | None | | 75 | | | 1000.00 | Pair | |
| | Basic Trapezoid | TATL | 12 | 6 1/2 | Cone | 1 1/8, 3/4 | Domes | M, T, ST | 18-22 ± 2.5 | 90 | 25 | 180, 2k, 7k | 8/ | 16 x 14 x 40 | None | | 105 | | | 2000.00 | Pair | |
| | Basic Stat Small Wall | In-Wall | 6 1/2 | | | 1 | Dome | T | 38-20 ± 3 | 90 | 15 | 2k | 8/5 | 7 x 4 x 13 | Opt. | | 14 | | | 499.00 | Pair | |
| | In-Wall Stat | In-Wall | 8 | | | 1 | Dome | T | 36-20 ± 2.5 | 91 | 10 | 2k | 8/5 | 9 x 4 x 14 | Opt. | | 14 | | | 499.00 | Pair | |
| | In-Wall Identity | In-Wall | 12 | 6 1/2 | Cone | 1 1/8 | Dome | M, T | 18-22 ± 2.5 | 91 | 15 | 180 | 8/6 | 13 x 7 x 24 | Opt. | | 19 | | | 900.00 | Pair | |
| | In-Wall Rex (Trapezoid) | In-Wall | 12 | 6 1/2 | Cone | 1 1/8, 3/4 | Domes | M, T, ST | 18-22 ± 2 | 91 | 15 | 180, 2k, 7k | 8/6 | 13 x 6 x 38 | Opt. | | 28 | | | 1500.00 | Pair | |
| | In-Wall Stat Subwoofer | In-Wall Subwoofer | 12 | | | | | | 18-2 ± 2 | 91 | 15 | 180 | 8/6 | 13 x 6 x 13 | Opt., Wood | Black Knit | 85 | | | 500.00 | Pair | |
| Stat Subwoofer | TATL Subwoofer | 12 | | | | | | 18-2 ± 2 | 92 | 15 | 180 | 8/ | 15 x 14 x 26 | Opt., Wood | Black Knit | 85 | | | 700.00 | Pair | | |
| Basic Stat Subwoofer | TATL Subwoofer | 12 | | | | | | 18-2 ± 2 | 92 | 15 | 180 | 8/ | 15 x 14 x 26 | None | | 80 | | | 500.00 | Pair | | |
| Trapezoid Subwoofer | TATL Subwoofer | 12 | | | | | | 16-2 ± 1.5 | 92 | 15 | 180 | 8/ | 16 x 14 x 40 | Opt., Wood | Black Knit | 105 | | | 900.00 | Pair | | |
| Basic Trapezoid Subwoofer | TATL Subwoofer | 12 | | | | | | 16-2 ± 1.5 | 92 | 15 | 180 | 8/ | 16 x 14 x 40 | None | | 95 | | | 700.00 | Pair | | |
| KIRKSAETER | Monitor 102 | Ported | 8 1/2 | | | 1 | Dome | | 38-20 | 92 | 20 | 2.2k | 8/5 | 11 x 11 x 17 | Opt. | Black Knit | 26 1/2 | | | 700.00 | Pair | |
| | Monitor 123 | Ported | 8 1/2 | 4 1/2 | Cone | 3/4 | Dome | | 35-30 | 92 | 20 | 1k, 4k | 8/4 | 11 x 11 x 22 | Opt. | Black Knit | 30 | | | 900.00 | Pair | |
| | Amadeus 122 | Inf. Baf. | 8 1/2 | 4 1/2 | Cone | 3/4 | Dome | | 30-30 | 93 | 20 | 800, 4k | 8/4 | 11 x 11 x 36 | Opt. | Black Knit | 44 | | | 1150.00 | Pair | |
| | Amadeus 202 | Inf. Baf. | (2)8 1/2 | 4 1/2 | Cone | 3/4 | Dome | | 25-30 | 93 | 25 | 700, 4k | 8/4 | 11 x 11 x 40 | Opt. | Black Knit | 53 | | | 1300.00 | Pair | |
| | Amadeus 250 | Inf. Baf. | (2)8 1/2 | 8 1/2 | Cone | 1 | Dome | | 20-32 | 93 | 25 | 200, 4k | 8/4 | 11 x 11 x 44 | Opt. | Black Knit | 57 | | | 1500.00 | Pair | |
| KLEIN & HUMMEL | 098 | Powered | 8 1/4 | 1 1/2 | Dome | 3/4 | Dome | W, M, T | 50-16 ± 2.5 | Inc. | 850, 6.5k | 4.7k | 15 x 10 x 8 | Brown Enam. | Brown Knit | 26 1/2 | | | 1400.00 | Pair | | |
| | 096 | Powered | 10 | 2 | Dome | 3/4 | Dome | W, M, T | 50-20 ± 2.5 | Inc. | 600, 4k | 4.7k | 12 x 21 x 11 | Brown Enam. | Brown Knit | 48 1/2 | | | 2360.00 | Pair | | |
| | 092 | Powered | (2)10 | 3 1/2 | Cone | 1 | Dome | W, M, T | 50-17 ± 2.5 | Inc. | 500, 3k | 4.7k | 17 x 32 x 12 | Brown Enam. | Brown Knit | 66 | | | 4500.00 | Pair | | |
| | 0111 | Powered | 12 | 6 | Cone | 1 | Dome | M, T | 45-20 ± 2 | Inc. | 400, 3.5k | 4.7k | 16 x 13 x 30 | Gray | Black Knit | 64 | | | 5750.00 | Pair | | |

The Recipe for the Finest Speakers ...



The Xennon 3-100 resembles a traditional 3-way system; but its awesome power and precise reproduction soon makes the listener compare the Xennon to the very best systems in the world. As with all Dynaudio products, it is the dynamic range that makes the first favorable impression; other speaker systems play loud, but only Dynaudio can reproduce all output levels with an identical sonic balance and no evidence of compression. The Xennon 3-100 is a good choice for the listener who listens to large symphonic works but also wants the intimacy of small ensemble pieces.

The Xennon 3-100 is available in kit form with cabinets for under \$1000. Drivers, crossovers and plans are available for under \$700.



The MYRAGE is a superlative system. It has multiple chambers with two 100 mm voice coil woofers, two advanced three inch dome midranges, and the legendary ESOTAR limited production high frequency transducer. The bass is awe inspiring; vocals are silky; the imaging is well defined. The dynamic range can approach 125 db, yet the MYRAGE responds effortlessly. If you wish to own the best, and you want the satisfaction of assisting in the creation, the MYRAGE is the system for you.

The Myrage system is available in kit form with cabinets for under \$1700. Drivers, crossovers and plans are available for \$1300.



The MDY-3 is a state of the art system designed especially for audio enthusiasts who have space limitations or budgetary restraints. If you are willing to give up a half octave of the the deepest bass (from 35 to 55 Hz), you may experience the wonder of Dynaudio for a price so modest it borders on the miraculous. With the MDY-3, you have superb imaging, a result of precise phase and time delay, refined in a very sophisticated 12 element filter. The dynamic range and lack of compression will startle you. After assembly, you will enjoy the overall smoothness and clarity which has earned Dynaudio drivers a world-wide reputation for excellence.

The MDY-3 is available in kit form with cabinets for \$500. Drivers, crossovers and plans are available for \$350.

Begins with the Finest Ingredients

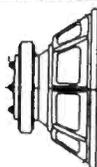


| | | | | | |
|------------------------|----------|---------|-------------|---------|--------|
| Model | D28AF | 17W75 | Esotar T330 | D52AF | 30W100 |
| Diameter mm | 110 | 177 | 140 | 145 | 300 |
| Voice Coil Diameter mm | 28 | 75 | 28 | 54 | 100 |
| Frequency Range Hz | 1.8K—20K | 45—3.5K | 1.8K—22K | 600—7K | 25—900 |
| Resonance Freq. Hz | 700 | 42 | 800 | 350 | 24 |
| Sensitivity 1w/1m db | 91 | 89 | 91 | 91 | 91 |
| Power Capability DIN w | 300@3K | 150 | 300@3K | 200@800 | 450 |



| | | | | | |
|------------------------|--------|----------|-------|---------|-------------------------------|
| Model | 24W100 | D21AF | 15W75 | D76AF | Variovent |
| Diameter mm | 240 | 110 | 145 | 145 | Aperiodic damping device. |
| Voice Coil Diameter mm | 100 | 21 | 75 | 75 | Used for sealed box |
| Frequency Range Hz | 35—3K | 2.5K—30K | 60—5K | 500—5K | alignments to lower system |
| Resonance Freq. Hz | 32 | 600 | 55 | 180 | Qtc, effectively allowing the |
| Sensitivity 1w/1m db | 90 | 91 | 88 | 88 | use of a smaller box. |
| Power Capability DIN w | 120 | 600@5K | 120 | 180@600 | Diameter 125mm. |

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LOUDSPEAKERS

| MANUFACTURER | Model | Design Principle, Enclosure or System Type | Woofer Diameter, Inches | | | Midrange Diameter, Inches | | | Tweeter Diameter, Inches | | | SPL, 1 W/1 Meter, dB | Recommended Min. Amp Power, Watts/Ch. | Crossover Frequencies, Hz | Impedance, Ohms: Nominal/Minimum | Dimensions, Inches (To Nearest Inch) | Finish | Grille Color and Material | Weight, Lbs. | Price, \$ |
|--------------------|----------------|--|-------------------------|-----------|-------------|---------------------------|--------------|--------|--------------------------|-----|------|----------------------|---------------------------------------|---------------------------|----------------------------------|--------------------------------------|----------|---------------------------|--------------|-----------|
| | | | | | | | | | | | | | | | | | | | | |
| KLH | Virtuoso 6V | Active EQ Bass Ref. | (2)6½ | 4½ | Cone | 1 | Dome | No | 29-20 ±3 | 88 | 25 | 300,500, 1.9k | 6/4 | 38 x 9 x 11 | Black Lacq. | Black Knit | 40 | 1550.00 Pair w/EQ | | |
| | Virtuoso 17V | Bass Ref. | 6½ | | | 1 | Dome | No | 40-20 ±3 | 88 | 25 | 1.8k | 6/4 | 19 x 9 x 11 | Black Lacq. | Black Knit | 43 Pair | 750.00 Pair | | |
| | Contempo 123 | Ac. Sus. | 12 | 5 | Cone | 1 | Dome | No | 40-20 | 89 | 5 | 1.5k,3k | 8/6 | 31 x 15 x 13 | Black Lacq. | Black Knit | 39 | 410.00 | | |
| | Contempo 82 | Ac. Sus. | 8 | | | 1 | Dome | No | 60-20 | 86 | 5 | 3k | 8/6 | 19 x 11 x 11 | Black Lacq. | Black Knit | 40 | 430.00 | | |
| | Contempo 3 | Sat. & Subwoof. | 8, (2)5 (2)8 | | | 1 | Dome | No | 50-20 | 86 | 5 | 200,3k | 8/6 | Three Pieces | Black Lacq. | Black Knit | 32 Sys. | 549.00 | | |
| | Accord 383 | Bass Ref. | (2)8 | 5¼ | Cone | 1 | Dome | No | 45-20 | 89 | 5 | 600,1.2k, 2.4k | 6/4 | 31 x 12 x 12 | Black Lacq. | Black Knit | 39 | 650.00 | | |
| | Accord 382 | Bass Ref. | (2)8 | | | 1 | Dome | No | 45-20 | 89 | 5 | 2.2k | 6/4 | 29 x 12 x 12 | Oak Vinyl | Black Knit | 34 | 600.00 | | |
| | Accord 21 | Bass Ref. | (2)6½ | | | 1 | Dome | No | 50-20 | 88 | 5 | 2.2k | 6/4 | 22 x 9 x 10 | Oak Vinyl | Black Knit | 50 Pair | 340.00 | | |
| | Illusion 3 | Sat. & Bandpass Subwoof. | (2)6½ | (2)4½ | Cones | 1 | Dome | No | 45-20 ±3 | 86 | 50 | 150,3k | 5/4 | Three Pieces | Oak Vinyl Opt. | Black Knit | 35 Sys. | 610.00 | | |
| | CS 2503 | Sat. & Bandpass Subwoof. | (2)5¼ | (2)4½ | Cones | ¾ | Dome | No | 50-20 | 86 | 40 | 200,4k | 6/4 | Three Pieces | Black Text. | Black Knit | 26 Sys. | 335.00 | | |
| | K-831 | Sat. & Bandpass Subwoof. | 8 | (2)5 | Cones | ¾ | Dome | No | 50-20 | 86 | 40 | 250,4k | 6/4 | Three Pieces | Opt. | Black Knit | 25 Sys. | 290.00 | | |
| | Heritage T312D | Pas. Rad. | 12 | 5¼ | Cone | 1 | Dome | No | 20-22 | 91 | 5 | 900,2.8k | 8/7 | 43 x 15 x 10 | Oak Vinyl | Brown Knit | 48 | 299.00 | | |
| | Heritage 1203D | Bass Ref. | 12 | 5¼ | Cone | 1 | Dome | No | 24-22 | 91 | 5 | 900,2.8k | 8/7 | 29 x 15 x 10 | Oak Vinyl | Brown Knit | 39 | 249.00 | | |
| | Heritage 802 | Bass Ref. | 8 | | | 3 | Cone | No | 40-22 | 90 | 5 | 2.8k | 8/7 | 19 x 12 x 11 | Oak Vinyl | Brown Knit | 55 Pair | 398.00 | | |
| Heritage 602 | Bass Ref. | 6½ | | | 3 | Cone | No | 50-22 | 88 | 5 | 2.8k | 8/7 | 17 x 9 x 10 | Oak Vinyl | Brown Knit | 35 Pair | 258.00 | | | |
| KLIPSCH | KG1 | Inf. Baf. | 6½ | | | 1 | Horn | | 50-20 ±3 | 90 | 20 | 2k | 8/4 | 13 x 9 x 9 | Opt. | Opt. | 15½ | 165.00 | | |
| | KG3 | Pas. Rad. | 8 | | | 1 | Horn | | 36-20 ±3 | 94 | 20 | 1.8k | 8/4 | 24 x 13 x 11 | Opt. | Opt. | 32 | 265.00 | | |
| | KG4.2 | Pas. Rad. | 10 | | | 1 | Horn | | 36-20 ±3 | 95 | 20 | 1.6k | 8/4.5 | 31 x 14 x 12 | Opt. | Opt. | 44 | 325.00 | | |
| | KG5.2 | Pas. Rad. | 10 | | | 1 | Horn | | 34-20 ±3 | 96 | 20 | 1.6k | 8/4.5 | 34 x 15 x 13 | Opt. | Opt. | 54 | 400.00 | | |
| | Klipschorn | Folded Horn | 15 | 2 | Horn | 1 | Horn | | 35-17 ±3 | 104 | 20 | 400,6k | 8/4 | 52 x 34 x 29 | Opt. | Opt. | 185 | 1799.00 | | |
| | Belle Klipsch | Folded Horn | 15 | 2 | Horn | 1 | Horn | | 45-17 ±5 | 104 | 20 | 500,6k | 8/4 | 36 x 30 x 19 | Opt. | Opt. | 133 | 1429.00 | | |
| | La Scala | Folded Horn | 15 | 2 | Horn | 1 | Horn | | 45-17 ±5 | 104 | 20 | 400,6k | 8/4 | 36 x 24 x 25 | Black Birch | Opt. | 130 | 978.00 | | |
| | Chorus II | Pas. Rad. | 15 | 1½ | Horn | 1 | Horn | | 39-20 ±3 | 101 | 20 | 700,7k | 8/4 | 39 x 19 x 16 | Opt. | Opt. | 89 | 895.00 | | |
| | Forte II | Pas. Rad. | 12 | 1½ | Horn | 1 | Horn | | 32-20 ±3 | 99 | 20 | 650,7k | 8/4 | 35 x 17 x 12 | Opt. | Opt. | 67 | 649.00 | | |
| | Quartet | Pas. Rad. | 10 | 1½ | Horn | 1 | Horn | | 38-20 ±3 | 97 | 20 | 650,7k | 8/4 | 31 x 16 x 12 | Opt. | Opt. | 52 | 525.00 | | |
| | Heresy II | Inf. Baf. | 12 | 1½ | Horn | 1 | Horn | | 50-20 ±3 | 96 | 20 | 800,7k | 8/4 | 22 x 16 x 13 | Opt. | Opt. | 37 | 465.00 | | |
| KNOLL | SP05 | In-Wall | 5¼ | | | ¾ | Dome | | 45-21 | 88 | 10 | 3k | 8/7 | 11 x 8 x 3 | White | White Metal | 4 | 100.00 | | |
| | SP06 | In-Wall | 6½ | | | 1 | Dome | | 55-21 | 90 | 10 | 2.5k | 8/7 | 12 x 9 x 3 | White | White Metal | 6 | 180.00 | | |
| | SP04 | Vented | 4 | | | ¾ | Dome | | 60-21 | 90 | 10 | 3k | 8/6 | 5 x 8 x 5 | Opt. | Opt. | 3 | 100.00 | | |
| KORT AUDI | CC-W | Bipolar Subwoof. | 8 | | | | | | 50-250 | 84 | 5 | 250 | 8/8 | 6 x 17 x 25 | Opt. | Opt. | 25 | 150.00 | | |
| | CC-B | Trans. Line | 4 | | | | | | 100-17 | 84 | 5 | | 8/7.5 | 16 x 5 x 9 | Opt. | Cloth Opt. | 15 | 235.00 | | |
| | CC-2 | Trans. Line | (2)5 | | | 2½ | Cone | | 55-20 | 92 | 35 | 4k | 4/4 | 44 x 6 x 20 | Opt. | Metal Opt. | 70 | 700.00 | | |
| | CC-1e | Trans. Line | 10 | | | (3)3 | Cones | | 30-20 | 93 | 60 | 900 | 4/4 | 44 x 12 x 31 | Opt. | Metal Opt. | 158 | 1495.00 | | |
| | Proxy 3 | Trans. Line | (2)12 | | | (6)2 | Cones | | 17-22 | 96 | 100 | 550 | 4/1.9 | Four Pieces | Opt. | Metal Opt. | 800 Sys. | 4500.00 | | |
| Surround | Ac. Sus. | 3 | | | ½ | Dome | | 200-20 | 88 | 5 | 4k | 8/7 | 3 x 3 x 4 | White | Metal | 1 | 40.00 | | | |
| LANCER ELECTRONICS | LE-25 | Vented | 4 | | | ¾ | Dome | | 55-20 | 87 | 10 | 3.5k | 8/ | 8 x 8 x 10 | Lacq. Oak | Black Knit | 7½ | 110.00 | | |
| | LE-50B | Vented | 6½ | | | ¾ | Dome | | 49-20 | 88 | 10 | 3k | 8/ | 9 x 8 x 14 | Lacq. Oak | Black Knit | 12 | 125.00 | | |
| | LE-75 | Vented | (2)6½ | | | 1 | Dome | | 42-20 | 89 | 15 | 3.2k | 8/ | 8 x 10 x 29 | Lacq. Oak | Black Knit | 30 | 250.00 | | |
| | LE-110 | Vented | 10 | 4 | Cone | 1 | Dome | | 32-20 | 89 | 25 | 800,4k | 8/ | 15 x 12 x 26 | Lacq. Oak | Black Knit | 45 | 375.00 | | |
| | LE-150A | Vented | 10 | 4 | Cone | 1 | Dome | | 28-20 | 89 | 25 | 800,4k | 8/ | 14 x 11 x 39 | Lacq. Oak | Black Knit | 48 | 500.00 | | |
| | LE-1SW | Bandpass Subwoof. | (2)6½ | | | | | | 38-160 | 88 | 10 | 160 | 8/ | 9 x 14 x 20 | Lacq. Oak | Black Knit | 35 | 250.00 | | |
| LEGACY | Focus | | (3)12 | (2)6 | Cones | ½x4, 1¼ | Ribbon, Dome | M, T | 16-30 ±2 | 98 | 30 | 80,200, 2k,10k | 4/4 | 56 x 14 x 15 | Opt., Wood | Opt., Knit | 160 | 4450.00 | | |
| | Signature II | Bipolar, Slot Loaded | (3)10 | (2)6½, 1¼ | Cones, Dome | ½x4, 1 | Ribbon, Dome | M, T | 20-30 ±2 | 95 | 30 | 100,2k, 8.5k | 4/4 | 50 x 12 x 13 | Opt., Wood | Opt., Knit | 140 | 2796.00 | | |



THE MONOLITH III

The Monolith III stands alone. Powerful. Imposing. Thrusting you into a world of harmony and purity that both caresses and assaults you in its beauty, truth and timelessness.

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The electrostatic loudspeaker technology company

913-749-0133 · lawrence, kansas 66044

LOUDSPEAKERS

| MANUFACTURER | Model | Design Principle, Enclosure or System Type | Woofer Diameter, Inches | Midrange Diameter, Inches | Midrange Type | Tweeter Diameter, Inches | Tweeter Type | Separate Level Controls: Woofer - W, Midrange - M, Tweeter - T, Superwoofer - ST | Acoustic Frequency Response, Hz to kHz, ±dB | SPL, 1 Watt/1 Meter, dB | Recommended Min. Amp. Power, Watts/Ch. | Crossover Frequencies, Hz | Impedance, Ohms: Nominal/Minimum | Dimensions Inches (To Nearest Inch) | Finish | Grille Color and Material | Weight, Lbs. | Price, \$ |
|-------------------------|-------------------------|--|-------------------------|---------------------------|---------------|--------------------------|--------------------|--|---|-------------------------|--|---------------------------|----------------------------------|-------------------------------------|------------|---------------------------|--------------|---------------------------------------|
| LEGACY (Continued) | Signature I | Bipolar | (3)10 | 6 | Cone | 1/2x4, 1/4 | Ribbon, Dome | M, T | 21-30 ±2 | 92 | 30 | 200,2k | 4/4 | 45 x 12 x 12 | Opt., Wood | Opt., Knit | 110 | 2348.00 Pair |
| | 1 | Slot Loaded | 8,10 | 6 1/2, 1 1/4 | Cone, Dome | 1/2x4 | Ribbon | M, T | 22-30 ±2 | 91.5 | 45 | 8.5k, 120, 2.2k, 8.5k | 8/4 | 44 x 12 x 13 | Opt., Wood | Opt., Knit | 100 | 1796.00 Pair |
| | 2 Plus | Vented, QBS | 10 | 6 1/2 | Cone | 1 | Dome | M, T | 28-22 ±2 | 91 | 30 | 180, 2.6k | 8/4 | 40 x 12 x 11 | Opt., Wood | Opt., Knit | 88 | 1296.00 Pair |
| | 3 | Double Reflex | 8 | 6 1/2 | Cone | 1 | Dome | T | 36-22 ±2 | 91 | 30 | 200, 2.8k | 4/4 | 37 x 12 x 10 | Opt., Wood | Opt., Knit | 70 | 996.00 Pair |
| | Signature Satellite | Vented, Fourth Order | 6 1/2 | 6 1/2, 1 1/4 | Cone, Dome | 1/2x4, 1 | Ribbon, Dome | M, T | 35-30 ±2 | 91 | 30 | 200, 2k, 8k | 4/4 | 20 x 11 x 10 | Opt., Wood | Opt., Knit | 44 | 1296.00 Pair |
| | Super Satellite | Symmetrical Array | (2)6 1/2 | | | 1 | Dome | T | 38-22 ±2 | 95 | 30 | 2.6k | 4/4 | 20 x 11 x 10 | Opt., Wood | Opt., Knit | 40 | 796.00 Pair |
| | Satellite | QBS Aided | 6 1/2 | | | 1 | Dome | T | 40-22 ±2 | 90 | 30 | 2.6k | 8/8 | 13 x 11 x 10 | Opt., Wood | Opt., Knit | 32 | 548.00 Pair |
| | Mini Monitor | QBS Aided | 5 1/4 | | | 1 | Dome | T | 59-22 ±2 | 90 | 30 | 2.6k | 4/4 | 9 x 7 x 7 | Opt., Wood | Opt., Knit | 16 | 428.00 Pair |
| | Dual 10 Subwoofer | Vented, Fourth Order | (2)10 | | | | | W | 24-120 ±2 | 91 | 30 | Var. | 8/8 | 24 x 16 x 16 | Opt., Wood | Opt., Knit | 90 | 548.00 Pair |
| | Dual 12 Subwoofer | Subwoof. Vented, Fifth Order | (2)12 | | | | | W | 16-100 ±2 | 91.5 | 30 | Var. | 4/4 | 27 x 16 x 16 | Opt., Wood | Opt., Knit | 100 | 748.00 Pair |
| Signature Subwoofer | Subwoof. | (3)10 | | | | | W | 18-100 ±2 | 91 | 30 | Var. | 4/4 | 28 x 16 x 16 | Opt., Wood | Opt., Knit | 90 | 1396.00 Pair | |
| LINAEM | LT1000 | Trans. Line | 8 | | | | Line Source Dipole | | | 91 | 200 | 6/ | 40 x 11 x 12 | Opt., Wood | Black Knit | 65 | 1895.00 Pair | |
| | LS1000 | Inf. Baf. | 8 | | | | Line Source Dipole | | | 90 | 200 | 6/ | 40 x 11 x 8 | Opt., Wood | Black Knit | 50 | 1195.00 Pair | |
| | LM1000 | Inf. Baf. | 6 | | | | Line Source Dipole | | | 89 | 200 | 6/ | 19 x 11 x 8 | Black | | 26 | 699.00 Pair | |
| | 9 Compression Subwoofer | Dipole Panels Compr. Subwoof. | (2)8 | | | | Line Source Dipole | | | 90 | 125 | 6/ | 72 x 22 x 5 | Opt. | | | 6950.00 Pair | |
| | | | | | | | | | 90 | 100 | 125 | 4/ | 9 Dia. x 72 | Opt. | | | 1800.00 Pair | |
| LINN | Helix II | Ported | 8 | | | 3/4 | Dome | | 55-18 ±3 | 88 | | 3k | 8/7 | 20 x 9 x 12 | Black Knit | Black Knit | 22 | 795.00 Pair |
| | Nexus LS250 | Ported | 8 | | | 3/4 | Dome | | 50-20 ±2.5 | 88 | | 2.5k | 8/7 | 22 x 10 x 12 | Ash Knit | Black Knit | 22 | 995.00 Pair |
| | OMS Isobarik | Isobarik | (2) 9x12 | (2)5 | Cones | (2)3/4 | Domes | | 25-20 ±3 | 86 | 50 | 375, 3k | 4/3 | 17 x 15 x 30 | Ash Knit | Black Foam | 95 | 5995.00 Pair |
| | Kan II | Inf. Baf. | 5 | | | 3/4 | Dome | | 70-20 ±3 | 86 | 15 | 3k | 8/6 | 8 x 6 x 12 | Teak | Black Cloth | 11 | 895.00 Pair |
| | Index II | Inf. Baf. | 6 | | | 1 | Dome | | 60-20 ±3 | 86 | 10 | 2k | 8/6 | 17 x 8 x 9 | Black | Black Cloth | 17 | 495.00 Pair |
| | Kaber | Inf. Baf. | (2)5 | | | 3/4 | Dome | | 60-20 ±3 | 86 | 30 | 200, 3k | 8/6 | 7 x 10 x 35 | Opt. | Black Knit | 59 | 2295.00 Pair |
| DAVID LUCAS | Audiocell | ES | | | | | | | 30-35 ±2 | 87 | 50 | | 8/4 | | Alum. | Black Knit | 76 Pair | 1895.00 Pair w/ Control Unit |
| | Double Audiocell | ES | | | | | | | 30-35 ±2 | 90 | 50 | | 8/4 | Four Pieces | Alum. | Black Knit | 166 Sys. | 3395.00 Sys. w/ Control Unit & Stands |
| LUXMAN | S-503 | In-Wall | 6 1/2 | | | 1 | Dome | T | 60-22 ±2.5 | 89 | 20 | 7k | 8/5.5 | 9 x 12 x 3 | White | White | | 300.00 Pair |
| | S-505 | In-Wall | 8 | | | 1 | Dome | T | 50-22 ±2.5 | 89 | 20 | 3k | 8/5.5 | 14 x 10 x 3 | White | White | 65% | 500.00 Pair |
| MAOISOUND | MDY-3 | Aperiodic | 6 1/2 | | | 1 | Dome | | 50-20 | 88 | 50 | 2.5k | 6/5 | | Black Oak | Black Knit | | 500.00 Pair |
| | Sub II | Aperiodic Subwoof. Sealed Box | 12 | | | | | | 36-120 | 89 | 100 | 120 | 4/3 | | Black Oak | Black Knit | | Kit, 375.00 |
| | Phoenix | | 10 | 5 | Cone | 3/4 | Dome | | 35-18 | 88 | 50 | 500.5k | 8/5 | 15 x 25 x 12 | Nat. Oak | Black Knit | 40 | 700.00 Pair; Kit, 500.00 |
| | Sledgling | Sealed | 6 1/2 | | | 3/4 | Dome | | | 90 | | 3.2k | 4/3.5 | 9 x 12 x 6 | Oiled Wal. | Black Knit | | 300.00 Pair |
| | Cygnat | Vented | 8 | | | 1 | Dome | | 40-18 ±3 | 87 | 30 | 3k | 8/ | 12 x 19 x 11 | Black Oak | Black Knit | | 295.00 Pair |
| MAGNEPAN (Continued) | SMGa | Dipole | 370 Sq. In. | | | 1 1/2x38 | Planar Mag. | | 50-18 ±3 | 90 | 40 | 2.4k | 4/4 | 19 x 48 x 2 | Opt., Oak | Opt., Knit | 30 | 575.00 Pair |
| | MG1.4 | Dipole | 428 Sq. In. | | | 1 1/2x45 | Planar Mag. | | 40-18 ±3 | 87 | 50 | 1k | 4/4 | 22 x 60 x 2 | Opt., Oak | Opt., Knit | 40 | 980.00 Pair |
| | MG.5/QR | Dipole | 370 Sq. In. | | | 1 1/2x40 | Quasi Ribbon | | 45-22 ±3 | 86 | 40 | 900 | 4/4 | 19 x 50 x 2 | Opt., Oak | Opt., Knit | 40 | 1000.00 Pair |
| | MG1.5/QR | Dipole | 480 Sq. In. | | | 1 1/2x52 | Quasi Ribbon | | 40-22 ±3 | 85 | 50 | 800 | 5/5 | 19 x 52 x 2 | Opt., Oak | Opt., Knit | 45 | 1350.00 Pair |

The New THIEL CS2.2

Since 1978, THIEL has carefully developed its *Coherent Source*[®] design technology into a succession of highly acclaimed loudspeakers.

Now, after 6 years of success with the model CS2, the first new THIEL speaker since the introduction of the reference model CS5 is available—the CS2.2.

The CS2.2 provides an extremely high degree of tonal, spatial, transient and dynamic accuracy. We welcome comparison to any speaker at any price.

The baffle is sloped to properly position the drivers for correct time alignment and accurate reproduction of transient musical information. It also incorporates rounded edges to greatly reduce energy diffraction which contributes to very "open" reproduction.

A 2" thick baffle, 1" thick cabinet walls and extensive internal bracing greatly increase cabinet stiffness. By reducing unwanted vibration both clarity and imaging performance are improved.

The synthesized first-order acoustic crossover is a 26 element unit implemented with 35 parts. It provides completely phase accurate transitions between drivers to preserve the recording's spatial information and utilizes custom-made polystyrene capacitors and low-oxygen copper, air-core inductors for very low distortion.



The same 1" metal dome tweeter used in the model CS5 eliminates resonances, energy storage and colorations in the audible range. The short coil/long gap, large suspension design provides very low distortion and high dynamic range. The result is high frequency reproduction of unparalleled clarity and realism.

The woofer uses our newly developed double-surface, air-core diaphragm which practically eliminates "cone break-up" and provides exceptionally clear response. A specially shaped magnetic pole greatly reduces distortion, and heavy copper rings maintain an ultra-stable magnetic field. In conjunction with the bass radiator which eliminates the resonances and noise of a bass port, the result is remarkably clean and tonal bass reproduction.

The cabinets are finished in either mirror-matched Amberwood or gloss black lacquer. Custom finishes are available by special order.

Suggested Retail \$2250/pair • Call or write for literature and the name of your nearest THIEL dealer.
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LOUDSPEAKERS

| MANUFACTURER | Model | Design Principle, Enclosure or System Type | Woofer Diameter, Inches | | Midrange Diameter, Inches | | Tweeter Diameter, Inches | | Separate Level Control? Woofer W. Midrange M. Tweeter T. Superwoofer - ST | | Analogous Frequency Response, Hz to kHz, ± dB | | SPL, 1 Watt/1 Meter, dB | Recommended Min. Amp Power, Watts Ch. | Crossover Frequencies, Hz | | Impedance Ohms, Nominal/Minimum | | Dimensions, Inches (To Nearest Inch) | | Finish | Grille Color and Material | Weight, Lbs. | Price, \$ |
|----------------------|-------------------------|--|-------------------------|----------|---------------------------|---------|--------------------------|-----|---|--|---|----|-------------------------|---------------------------------------|---------------------------|-----------------------|---------------------------------|------------|--------------------------------------|-----------|--------|---------------------------|--------------|-----------|
| | | | | | | | | | | | | | | | | | | | | | | | | |
| MAGNEPAN (Continued) | MG2.6/R | Dipole | 609 Sq. in. | | | 1/4x40 | Ribbon | T | | | 37-40 ±3 | 87 | 50 | 1k | 4/3 | 22 x 71 x 2 | Opt., Oak | Opt., Knit | 50 | 1950.00 | Pair | | | |
| | MG3.3 | Dipole | 628 Sq. in. | 3x57 | Planar Mag. Planar Mag. | 1/8x60 | Ribbon | T | | | 32-40 ±3 | 85 | 75 | 250,1k | 4/3 | 24 x 71 x 2 | Opt., Oak | Opt., Knit | 65 | 2850.00 | Pair | | | |
| | Tympani IVa | Dipole | 1254 Sq. in. | 3x60 | | 1/4x60 | Ribbon | T | | | 30-40 ±3 | 87 | 100 | 250,2k | 4/3 | Three Panels Per Side | Opt., Oak | Opt., Knit | 115 Side | 3750.00 | Pair | | | |
| MARATHON AUDIO | Rhodes | Isobarik | (2)12 | (2)5 | Cones | 1 | Inv. Dome | | | | 28-20 ±3 | 98 | 100 | 300,3k | 4/4 | | Opt. | Opt. | 50 | 9500.00 | Pair | | | |
| | Manhattan | Vented | (2)8 | | | 1 | Dome | | | | 40-20 ±3 | 96 | 100 | 4k | 4/4 | | Opt. | Opt. | 65 | 3000.00 | Pair | | | |
| | Miracle | Inf. Baf. | 8 | | | 1 | Inv. Dome | | | | 60-20 ±3 | 91 | 40 | 3k | 8/5 | 38 x 11 x 13 | Opt. | Opt. | 50 | 1800.00 | Pair | | | |
| | MG-81 | Ac. Sus. | 8 | | | 1 | Dome | | | | 60-20 ±3 | 91 | 25 | 3k | 8/4 | 16 x 10 x 12 | Matte Black | Black Knit | 50 | 700.00 | Pair | | | |
| | MG-61 | Ac. Sus. | 6 1/2 | | | 1 | Dome | | | | 70-20 ±3 | 89 | 25 | 3k | 8/6 | 13 x 9 x 10 | Matte Black | Black Knit | 50 | 450.00 | Pair | | | |
| | MG-51 | Ac. Sus. | 5 1/4 | | | 1 | Dome | | | | 85-20 ±3 | 89 | 25 | 3.5k | 8/5 | 11 x 7 x 8 | Matte Black | Black Knit | 50 | 350.00 | Pair | | | |
| MARQUIS ELECTRONICS | Monitor Seven | Sealed | 6 1/2 | | | 1 | Dome | | | | 60-20 | 85 | 20 | 3.5k | 8/7 | 9 x 9 x 15 | Wal. | Black Knit | 16 | 495.00 | Pair | | | |
| | Ducote Ten | Ported | 10 | | | 1 | Dome | | | | 42-20 | 90 | 30 | 2k | 8/5 | 15 x 12 x 25 | Wal. | Black Knit | 46 | 1100.00 | Pair | | | |
| | Reference One | Sealed Sat. & Motion Feedback Woofer | 15 | (2)5 1/4 | Cones | 1 | Dome | | | | 20-20 | 89 | 50, 100 | 125, 3.5k | 8/6 | Three Pieces | Black Lacq. | Black Knit | 300 Sys. | 5600.00 | Pair | | | |
| MARTIN-LDGAN | The Statement | ES & Woofer | (4)12 | | | 36 x 72 | ES | W,T | | | 16-22 ±1.5 | 90 | 100 | 100 | 6/3 | Two Pieces Per Side | Opt. | Opt. | 2000 Sys. | 55,000.00 | Sys. | | | |
| | The Monolith IIIx | ES & Inf. Baf. Subwoof. | 12 | | | 24 x 48 | ES | W,T | | | 28-24 ±2 | 90 | 75 | 125 | 6/2 | Three Pieces | Opt. | Opt. | 265 Sys. | 7000.00 | Sys. | | | |
| | The Monolith IIIp | ES & Inf. Baf. Subwoof. | 12 | | | 24 x 48 | ES | W,T | | | 30-24 ±2 | 90 | 75 | 125 | 4/2 | Two Pieces Per Side | Opt. | Opt. | 272 Sys. | 6500.00 | Sys. | | | |
| | The Quest | ES & Inf. Baf. Subwoof. | 12 | | | 18 x 48 | ES | W,T | | | 28-24 ±2 | 90 | 100 | 150 | 6/2 | 73 x 19 x 18 | Opt. | Opt. | 250 Pair | 3995.00 | Pair | | | |
| | The Sequel II | ES & Inf. Baf. Subwoof. | 10 | | | 12 x 48 | ES | W | | | 30-24 ±2 | 89 | 50 | 250 | 6/2 | 14 x 72 x 13 | Opt. | Opt. | 200 Pair | 2650.00 | Pair | | | |
| | The CLS II | ES | 24 x 48 | | | | | | | | 45-20 ±2 | 85 | 100 | | 6/1.5 | 28 x 58 x 14 | Opt. | Opt. | 150 Pair | 3500.00 | Pair | | | |
| MASTERCRAFT AUDIO | Black Diamond | Ac. Sus. | (2)8 | | | 1 | Dome | T | | | 37-27 ±3 | 91 | 30 | 1.2k, 3.3k | 6/ | 30 x 15 x 8 | Black Oak | Black Knit | 88 Pair | 1459.00 | Pair | | | |
| | Black Ruby | Ac. Sus. | 8 | | | 1 | Dome | T | | | 40-27 ±3 | 89 | 30 | 3.1k | 8/ | 12 x 6 x 26 | Black Oak | Black Knit | 59 Pair | 1100.00 | Pair | | | |
| | Black Pearl | Ac. Sus. | 8 | | | 1 | Dome | | | | 50-22 ±3 | 91 | 20 | 3.1k | 8/ | 14 x 10 x 8 | Black Oak | Black Knit | 42 Pair | 549.00 | Pair | | | |
| | Black Emerald | Ac. Sus. Subwoof. | 12 | | | | | W | | | 28-150 ±3 | 89 | 50 | 150 | 8/ | 30 x 15 x 10 | Black Oak | Black Knit | 42 Pair | 699.00 | Pair | | | |
| | Music Monitor | Ac. Sus. | 10 | | | 1 | Dome | | | | 40-22 ±3 | 92 | 20 | 2.5k | 8/ | 26 x 15 x 11 | Black Oak | Black Knit | 60 Pair | 649.00 | Pair | | | |
| MASTON AUDIO | Full Range Satellite | Ported Sat. | 7 | | | 1 | Dome | No | | | 37-20 | 87 | 30 | 3.5k | 8/6 | 14 x 14 x 21 | Opt., Wood | Brown Knit | 40 | 1525.00 | Pair | | | |
| | Reference System | | 12 | 7 | Cone | 1 | Dome | No | | | 32-20 | 87 | 30 | 120, 3.5k | 6/4 | 14 x 14 x 48 | Opt., Wood | Brown Knit | 120 | 3475.00 | Pair | | | |
| | Deluxe Reference System | | 12 | 7 | Cone | 1 | Dome | No | | | 32-20 | 87 | 30 | 120, 3.5k | 6/4 | 14 x 14 x 48 | Opt., Wood | Brown Knit | 120 | 3950.00 | Pair | | | |
| MB QUART ELECTRONICS | Quart 190 | | 6 1/2 | | | 1 | Dome | | | | 46-32 | 89 | 25 | 2k | 4/ | 10 x 14 x 10 | Opt. | Black | 15 | 599.00 | Pair | | | |
| | Quart 290 | | 8 | | | 1 | Dome | | | | 40-32 | 89 | 25 | 2k | 4/ | 11 x 17 x 12 | Opt. | Black | 22 | 699.00 | Pair | | | |
| | Quart 390 MCS | Moving Control System | 8 | | | 1 | Dome | | | | 35-32 | 89 | 35 | 2.8k | 4/ | 10 x 31 x 11 | Matte Black | Black | 32 | 1099.00 | Pair | | | |
| | Quart 490 MCS | Moving Control System | 8 | | | 1 | Dome | | | | 37-32 | 89 | 45 | 2.1k | 4/ | 11 x 17 x 12 | Opt. | Black | 22 | 849.00 | Pair | | | |
| | Quart 690 MCS | Moving Control System | 8 | | | 1 | Dome | | | | 38-32 | 89 | 45 | 1.6k | 4/ | 11 x 33 x 11 | Opt. | Black | 39 | 1500.00 | Pair | | | |
| | Quart 790 MCS | Moving Control System | 8 | 2 | Dome | 1 | Dome | | | | 36-32 | 89 | 45 | 500, 3k | 4/ | 10 x 35 x 11 | Opt. | Black | 46 | 1900.00 | Pair | | | |
| | Quart 990 MCS | Moving Control System | 8 | 2 | Dome | 1 | Dome | | | | 33-32 | 89 | 75 | 500, 2.8k | 4/ | 11 x 39 x 11 | Opt. | Black | 50 | 2700.00 | Pair | | | |
| | Quart 90M | Moving Control System In-Wall | 8 | | | 1 | Dome | | | | 46-32 | | 35 | | | 12 x 10 x 3 | White | White | 5 | 599.00 | Pair | | | |
| | Quart Pure | Moving Control System | 8 | 2 | Dome | 1 | Dome | | | | 28-32 | 89 | 75 | 510, 3.1k | 4/ | 44 x 12 x 14 | Opt. | None | 77 | 2999.00 | Pair | | | |
| | Quart Aera | | 10 | 2 | Dome | 4 | Sphere | | | | 20-50 | 89 | 100 | | 4/ | 13 x 48 x 16 | Opt., Lacq. | Black | 65 | 10,000.00 | Pair | | | |
| | Quart 1 | Bass Ref. | 6 1/2 | | | 1 | Dome | | | | 49-32 | 88 | 60 | 2.8k | 4/ | 8 x 14 x 10 | Matte Black | Black | 13 | 379.00 | Pair | | | |
| | Quart 2 | Bass Ref. | 6 1/2 | | | 1 | Dome | | | | 42-32 | 88 | 80 | 2.8k | 4/ | 8 x 29 x 10 | Matte Black | Black | 22 | 499.00 | Pair | | | |



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| MANUFACTURER | Model | Design Principle, Enclosure or System Type | Woofer Diameter, Inches | | Midrange Diameter, Inches | | Tweeter Diameter, Inches | | Sensitivity (1 Watt/1 Meter) | | Frequency Response | | Recommended Min. Amp Power, Watts/Ohm | | Crossover Frequencies, Hz | | Impedance, Ohms | | Dimensions, Inches (To Nearest Inch) | | Finish | | Grille Color and Material | | Weight, Lbs. | | Price, \$ | |
|-----------------------|-----------------------------|--|-------------------------|----------|---------------------------|----------|--------------------------|----------|------------------------------|------------|--------------------|---------------|---------------------------------------|---------------------|---------------------------|-------------|-----------------|----------|--------------------------------------|----------|--------|----------|---------------------------|----------|--------------|----------|-----------|----------|
| | | | Woofer | Midrange | Woofer | Midrange | Woofer | Midrange | Woofer | Midrange | Woofer | Midrange | Woofer | Midrange | Woofer | Midrange | Woofer | Midrange | Woofer | Midrange | Woofer | Midrange | Woofer | Midrange | Woofer | Midrange | Woofer | Midrange |
| McINTOSH | XR230 | Inf. Baf. | 10 | 5 | Cone | 1 | Dome | | 20-20 | 86 | 30 | 375,1.2k | 8/ | 40 x 13 x 11 | Opt. | Black | 56 1/2 | | | | | | | | | | | |
| | XR240 | Inf. Baf. | 12 | 6 1/2 | Cone | 1 | Dome | | 20-20 | 86 | 30 | 325,1.2k | 8/ | 43 x 15 x 13 | Opt. | Black | 75 | | | | | | | | | | | |
| | XR250 | Inf. Baf. | (2)10 | 5 | Cone | 1 | Dome | | 20-20 | 84 | 30 | 450,1.3k | 8/ | 47 x 14 x 13 | Opt. | Black | 80 | | | | | | | | | | | |
| | WS-200 | In-Wall | 6 | | Cone | 1 | Dome | | 70-20 | 86 | 30 | 1.3k | 8/ | 47 x 9 x 3 | White | White | 43 | | | | | | | | | | | |
| | XRT22 | Inf. Baf. | (2)12 | 8 | Cone | (23)1 | Domes | | 20-20 | 89 | 30 | 100,250, 1.5k | 8/ | Two Pieces Per Side | Opt., Wood | Black | 258 | | | | | | | | | | | |
| | XRT18 | Inf. Baf. | 12 | 6 | Cone | (16)1 | Domes | | 20-20 | 86 | 30 | 350,1.5k | 8/ | Two Pieces Per Side | Opt., Wood | Black | 108 | | | | | | | | | | | |
| | XR1052 | Pas. Rad. | 10 | 5 | Cone | 1 | Dome | | 30-20 | 82 | 30 | 55,450, 1.3k | 8/ | 47 x 16 x 11 | Wal. Wal. | Black | 83 | | | | | | | | | | | |
| XL10 | Pas. Rad. | 8 | | | 1 | Dome | | 45-20 | 89 | 30 | 90,1k | 8/ | 25 x 14 x 8 | Wal. Wal. | Black | 25 1/2 | | | | | | | | | | | | |
| XL1 | Inf. Baf. | 6 | | | 1 | Dome | | 70-20 | 85 | 30 | 1k | 8/ | 13 x 8 x 7 | Wal. Wal. | Black | 15 | | | | | | | | | | | | |
| McNEILL | Audiophile | Sealed | 8 | | | 1 | Dome | No | 31-22 ±3 | 92 | 10 | 3k | 6/4 | 10 x 13 x 22 | Black | Gray Knit | 24 | | | | | | | | | | | |
| | Seismic Jr. | Subwoof. | 10 | | | | | No | 28-90 | 92 | 40 | 90 | 8/6 | 14 x 14 x 14 | Black | Gray Knit | 29 | | | | | | | | | | | |
| M & C SPEAKERWORKS | Series I | Ported | (2)6 1/2 | | | 3/4 | Dome | No | 37-20 ±5 | 90 | 25 | | 8/4 | 12 x 10 x 39 | Gloss Oak | Black Knit | 40 | | | | | | | | | | | |
| MEMOREX | TRC905 | Ac. Sus. | 8 | 5 | Cone | 3/4 | Dome | | 40-20 | 91 | 10 | 700,4.4k | 8/ | 9 x 14 x 36 | Black Wood Vinyl | Black Knit | 27 1/4 | | | | | | | | | | | |
| | TRC805 | Ac. Sus. | 8 | | | 3/4 | Dome | | 55-20 | 90 | 10 | 2.8k | 8/ | 9 x 14 x 32 | Black Wood Vinyl | Black Knit | 22 1/2 | | | | | | | | | | | |
| | TRC505 | Ac. Sus. | 6 1/2 | | | 3/4 | Dome | | 70-20 | 88 | 10 | 3.4k | 8/ | 8 x 11 x 20 | Black Wood Vinyl | Black Knit | 12 1/2 | | | | | | | | | | | |
| | TRC305 | Ac. Sus. | 5 | | | 3/4 | Dome | | 80-20 | 87 | 10 | 3k | 8/ | 8 x 11 x 15 | Black Wood Vinyl | Black Knit | 10 1/4 | | | | | | | | | | | |
| | M-4100 | Ac. Sus. | 8 | | | 2 | Cone | | 55-20 | 90 | 10 | 3.2k | 8/ | 9 x 10 x 24 | Black Wood Vinyl | Black Knit | 16 1/2 | | | | | | | | | | | |
| | M-2100 | Ac. Sus. | 6 1/2 | | | 2 | Cone | | 70-20 | 88 | 10 | 3.2k | 8/ | 8 x 9 x 15 | Oak | Black | 9 1/8 | | | | | | | | | | | |
| | M-1100 | Ac. Sus. | 5 | | | 2 | Cone | | 100-20 | 87 | 10 | 2.9k | 8/ | 8 x 7 x 19 | Oak | Black | 7 1/8 | | | | | | | | | | | |
| | WM-500 | Ac. Sus. | 5 1/4 | | | 1 | Dome | | 40-20 | 10 | 2.4k | 8/ | 6 x 7 x 9 | Black Alum. | Black Metal | 19 | | | | | | | | | | | | |
| | WM-200 | Ac. Sus. | 4 | | | 1 | Dome | | 55-20 | 10 | 2.6k | 8/ | 5 x 5 x 8 | Opt., Alum. | Opt., Metal | 10 | | | | | | | | | | | | |
| | WM-100 | Ported | 4 1/2 | | | 1 1/2 | Cone | | 160-17.5 | 10 | | | 4/ | 6 x 6 x 9 | Opt., Plast. | Opt., Metal | 8 1/2 | | | | | | | | | | | |
| Triumph TS-5 | Sat. & Subwoof. | (2)5 1/4, (2)6 1/2 | (2)4 | Cones | (4)1 1/2 | Cones | | | 91 | 10 | 300,6k | 8/ | Three Pieces | Black Lacq. | Black Knit | 28 | | | | | | | | | | | | |
| Triumph TS-3 | Sat. & Subwoof. | (2)4 1/2 | Cones | (2)2 1/4 | Cones | | | | 89 | 10 | 300,6k | 8/ | Three Pieces | Black Lacq. | Black Knit | 28 | | | | | | | | | | | | |
| MERIDIAN | D6000 (With remote control) | Powered Inf. Baf. | (4)8 | 6 1/2 | Cone | 1 | Dome | W, M, T | 20-20 ±3 | (4)75 Inc. | 200,2.6k | | 6/4 | 56 x 12 x 15 | Opt. | Black Knit | 130 | | | | | | | | | | | |
| | O600 (With remote control) | Powered, Triamp, Vented | (2)6 1/2 | | | 1 | Dome | | 36-20 ±3 | (3)75 Inc. | 2.5k | | 6/4 | 36 x 8 x 12 | Opt., Wood | Black Knit | 71 | | | | | | | | | | | |
| | M60 | Powered, Triamp, Vented | (2)6 1/2 | | | 1 | Dome | | 36-20 ±3 | (3)75 Inc. | 2.5k | | 6/4 | 36 x 8 x 12 | Opt., Wood | Black Knit | 71 | | | | | | | | | | | |
| | M30II | Powered, Biamp, Vented | 6 1/2 | | | 1 | Dome | | 40-20 ±3 | (2)70 Inc. | 2.5k | | 6/4 | 15 x 7 x 12 | Opt., Wood | Black Knit | 35 | | | | | | | | | | | |
| MERLIN INTL. | Ex 1 | Bass Ref. | 6 1/2 | | | 1 | Dome | T | 45-19 ±3 | 86 | 20 | 2.7k | 8/4.2 | 10 x 10 x 37 | Opt. | Black Cloth | 45 | | | | | | | | | | | |
| | Ex 2 | Bass Ref. | 8 | | | 1 | Dome | T | 38-20 ±3 | 90 | 20 | 2.7k | 8/4.6 | 12 x 12 x 42 | Opt. | Black Cloth | 65 | | | | | | | | | | | |
| | Ex 3 | Bass Ref. | 8 | 4 1/2 | Cone | 1 | Dome | M, T | 33-19 ±3 | 89 | 40 | 500,3k | 8/4.2 | 13 x 16 x 45 | Opt. | Black Cloth | 120 | | | | | | | | | | | |
| | Ex 4 | Bass Ref. | (2)8 | (2)4 1/2 | Cones | 1 | Dome | M, T | 30-19 ±3 | 91 | 60 | 500,3k | 8/4.2 | 13 x 16 x 65 | Opt. | Black Cloth | 190 | | | | | | | | | | | |
| | Ex 1 + 1 | Bass Ref. | (2)6 1/2 | | | 1 1/2 | Dome | T | 42-18 ±3 | 89 | 40 | 3k | 8/4.2 | 10 x 10 x 57 | Opt. | Black Cloth | 100 | | | | | | | | | | | |
| | Excalibur | Bass Ref. | (2)8 1/2 | (2)4 1/2 | Cones | 1 | Dome | M, T | 30-20 ±3 | 90 | 60 | 500,3k | 8/4.2 | 15 x 17 x 68 | Opt. | Black Cloth | 250 | | | | | | | | | | | |
| | Pendragon | Bass Ref. | 8 | 4 1/2 | Cone | 1 | Dome | M, T | 33-20 ±3 | 89 | 60 | 500,3k | 8/4.2 | 15 x 17 x 48 | Opt. | Black Cloth | 160 | | | | | | | | | | | |
| META RESEARCH | Meta-Speaker | Tuned Port | 7 | 7 | Cone | 1 | Inv. Dome | | | 96 | 10 | | 6/4 | 37 x 19 x 16 | Black | Black Knit | 88 | | | | | | | | | | | |
| METAXAS AUDIO SYSTEMS | Ecstatic | ES | | | | | | No | 38-50k | 92 | 60 | | 8/6 | 20 x 60 x 4 | Piano Black | | 65 | | | | | | | | | | | |
| | Revelation | ES | | | | | | No | 15-100k | 100 | 50 | 100 | 8/6 | 40 x 90 x 6 | Piano Black | | 120 | | | | | | | | | | | |
| MIRAGE | M990 | Vented, Bipolar | (2)6 1/2 | 5 | | 1 | Dome | | 35-22 ±3 | 88 | 50 | 500,2k | 6/4 | 44 x 10 x 11 | Black Ash | Gray | 70 | | | | | | | | | | | |
| | M790 | Vented, Bipolar | 8 | 5 | | 1 | Dome | | 38-22 ±3 | 87 | 50 | 500,2k | 6/4 | 39 x 10 x 11 | Black Ash | Gray | 60 | | | | | | | | | | | |
| | M760 | Bipolar Bass Ref. | (2)8 | | | 1 | Dome | | 30-20 ±3 | 89 | 50 | 2.2k | 8/4 | 37 x 11 x 14 | Opt., Wood Ven. | Black | 62 | | | | | | | | | | | |
| | M490 | Bass Ref. | 8 | | | 1 | Dome | | 40-22 ±3 | 86 | 50 | 2k | 6/4 | 19 x 10 x 11 | Black Ash | Gray | 28 | | | | | | | | | | | |

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LOUDSPEAKERS

| MANUFACTURER | Model | Design Principle, Enclosure or System Type | Woofer Diameter, Inches | | Midrange Diameter, Inches | | Tweeter Diameter, Inches | | Separate Level Controls: W=Woof., M=Midrange, T=Tweeter, S=Superwoofer-ST | | Anechoic Frequency Response, Hz to kHz, ±dB | | SPL, 1 Watt/1 Meter, dB | | Recommended Min. Amp Power, Watts/Ch. | | Impedance Ohms: Nominal/Minimum | | Dimensions, Inches (To Nearest Inch) | | Finish | Grille Color and Material | Weight, Lbs. | Price, \$ |
|-----------------------|-------------------------------|--|-------------------------|-------|---------------------------|------|--------------------------|-------------|---|--------------|---|-----------------------------|-------------------------|---------------------|---------------------------------------|----------------|---------------------------------|------------------|--------------------------------------|--|--------|---------------------------|--------------|-----------|
| | | | | | | | | | | | | | | | | | | | | | | | | |
| MIRAGE (Continued) | M460 | Bass Ref. | 8 | | | 1 | Dome | | 35-20 ±3 | 87.5 | 50 | 2.5k | 8/4 | 25 x 10 x 10 | Opt., Wood Ven. | Black | 32 | 600.00 Pair | | | | | | |
| | M360 | Bass Ref. | 8 | | | 1 | Dome | | 40-20 ±3 | 88 | 40 | 2.8k | 8/4 | 20 x 10 x 8 | Opt., Wood Ven. | Black | 20 | 400.00 Pair | | | | | | |
| | M290 | Bass Ref. | 6½ | | | 1 | Dome | | 45-22 ±3 | 86 | 50 | 2k | 6/4 | 16 x 9 x 9 | Black Ven. | Gray | 17 | 450.00 Pair | | | | | | |
| | M260 | Bass Ref. | 6½ | | | ¾ | Dome | | 45-20 ±3 | 87 | 30 | 3k | 8/4 | 14 x 9 x 8 | Opt., Wood Ven. | Black | 14 | 260.00 Pair | | | | | | |
| | M190 | Bass Ref. | 5¼ | | | ¾ | Dome | | 55-20 ±3 | 85 | 25 | 2.2k | 6/4 | 12 x 7 x 8 | Black Ven. | Gray | 12 | 250.00 Pair | | | | | | |
| | Center Channel | Bass Ref. | (2)4½ | | | ½ | Dome | | 60-22 ±3 | 86 | 20 | 2.5k | /8 | 6 x 20 x 8 | Ash Black | Gray | 15 | 169.99 Pair | | | | | | |
| | M-1 | Bipolar | (2)8 | (2)4½ | Cones | (2)¾ | Domes | | 25-23 ±2 | 83 | 200 | 100,400, 2k | 6/4 | 60 x 20 x 10 | Black Gloss | Black | 185 | 5000.00 Pair | | | | | | |
| | M-3 | Bipolar | 10 | (2)4½ | Cones | ¾ | Dome | | 30-20 ±2 | 85.5 | 100 | 400,2.2k | 7/4 | 53 x 18 x 9 | Black Gloss | Black | 130 | 2500.00 Pair | | | | | | |
| | M-5 | Bipolar | (2)6½ | | | (2)¾ | Domes | | 32-20 ±2 | 85.5 | 100 | 2.2k | 6/4 | 49 x 16 x 8 | Black Gloss | Black | 100 | 1500.00 Pair | | | | | | |
| M-7 | Vented, Bipolar | 8 | 5 | | 1 | Dome | | 35-22 ±3 | 88 | 50 | 500,2k | 6/4 | 45 x 14 x 7 | Black Gloss | Black | 80 | 1100.00 Pair | | | | | | | |
| MISC0 | Redline Chamber Suite | Inf. Baf. | 4½ | | | 2 | Dome | | 55-20 ±3 | 86 | 10 | 3.13k | 8/6.2 | 12 x 6 x 4 | Diled Wal. | Black Knit | 6 | 200.00 Pair | | | | | | |
| MISSION | 760 | Bass Ref. | 5¼ | | | ¾ | Dome | | 70-20 ±3 | 89 | 15 | 4.2k | 8/6 | 12 x 7 x 8 | Black Vinyl | Black Knit | 12 Pair | 249.00 Pair | | | | | | |
| | 761i | Bass Ref. | (2)5¼ | | | ¾ | Dome | | 58-20 ±3 | 90 | 25 | 4.2k | 6/6 | 14 x 9 x 10 | Black Vinyl | Black Knit | 13½ Pair | 349.00 Pair | | | | | | |
| | 762 | Bass Ref. | 8 | | | ¾ | Dome | | 50-20 ±3 | 92 | 25 | 4.3k | 8/6 | 10 x 20 x 11 | Black Vinyl | Black Knit | 20¾ Pair | 499.00 Pair | | | | | | |
| | 763i | Bass Ref. | 8 | | | ¾ | Dome | | 42-20 ±3 | 90 | 50 | 3.2k | 8/6 | 10 x 30 x 13 | Black Vinyl | Black Knit | 35¼ Pair | 699.00 Pair | | | | | | |
| | 764i | Bass Ref. | 8¼ | | | 1 | Dome | | 38-20 ±3 | 91 | 100 | 3k | 8/6 | 10 x 37 x 14 | Black Vinyl | Black Knit | 44 Pair | 899.00 Pair | | | | | | |
| | 765 | Bass Ref. | (2)8 | | | 1 | Dome | | 35-20 ±3 | 93 | 100 | 3.2k | 4/2 | 10 x 37 x 14 | Opt., Wood | Black Knit | 50¾ Pair | 1299.00 Pair | | | | | | |
| | 767 | Sealed Box | (2)8¼ | (2)7 | Cones | 1 | Dome | | 20-20 ±3 | 92 | 100 | 2k | 6/4 | 11 x 55 x 17 | Opt., Wood | Black Metal | 175 Pair | 5000.00 Pair | | | | | | |
| | 780 Cyrus | Bass Ref. | 5¼ | | | ¾ | Dome | | 65-20 ±3 | 90 | 25 | 4k | 8/7 | 12 x 7 x 10 | Opt., Wood | Black Knit | 15 Pair | 399.00 Pair | | | | | | |
| | 781 Cyrus | Bass Ref. | 7 | | | ¾ | Dome | | 47-20 ±3 | 90 | 50 | 3.5k | 8/6 | 9 x 20 x 11 | Opt., Wood | Black Knit | 19¾ Pair | 599.00 Pair | | | | | | |
| 782 Cyrus | Inf. Baf. | (2)7 | | | ¾ | Dome | | 49-20 ±2 | 91 | 50 | 3.2k | 4/3 | 10 x 20 x 13 | Opt., Wood | Black Knit | 30¾ Pair | 799.00 Pair | | | | | | | |
| MITSUBISHI | M-S5100 | Home Th. System | 12 | 5 | Cone | 1 | Dome | | 60-22 | | 125 | 2k | 6/ | 22 x 11 x 10 | Opt. | Black | | 800.00 | | | | | | |
| | M-S7050 | Subwoof. | 6½ | | | 1 | Dome | | | 94 | 125 | 2k | 6/ | 8 x 5 x 5 | Opt. Black | Black Black | | 299.00 799.00 | | | | | | |
| | M-S8040 | | 12 | | | | | | | | | | | | | | | | | | | | | |
| M & K | MX-90 | Powered Ac. Sus. Subwoof. | (2)12 | | | | | W | 20-125 ±3 | | 125 Inc. | 50-125 (Adj.) | 200/ 15k | 24 x 15 x 19 | Opt., Wood | Black Knit | 66 | 995.00 | | | | | | |
| | MX-80 | Powered Ac. Sus. Subwoof. | (2)12 | | | | | W | 20-125 ±3 | | 75 Inc. | 50-125 (Adj.) | 200/ 15k | 24 x 15 x 18 | Opt., Wood | Black Knit | 60 | 850.00 | | | | | | |
| | MX-70 | Powered Ac. Sus. Subwoof. | (2)8 | | | | | W | 25-125 ±3 | | 125 Inc. | 50-125 (Adj.) | 200/ 15k | 18 x 10 x 13 | Black | Black Knit | 38 | 795.00 | | | | | | |
| | V-90 | Powered Ac. Sus. Subwoof. | 12 | | | | | W | 25-125 ±3 | | 90 Inc. | 50-125 (Adj.) | 200/ 15k | 18 x 15 x 18 | Opt., Wood | Black Knit | 48 | 750.00 | | | | | | |
| | S-90 | Powered Ac. Sus. Subwoof. | 6½ | | | 1 | Dome | M,T | 65-20 ±3 | 90 | 10 | 2k | 4/4 | 12 x 8 x 8 | Black | Black Knit | 18 | 695.00 Pair | | | | | | |
| | Powered Subwoofer- THX | Satellite THX; Powered Ac. Sus. Subwoof. | (2)12 | | | | | | W | 20-125 ±3 | | 300 Inc. | | 200/ 15k | 25 x 15 x 22 | Opt., Wood | Black Knit | 95 | 1995.00 | | | | | |
| | LCR Satellite- THX | Satellite THX; Ac. Sus. | (2)6½ | | | (2)1 | Domes | M,T | 80-20 ±3 | 90 | 10 | 2k | 4/4 | 22 x 8 x 7 | Opt., Wood | Black Knit | 35 | 850.00 | | | | | | |
| | Surround Satellite- THX | THX Sur- round; Ac. Sus. | (2)5 | | | (2)1 | Domes | M,T | 80-20 ±2 | 90 | 10 | 2k | 4/4 | 15 x 7 x 6 | Opt., Wood | Black Knit | 25 | 600.00 | | | | | | |
| | S-100 | Ac. Sus. Sat. | (2)5 | | | (3)1 | Domes | M,T | 65-22 ±3 | 93 | 7.5 | 2k | 4/4 | 11 x 12 x 9 | Black | Black Knit | 20 | 895.00 Pair | | | | | | |
| | V-100 | Powered Ac. Sus. Subwoof. | 12 | | | | | | W | 20-125 ±3 | | 200 Inc. | 50-125 (Adj.) | 200/ 15k | 16 x 15 x 18 | Opt., Wood | Black Knit | 60 | 995.00 | | | | | |
| | MX-100 | Powered Ac. Sus. Subwoof. | (2)12 | | | | | | W | 20-125 ±3 | | 200 Inc. | 50-125 (Adj.) | 200/ 15k | 24 x 15 x 17 | Opt., Wood | Black Knit | 85 | 1295.00 | | | | | |
| | MX-2000 | Powered Ac. Sus. Subwoof. | (2)12 | | | | | | W | 20-125 ±3 | | 200 Inc. | 50-125 (Adj.) | 200/ 15k | 23 x 19 x 26 | Black Oak | Black Knit | 105 | 1795.00 | | | | | |
| | MX-1000CC | Center Ch. & Powered Ac. Sus. Subwoof. | (2)12 | (2)5 | Cones | (3)1 | Domes | W,M, T | | 20-22 ±3 | 93 | 200 Inc., 7.5 Ext. | 50-125 (Adj.), 2k | 200/ 15k, 4/4 | 26 x 28 x 24 | Black | Black Knit | 135 | 1795.00 | | | | | |

(Continued)

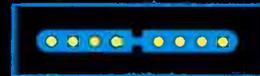
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F-18*



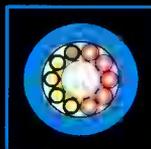
AudioQuest *Indigo Hyperlitz*® speaker cable uses geometry similar to our most expensive cables, yet is very affordable. The spiraled solid conductors maintain an absolutely consistent position and are far enough apart to prevent magnetic interaction. The clarity, dynamics and sense of acoustic space are incredible.

AudioQuest *Diamond Hyperlitz*® interconnect cable uses our patented construction which eliminates strand interaction and minimizes distortion caused by insulating materials. Teflon insulation, FPS™ solid long-grain silver, and resistance-welded, direct-gold plated, FPC™ plugs make this cable sound incredible. The aural invisibility of this cable is something you will have to experience for yourself.

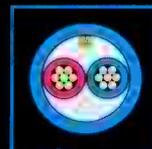
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*All diagrams are 1½ times actual size.



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LOUDSPEAKERS

| MANUFACTURER | Model | Design Principle, Enclosure or System Type | Woofer Diameter, Inches | Midrange Diameter, Inches | Midrange Type | Tweeter Diameter, Inches | Tweeter Type | Separate Level Controls: Woofer, W. | | | Angular Frequency Response, Hz to kHz, ±dB | | | SPL, 1 Watt/1 Meter, dB | | Recommended Min. Amp Power, Watts/Ch. | | Impedance, Ohms: Nominal/Minimum | | Dimensions, Inches (To Nearest Inch) | Finish | Grille Color and Material | Weight, Lbs. | Price, \$ |
|----------------------|-------------|--|-------------------------|---------------------------|---------------|--------------------------|--------------|-------------------------------------|---------|-------------|--|-------------|--------------|-------------------------|-------------|---------------------------------------|---------|----------------------------------|------|--------------------------------------|--------|---------------------------|--------------|-----------|
| | | | | | | | | Midrange | Tweeter | Superwoofer | Midrange | Tweeter | Superwoofer | Min. | Max. | Min. | Max. | Min. | Max. | | | | | |
| M & K (Continued) | MX-1000 | Powered Ac. Sus. Subwoof. | (2)12 | | | | W | 20-125 ±3 | | Inc. | 50-125 (Adj.) | 15k | 26 x 28 x 22 | Black | Black Knit | 115 | 1295.00 | | | | | | | |
| | S18 | Ac. Sus. Sat. | (2)5 | | (2)1 | Domes | M,T | 65-22 ±3 | 93 | 7.5 | 2k | 4/4 | 21 x 8 x 8 | Opt., Wood | Black Knit | 18 | 795.00 | Pair | | | | | | |
| | S38 | Ac. Sus. Sat. | 5 | | 1 | Dome | M,T | 85-22 ±3 | 90 | 10 | 2k | 4/4 | 11 x 7 x 7 | Opt. | Black Knit | 9 | 475.00 | Pair | | | | | | |
| | SX7 | Ac. Sus. Sat. | 4 | | 3/4 | Dome | | 100-20 ±3 | 87 | 5 | 2k | 4/4 | 8 x 5 x 5 | Black Metal | Perf. Metal | 6 | 270.00 | Pair | | | | | | |
| | V38 | Powered Ac. Sus. Subwoof. | 12 | | | | W | 24-125 ±3 | | Inc. | 50-125 (Adj.) | 600/15k | 18 x 18 x 15 | Black | Black Knit | 45 | 650.00 | | | | | | | |
| | VX4 | Powered Ac. Sus. Subwoof. | 12 | | | | W | 30-125 ±3 | | 50 Inc. | 50-125 (Adj.) | 600/15k | 19 x 18 x 14 | Black | Black Knit | 38 | 495.00 | | | | | | | |
| | VX7 | Powered Ac. Sus. Subwoof. | 8 | | | | W | 40-125 ±3 | | 50 Inc. | 90-180 (Adj.) | 600/15k | 12 x 10 x 10 | Black | Black Knit | 21 | 425.00 | | | | | | | |
| MONITOR AUDIO | Monitor 7 | Ported | 4 1/2 | | 3/4 | Dome | No | 60-20 ±3 | 88 | 15 | | 8/ | 14 x 7 x 7 | Black | Black Knit | 16 | 449.00 | Pair | | | | | | |
| | Monitor 9 | Inf. Baf. | 6 | | 1 | Dome | No | 55-20 ±3 | 88 | 15 | | 8/ | 15 x 8 x 8 | Black | Black Knit | 22 | 549.00 | Pair | | | | | | |
| | Monitor 11 | Inf. Baf. | (2)6 | | 1 | Dome | No | 50-20 ±3 | 88 | 15 | | 8/ | 23 x 8 x 9 | Black | Black Knit | 39 | 899.00 | Pair | | | | | | |
| | Monitor 14 | Inf. Baf. | (2)6 | | 1 | Dome | No | 50-20 ±3 | 88 | 15 | | 8/ | 30 x 8 x 9 | Black | Black Knit | 57 | 1099.00 | Pair | | | | | | |
| | MA700 Gold | Ported | 6 | | 1 | Dome | No | 45-30 ±3 | 89 | 20 | | 8/ | 14 x 9 x 10 | Opt., Wood | Black Knit | 35 | 1200.00 | Pair | | | | | | |
| | MA852 Gold | Inf. Baf. | 8 | | 1 | Dome | No | 50-30 ±3 | 89 | 15 | | 8/ | 18 x 10 x 11 | Dpt., Wood | Black Knit | 46 | 1550.00 | Pair | | | | | | |
| | MA952 Gold | Inf. Baf. | (2)6 | | 1 | Dome | No | 45-30 ±3 | 89 | 15 | | 8/ | 31 x 9 x 13 | Opt., Wood | Black Knit | 40 | 1950.00 | Pair | | | | | | |
| | MA1200 Gold | Ported | 6 | | 1 | Dome | No | 35-30 ±3 | 89 | 15 | | 8/ | 36 x 8 x 10 | Dpt., Wood | Black Knit | 37 | 2500.00 | Pair | | | | | | |
| | MA1800 Gold | Ported | (2)6 | | 1 | Dome | No | 35-30 ±3 | 89 | 20 | | 8/ | 46 x 12 x 15 | Opt., Wood | Black Knit | 66 | 4000.00 | Pair | | | | | | |
| | Studio 5 | Inf. Baf. | 4 1/2 | | 1 | Dome | No | 45-30 ±3 | 86 | 20 | 3.6k | 8/ | 13 x 8 x 7 | Opt., Wood | Black Knit | 15 | 1550.00 | Pair | | | | | | |
| | Studio 10 | Ported | 6 | | 1 | Dome | No | 40-30 ±3 | 88.5 | 20 | | 8/ | 16 x 8 x 10 | Opt., Wood | Black Knit | 40 | 3000.00 | Pair | | | | | | |
| | Studio 15 | Ported | 6 | | 1 | Dome | No | 35-30 ±3 | 88.5 | 30 | 3.2k | 8/ | 20 x 8 x 10 | Black Lacq. | Black Knit | 27 | 4000.00 | Pair | | | | | | |
| Studio 20 | Ported | 6 | | 1 | Dome | No | 30-30 ±3 | 88.5 | 30 | 3.2k | 8/ | 32 x 8 x 10 | Opt. | Black Knit | 41 | 5500.00 | Pair | | | | | | | |
| MORDAUNT- SHORT | MS3.10 | Ducted | 5 1/2 | | 3/4 | Dome | | 75-20 ±3 | 88 | 15 | | 8/5 | 11 x 7 x 8 | Black Vinyl | Black Knit | 8 1/4 | 259.00 | Pair | | | | | | |
| | MS3.20 | Ducted | 5 1/2 | | 3/4 | Dome | | 70-20 ±3 | 88 | 15 | | 8/5 | 14 x 7 x 8 | Black Vinyl | Black Knit | 9 1/4 | 339.00 | Pair | | | | | | |
| | MS3.30 | Ducted | 8 | | 1 | Dome | | 60-22 ±3 | 90 | 15 | | 8/5 | 18 x 9 x 11 | Black Vinyl | Black Knit | 18 | 459.00 | Pair | | | | | | |
| | MS3.40 | Ducted | 8 | | 1 | Dome | | 50-22 ±3 | 90 | 15 | | 8/5 | 23 x 9 x 11 | Black Vinyl | Black Knit | 21 | 589.00 | Pair | | | | | | |
| | MS3.50 | Ducted | 8 | | 1 | Dome | | 45-22 ±3 | 90 | 15 | | 8/5 | 35 x 9 x 15 | Black Vinyl | Black Knit | 39 | 899.00 | Pair | | | | | | |
| | Classic 20 | Ducted | 6 1/2 | | 1 | Dome | | 60-20 ±3 | 87 | 15 | 4k | 8/5 | 14 x 8 x 10 | Wal. | Brown Knit | | 950.00 | Pair | | | | | | |
| | Classic 40 | Ducted | (2)6 1/2 | | 1 | Dome | | 50-20 ±3 | 87 | 15 | 4k | 8/5 | 31 x 8 x 11 | Wal. | Brown Knit | | 1450.00 | Pair | | | | | | |
| MOREL ACOUSTICS | Encore | Sat. & Subwoof. | (2)9 | 6 | 1.1 | Dome | | 30-22 +1,-3 | 91 | 20 | 90,1.6k | 4/ | Three Pieces | Black Lacq. | Black Cloth | 48 Sys. | 990.00 | Sys. | | | | | | |
| | MLP-203 | Ac. Sus. | 6 | | 1.1 | Dome | | 45-28 ±3 | 89 | 15 | 1.8k | 6/4 | 8 x 16 x 9 | Wood Ven. | Black Knit | 18 | 640.00 | Pair | | | | | | |
| | MLP-307 | Vario-vent | (2)9 | | 1.1 | Dome | | 33-25 +1,-3 | 91 | 20 | 1k | 4/ | 13 x 23 x 12 | Wal. | Black Cloth | 32 | 400.00 | Pair | | | | | | |
| | CR-7 | Ac. Sus. | 6 | | 1.1 | Dome | | 70-25 ±3 | 90 | 15 | 1.6k | 6/4 | 7 x 11 x 7 | Black | Black Knit | 10 | 498.00 | Pair | | | | | | |
| | MLP-201H | Ac. Sus. | 9 | | 1.1 | Dome | | 40-20 ±3 | 90 | 10 | 1k | 8/6 | 10 x 16 x 10 | Wood Ven. | Black Knit | 16 | 395.00 | Pair | | | | | | |
| | MLP-202H | Ac. Sus. | 6 | | 1.1 | Dome | | 60-28 ±3 | 89 | 15 | 1.6k | 6/4 | 8 x 13 x 10 | Wood Ven. | Black Knit | 14 | 545.00 | Pair | | | | | | |
| | MLP-403III | Ac. Sus. | 9 | 3 | Dome | 1.1 | Dome | 38-25 ±3 | 90 | 20 | 500,5k | 6/4 | 21 x 12 x 10 | Wood Ven. | Black Knit | 26 | 745.00 | Pair | | | | | | |
| | Duet | Ac. Sus. | 6 | | 1.1 | Dome | | 40-22 ±3 | 91 | 15 | 1.8k | 5/4 | 8 x 15 x 12 | Wood Ven. | Black Knit | 20 | 995.00 | Pair | | | | | | |
| MORRISON AUDIO | Oasis | Omni | | 5 1/4 | Cone | | | | 86 | 20 | | 8/7 | 7 x 8 x 21 | Black Lacq. | Black | 18 | 1795.00 | Pair | | | | | | |
| | One | Omni | 8 | | | Dome | T | | 89 | 20 | 4.5k | 8/6 | 9 x 11 x 28 | Black Lacq. | Black | 43 | 2995.00 | Pair | | | | | | |
| | Two | Omni | 10 | | | Dome | T | | 91 | 20 | 3.5k | 8/6 | 15 x 16 x 37 | Black Lacq. | Black | 117 | 5995.00 | Pair | | | | | | |
| MTX | WS 62 | In-Wall | 6 | | 1 | Dome | | 62-22 ±3 | 93 | | 3.5k | 6/ | 16 x 11 x 2 | White | Cloth | | 174.95 | | | | | | | |
| | WS 82 | In-Wall | 8 | | 1 | Dome | | 55-22 ±3 | 94 | | 1.8k | 6/ | 18 x 12 x 3 | White | Cloth | | 174.95 | | | | | | | |
| | WS 103 | In-Wall | 10 | 5 | Cone | 1 | Dome | 48-22 ±3 | 95 | | 650,3.7k | 6/ | 26 x 14 x 4 | White | Cloth | | 224.95 | | | | | | | |
| | WS 10 | In-Wall Subwoof. | 10 | | | | | 38-800 | 93 | | 800 | 4/ | 14 x 14 x 4 | White | Cloth | | 149.95 | | | | | | | |
| | PRO110 | Vented | 10 | 4 1/2 | Cone | 1 | Dome | 75-21 | 94.8 | 15 | 2k,5k | 4/8 | 18 x 14 x 13 | Gray Cptg. | Black Steel | 42 | 399.95 | | | | | | | |
| (Continued) | TA-2 | Tweeter Array | | | (2)1 1/2 | Domes | | 5k-17k | 98 | 15 | 6k | 4/ | 7 x 12 x 7 | Gray Cptg. | Black Steel | 27 | 229.95 | Pair | | | | | | |

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AER5: 133.3" x 21" x 15.6" 16.3" AER4: 120" x 21" x 15.6" 16.3"



AER3: 120.3" x 21" x 15.6" 17.8" AER2: 92.2" x 21" x 15.6" 17.8"



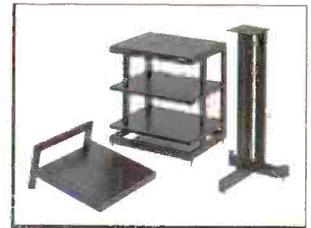
TT2: 91.3" x 20" x 15.6" 15" TT3: 93.3" x 20" x 15.6" 12.8"



TT4: 92.6" x 20" x 15.6" 16.1"



TT5: 133.3" x 20" x 15.6" 16.1" TT5T: 93.3" x 20" x 15.6" 18.1"



TT2sa: 119.3" x 20" x 15.6" 15" SAK1: 93.3" x 20" x 15.6" 12.8"



TT5sa: 93.3" x 22" x 15.6" 18.1" TT3sa: 93.3" x 22" x 15.6" 18.1"



TT4sa: 92.6" x 20" x 15.6" 16.1"



PSW1: 92.2" x 23.7"



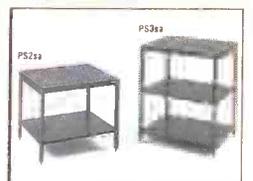
TTW1: 92.0" x 18.7"



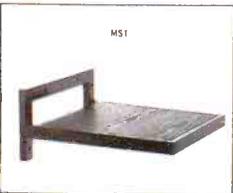
TTW2: 92.0" x 18.7" 12"



TTF1: 93.3" x 20" x 15.6"



PS2sa: 119.3" x 22.8" x 20.7" 12" PS3sa: 927.6" x 22.8" x 20.7" 11"



MS1: 91.6" x 17"



MR3: 92.3" x 16.5" 14" MR2: 92.0" x 16.5" 14"



PSF1: 93.3" x 22.8" x 20.7"



PS5sa: 93.3" x 22.8" x 20.7" 18" PS4sa: 93.3" x 22.8" x 20.7" 18"

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LOUDSPEAKERS

| MANUFACTURER | Model | Design Principle, Enclosure or System Type | Woofer Diameter, Inches | | | Midrange Diameter, Inches | | | Tweeter Diameter, Inches | | | Separate Level Controls: Woofer, W. Midrange, M. Tweeter, Superwoofer, ST | | | Analogous Frequency Response, SPL, 1 Watt/1 Meter, dB | | | Recommended Min. Amp Power, Watts (Ch.) | | | Impedance, Ohms: Nominal/Minimum | | | Dimensions, Inches (To Nearest Inch) | | | Finish | Grille Color and Material | Weight, Lbs. | Price, \$ |
|--------------------|-------------------|--|-------------------------|----------|---------|---------------------------|------------|------------|--------------------------|-----------|----------|---|------------------|--------------|---|---------------|-------------------|---|----------|---------|----------------------------------|----------|---------|--------------------------------------|----------|---------|--------|---------------------------|--------------|-----------|
| | | | Woofer | Midrange | Tweeter | Woofer | Midrange | Tweeter | Woofer | Midrange | Tweeter | Woofer | Midrange | Tweeter | Woofer | Midrange | Tweeter | Woofer | Midrange | Tweeter | Woofer | Midrange | Tweeter | Woofer | Midrange | Tweeter | | | | |
| MTX (Continued) | PRO115 | Vented | 15 | (2)5 | Cones | 3 | | Horn | | 60-21 | 96.6 | 15 | 2k,5k | 8/ | 21 x 30 x 16 | Gray Cptg. | Black Steel | 77 | 699.95 | | | | | | | | | | | |
| | PRO210 | Vented | (2)10 | (2)5 | Cones | 3 | | Horn | | 70-21 | 98.6 | 15 | 2k,5k | 8/ | 23 x 18 x 13 | Gray Cptg. | Black Steel | 64 | 499.95 | | | | | | | | | | | |
| | PRD215 | Vented | (2)15 | (2)5 | Cones | 3 | | Horn | | 50-21 | 99.2 | 15 | 2k,5k | 8/ | 19 x 47 x 16 | Gray Cptg. | Black Steel | 125 | 799.95 | | | | | | | | | | | |
| | D2550 | | 6 1/2 | | | | | Dome | | 65-22 | 91.5 | | 3k | 4/8 | 13 x 10 x 7 | Wood Opt., | Black Steel Opt., | 12 | 229.95 | | | | | | | | | | | |
| | D3550 | | 8 | | | | | Dome | | 60-22 | 94.5 | | 3k | 4/8 | 18 x 11 x 8 | Wood Opt., | Black Steel Opt., | 19 | 279.95 | | | | | | | | | | | |
| | D4550 | | 10 | 5 | Cone | | | Dome | | 45-22 | 95.5 | | 2.7k,6k | 4/8 | 24 x 15 x 10 | Wood Opt., | Black Steel Opt., | 34 | 209.95 | | | | | | | | | | | |
| | D5550 | | 12 | 5 | Cone | 1,3 | | Dome, Cone | | 43-22 | 96.5 | | 1.7k,6k | 4/8 | 27 x 15 x 10 | Wood Opt., | Black Steel Opt., | 40 | 259.95 | | | | | | | | | | | |
| | D9550 | | 12 | (2)5 | Cones | 1,3 | | Dome, Cone | | 32-22 | 99.5 | | 1.7k,6k | 4/8 | 41 x 16 x 15 | Wood Opt., | Black Steel Opt., | 76 | 439.95 | | | | | | | | | | | |
| | AAL 62 | Vented | 6 1/2 | | | 3 3/4 | | Piezo | | 90-20 ± 3 | 90 | | | 4/ | 13 x 9 x 7 | Wood Oak | Black Knit | | 199.90 | | | | | | | | | | | |
| | AAL 83 | Vented | 8 | 3 | Cone | 3 3/4 | | Piezo | | 75-20 ± 3 | 92 | | | | 18 x 11 x 8 | Oak | Black Knit | Pair | 229.90 | | | | | | | | | | | |
| | AAL 103 | Vented | 10 | 4 | Cone | 3 3/4 | | Piezo | | 55-20 ± 3 | 91.5 | | | | 24 x 15 x 10 | Dak | Black Knit | Pair | 179.95 | | | | | | | | | | | |
| | AAL 124 | Vented | 12 | 3.4 | Cones | 3 3/4 | | Piezo | | 50-20 ± 3 | 90 | | | | 27 x 15 x 11 | Oak | Black Knit | | 199.95 | | | | | | | | | | | |
| | AAL 154 | Vented | 15 | 3.4 | Cones | 3 3/4 | | Piezo | | 40-20 ± 3 | 92 | | | | 29 x 18 x 15 | Oak | Black Knit | | 249.95 | | | | | | | | | | | |
| | AAL 223 DS66 | Vented Bass Ref. | (2)12 (2)6 | 5 | Sealed | 1 | | Piezo Dome | | 38-22 ± 3 | 93 | 75 | 3.2k,6k 550,3.5k | 6/4 4/ | 40 x 15 x 15 21 x 10 x 11 | Oak Black Ash | Black Knit | 76 | 149.95 | | | | | | | | | | | |
| | DS88 | Bass Ref. | (2)8 | | | 1 | | Dome | | 38-22 ± 3 | 93 | | 400,1.8k | 4/ | 26 x 12 x 13 | Black Ash | Black Knit | | 249.95 | | | | | | | | | | | |
| DS1010 | Bass Ref. | (2)10 | 5 | | 1 | | Dome | | 34-22 ± 3 | 94 | | 650,3.7k | 4/ | 37 x 14 x 15 | Black Ash | Black Knit | | 374.95 | | | | | | | | | | | | |
| DS1212 | Bass Ref. | (2)12 | 6 1/2 | | 1 | | Dome | | 23-22 ± 3 | 95 | | 350,2.8k | 4/ | 44 x 15 x 18 | Black Ash | Black Knit | | 499.95 | | | | | | | | | | | | |
| MUSE | Eighteen | Powered Sixth Order Subwoof. | (2)10 | | | | | W | 15-Sel. ± 2 | | 225 Inc. | Sel. | 25k | 25 x 25 x 25 | Opt., Wood | | 155 | 2500.00 | | | | | | | | | | | | |
| MUSEATEX AUDIO | Melior One | Planar | | | | | | | 45-20 ± 3 | 86 | 40 | | /6 | 45 x 3 x 22 | Opt., Gloss | Black Knit | 60 | 2300.00 | | | | | | | | | | | | |
| | Melior Two | Planar | | | | | | | 50-20 ± 3 | 84 | 40 | | | 38 x 3 x 19 | Opt., Gloss | Black Knit | 52 | 1750.00 | | | | | | | | | | | | |
| | Melior Sub-Woofer | Powered Velocity Feedback Subwoof. | 15 | | | | | | 27-400 ± 3 | | 100 Inc. | | | 20 x 20 x 23 | Opt., Gloss | Black Knit | 100 | 1400.00 | | | | | | | | | | | | |
| MUSICAL FIDELITY | MC1 | | 6 | | | | | | | | 20 | | | 8 x 10 x 15 | Black | Black Knit | 16 | 549.00 | | | | | | | | | | | | |
| | MC6 | | (6)6 | | | (2)1 | Domes | | 20-25 | 92 | 20 | | 4/ | 12 x 10 x 44 | Black | Black Knit | .70 | 3495.00 | | | | | | | | | | | | |
| NAIM AUDIO | NA 1BL | Inf. Baf. | 5 | | | | | | 45-20 ± 3 | | | | | | Opt. | | | 1825.00 | | | | | | | | | | | | |
| | NA SBL | Inf. Baf. | | | | | | | 30-20 ± 3 | | | | | 11 x 11 x 34 | Opt. | | | 3045.00 | | | | | | | | | | | | |
| | NA DBL | Inf. Baf. | 15 | 5 | Cone | 3/4 | Dome | | 17-20 ± 3 | 92 | 15 | 350,3.5k | 4/4 | 16 x 26 x 47 | Opt. | Black Foam | 200 | 14,500.00 | | | | | | | | | | | | |
| N.E.A.R. | NEAR-10M | Vented | 5 1/2 | | | 1 | Dome | | 65-22 ± 2.5 | 88 | 20 | 4.5k | 8/6 | 11 x 7 x 9 | Black | Black | 15 | 349.00 | | | | | | | | | | | | |
| | NEAR-30M | Vented | 8 | | | 1 | Dome | | 45-23 ± 2.5 | 89 | 30 | 2.2k | 8/6 | 17 x 11 x 11 | Opt. | Black Knit | 30 | 760.00 | | | | | | | | | | | | |
| | NEAR-40M | Vented | 8 | | | 1 | Dome | | 30-23 ± 2.5 | 89 | 30 | 2.2k | 8/6 | 36 x 11 x 11 | Opt. | Black Knit | 44 | 980.00 | | | | | | | | | | | | |
| | NEAR-50M | Vented | 8 | 4 | Cone | 1 | Dome | | 30-23 ± 2.5 | 91 | 30 | 275,4k | 8/5.5 | 48 x 11 x 13 | Opt. | Black Knit | 55 | 1559.00 | | | | | | | | | | | | |
| | AES-1.1 | Ac. Sus. | 5 1/4 | | | | | | 30-23 ± 1.5 | 88 | 25 | | 8,4/ | 8 x 8 x 8 | Poly. | Alum. | 10 | 299.00 | | | | | | | | | | | | |
| | AES-1.5 | Vented | 6 | | | 2 | Cone | | | 89 | 25 | 4.5k | 8/6 | 8 x 14 x 8 | Poly. | PVC | 14 | 499.00 | | | | | | | | | | | | |
| | AES-2.0 | Vented | 8 | | | 2 | Cone | | | 91 | 25 | 3k | 8/6 | 20 x 12 x 12 | Resin | PVC | 20 | 699.00 | | | | | | | | | | | | |
| | CS-302M | Inf. Baf. | 12 | 6 | Cone | 2,3/4 | Cone, Dome | | 35-23 ± 3 | 92 | 25 | 400,2.5k | 8/6 | 30 x 27 x 15 | Oiled Wal. | Opt. | 80 | 2200.00 | | | | | | | | | | | | |
| | CS-4000M | Inf. Baf. | (2)12 | 6 | Cone | (8)2 | Cones | | 28-20 | 94 | 50 | 400,2.5k | 8/6 | 44 x 27 x 15 | Oiled Wal. | Opt. | 175 | 4400.00 | | | | | | | | | | | | |
| | CS-410M | Inf. Baf. | (4)12 | (2)6 | Cones | (8)2 | Cones | | 20-20 | 94 | 100 | 400,2.5k | 8/6 | 52 x 36 x 17 | Oiled Wal. | Opt. | 320 | 7600.00 | | | | | | | | | | | | |
| NELSON-REEO | 8-04/CM | Slot Loaded Inf. Baf. | (2)8 | 3 | Dome | 1 | Dome | | 32-20 ± 3 | 93 | 30 | 320,4k | 8/6 | 47 x 12 x 15 | Opt. | Opt. | 100 | 3650.00 | | | | | | | | | | | | |
| | 8-03/CM | Inf. Baf. | 12 | (2)5 1/4 | Cones | 1 | Dome | | 32-20 ± 3 | 91 | 30 | 64,3.2k | 8/6 | 49 x 9 x 15 | Opt. | Opt. | 80 | 1875.00 | | | | | | | | | | | | |
| | 6-02/TC | Ported | 6 1/2 | | | 1 | Dome | | 40-20 ± 3 | 90 | 25 | 3k | 8/6 | 39 x 8 x 8 | Opt. | Opt. | 52 | 975.00 | | | | | | | | | | | | |
| | 5-02/CM | Inf. Baf. | 5 1/4 | | | 1 | Dome | | 70-20 ± 3 | 90 | 25 | 3k | 8/6 | 12 x 8 x 8 | Opt. | Opt. | 12 | 650.00 | | | | | | | | | | | | |
| | 1204/P Subwoofer | Powered Inf. Baf. Subwoof. | (4)12 | | | | | | 16-62 ± 3 | 93 | 50 | 62 Inc. | 8/2 | 39 x 18 x 18 | Opt. | Opt. | 100 | 1200.00 | | | | | | | | | | | | |
| | 1201 Subwoofer | Inf. Baf. Subwoof. | 12 | | | | | | 32-80 ± 3 | 90 | 50 | 80 | 4/4 | 18 x 18 x 18 | Opt. | Opt. | 40 | 620.00 | | | | | | | | | | | | |

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(Corey Greenberg on the sound of the Kevlar Reference Screens at the 1991 SCES. Stereophile, Vol. 14 No. 8-August 1991)



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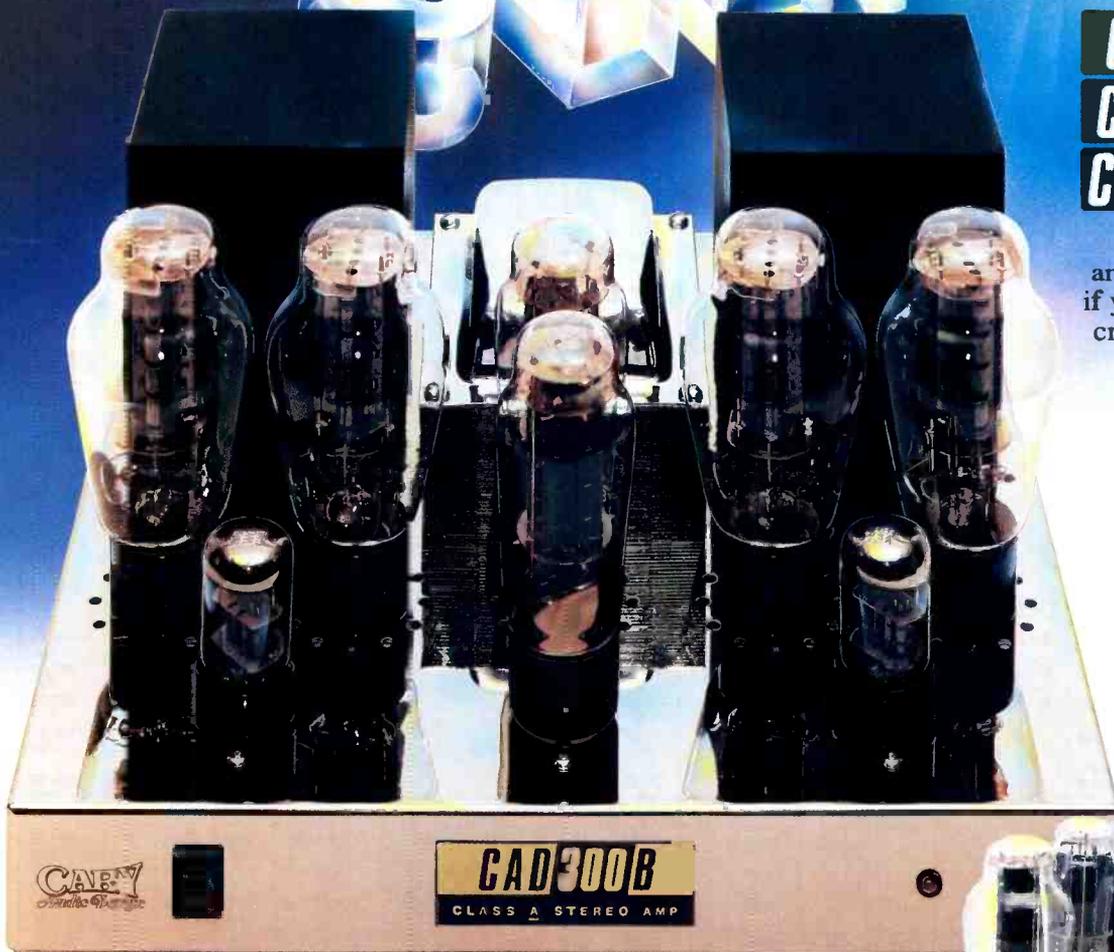
| MANUFACTURER | Model | Design Principle, Enclosure or System Type | Woofer Diameter, Inches | Midrange Diameter, Inches | Midrange Type | Tweeter Diameter, Inches | Tweeter Type | Separate Level Controls: Woofer, W. Midrange, M. Tweeter, T. Superwoofer, ST | Anechoic Frequency Response, Hz to kHz, ±dB | SPL, 1 Watt/1 Meter, dB | Recommended Min. Amp Power, Watts Ch. | Crossover Frequencies, Hz | Impedance, Ohms: Nominal/Minimum | Dimensions, Inches (To Nearest Inch) | Finish | Grille Color and Material | Weight, Lbs. | Price, \$ |
|-------------------------|--------------------|--|-------------------------|---------------------------|---------------|--------------------------|--------------|--|---|-------------------------|---------------------------------------|---------------------------|----------------------------------|--------------------------------------|-------------|---------------------------|--------------|-----------|
| | | | | | | | | | | | | | | | | | | |
| NELSON-REED (Continued) | Tower Subwoofer | Inf. Baf. Subwoof. | (2)12 | | | | | | 16-62 ±3 | 91 | 100 | 62 | 8/4 | 39 x 12 x 15 | Opt. | Opt., Knit | 80 | 1600.00 |
| NESTROVIC LABS | Type 5AS Mk. IV | Nestorovic Sat. | 8,10 | 4 | Dome | 4 1/2 | Planar | M, T | 28-40 +1, -3 | 91 | 50 | 1k,7k | 8/5 | 36 x 15 x 15 | Opt., Wood | Black Knit | 85 | 4200.00 |
| | Type 4A Mk. III | Sat. | 8 | 4 | Dome | 4 1/2 | Planar | | 60-40 +1, -3 | 91 | 50 | 200,1k,7k | 8/6 | 22 x 12 x 12 | Opt., Wood | Black Knit | 42 | 3800.00 |
| | Type 8 Mk. II | Nestorovic Subwoof. | (2)12 | | | | | | 18-250 +1, -3 | 91 | | 200 | 8/5 | 22 x 26 x 26 | Opt., Wood | Black Knit | 135 | 2250.00 |
| | System 12A Mk. III | 2 Sats. & 2 Nest. Subwoof. | (2)8, (4)12 | (2)4 | Domes | (2)4 1/2 | Planars | | 18-40 +1, -3 | 91 | | 200,1k,7k | 8/5 | Four Pieces | Opt., Wood | Black Knit | 354 Sys. | 8300.00 |
| | System 16A Mk. III | 4 Sats. & 2 Nest. Subwoof. | (4)8, (4)12 | (4)4 | Domes | (4)4 1/2 | Planars | | 18-40 +1, -3 | 91 | | 200,1k,7k | 8/5 | Six Pieces | Opt., Wood | Black Knit | 438 Sys. | 12,100.00 |
| NIKKO | NS100 | Ported Bass Ref. | 5 | 5 | Cone | 1/2 | Cone | | 50-22 | 88 | 5 | 5k | | 7 x 15 x 10 | Black | | 9 1/2 | 139.95 |
| | NS500 | Ported Bass Ref. | 10 | 5 | Cone | 1/2 | Dome | | 28-22 | 92 | 5 | 1.5k,6k | | 15 x 27 x 10 | Black | | 21 | 249.95 |
| | NS700T | Ported Bass Ref. | 12 | 5 | Cone | | Dome | | 22-20 | 92 | 10 | 1.5k,6k | | 40 x 15 x 10 | Black | | 43 | 349.95 |
| | NS50 | Surround | 4 | | | | | | | | | | | | | | | 69.95 |
| NILES AUDIO | 100 | In-Wall Inf. Baf. | 6 1/2 | | 1 | Dome | T | | 55-20 ±3 | 87 | 10 | 4k | 8/7.5 | 12 x 9 x 3 | White ABS | Opt., White | 6 1/2 | Pair |
| | 200 | In-Wall Inf. Baf. | 6 1/2 | | 1 | Dome | T | | 50-20 ±2 | 88 | 10 | 2.8k | 8/7 | 12 x 9 x 3 | White ABS | Opt., White | 9 | Pair |
| | 300 | In-Wall Inf. Baf. | 8 | | 1 | Dome | T | | 40-20 ±2 | 89 | 10 | 2.5k | 8/6.5 | 14 x 10 x 4 | White ABS | Opt., White | 12 | Pair |
| | NSW-100 | In-Wall Powered Subwoof. | 8 | | | | W | | 38-100 ±2 | 92 | Inc. | 100 | 8/8 | 45 x 14 x 3 | White ABS | Opt., White | 24 | Pair |
| NOBIS TECHNOLOGIES | DMS-1A | Subwoof. | (2)8 | | | | | | 27-2 ±3 | 91 | 25 | | 4/4 | 40 x 11 x 18 | Opt. | Opt. | 87 | 995.00 |
| | DM-2st | Tuned Port | (2)6 | | 1 | Dome | | | 33-20 ±3 | 91 | 10 | 4k | 4/4 | 40 x 9 x 13 | Opt. | Opt. | 56 | 1999.00 |
| | DM-3t | Tuned Port | (2)6 | | 1 | Dome | | | 33-20 ±4 | 91 | 10 | 4k | 4/4 | 47 x 9 x 13 | Opt. | Opt. | 51 | 1099.00 |
| | DM-5 | Tuned Port | 6 | | 1 | Dome | | | 33-25 ±3 | 90 | 10 | 4k | 4/4 | 21 x 9 x 13 | Opt. | Opt. | 25 | 699.00 |
| | DM-7 | Ac. Sus. | 6 | | 3/4 | Dome | | | 60-20 ±3 | 89 | 10 | 6k | 4/4 | 15 x 9 x 10 | Opt. | Opt. | 18 1/2 | 479.00 |
| NORMAN LABS | 50 | Ac. Sus. | 6 1/2 | | 3/8 | Dome | | | 50-20 ±5 | 91 | 10 | 3k | 4/ | 13 x 9 x 7 | Opt., Wood | Black Knit | 25 | 240.00 |
| | 82 | Ac. Sus. | 10 | | 1 | Dome | | | 38-20 ±5 | 91 | 15 | 3k | 8/ | 23 x 12 x 10 | Opt., Wood | Black Knit | 58 | 400.00 |
| | 83 | Ac. Sus. | 10 | 5 1/4 | Cone | 1 | Dome | | 38-20 ±5 | 91 | 15 | 600,3k | 8/ | 23 x 12 x 10 | Opt., Wood | Black Knit | 62 | 520.00 |
| | 93 | Ac. Sus. | 12 | 5 1/4 | Cone | 1 | Dome | | 35-20 ±5 | 92 | 25 | 600,3k | 8/ | 26 x 15 x 10 | Opt., Wood | Black Knit | 84 | 600.00 |
| | 235 | Ac. Sus. | 10 | 5 1/4 | Cone | 1 | Dome | | 38-20 ±5 | 91 | 15 | 600,3k | 8/ | 23 x 12 x 10 | Opt., Wood | Black Knit | 60 | 630.00 |
| | 335 | Ac. Sus. | 10 | 5 1/4 | Cone | 1 | Dome | | 35-20 ±5 | 92 | 15 | 600,3k | 8/ | 33 x 13 x 10 | Opt., Wood | Black Knit | 80 | 800.00 |
| | 435 | Ac. Sus. | (2)10 | 5 1/4 | Cone | 1 | Dome | | 30-20 ±5 | 93 | 25 | 600,3k | 4/ | 40 x 15 x 10 | Opt., Wood | Black Knit | 112 | 1100.00 |
| | 635 | Ac. Sus. | (3)10 | 5 1/4 | Cone | 1 | Dome | | 25-20 ±5 | 94 | 30 | 600,3k | 4/ | 49 x 17 x 11 | Opt., Wood | Black Knit | 155 | 1800.00 |
| NOVAK | 2X | Ported | 6 1/2 | | 3/4 | Dome | | | 45-25 ±3 | 91 | 10 | 3k | 4/3 | 21 x 11 x 10 | Opt. | Black Foam | 22 | 399.00 |
| | MR7 | Pas. Rad. | 7 | | 1 | Dome | | | 48-22 ±3 | 90.5 | 10 | 2.5k | 8/4 | 15 x 9 x 14 | Opt. | Black Foam | 39 | 1090.00 |
| NOW HEAR THIS | Zero | Ac. Sus. | 4 1/2 | | 1 | Dome | | | 85-21 ±3 | 86 | 15 | 3.5k | 8/7 | 9 x 6 x 5 | Opt., Gloss | Opt., Knit | 10 1/2 | 200.00 |
| | 1 | Ac. Sus. | 6 1/2 | | 1 | Dome | | | 63-21 ±3 | 89 | 20 | 3.3k | 8/5 | 12 x 7 x 10 | Opt. | Opt., Knit | 22 | 349.95 |
| | 1C | Ac. Sus. | 6 1/2 | | 1 | Dome | | | 63-22 ±3 | 89 | 20 | 3.3k | 8/5 | 12 x 7 x 9 | Gloss Black | Opt., Knit | 11 | 169.95 |
| | 1.3 | Ac. Sus. | 6 1/2 | | 1 | Dome | | | 52-25 ±3 | 86 | 30 | 3.1k | 8/4 | 16 x 7 x 10 | Opt. | Opt., Knit | 30 | 499.95 |
| | 1.8 | Ac. Sus. | (2)6 1/2 | 6 1/2 | Cone | 1 | Dome | | 43-22 ±3 | 87 | 35 | 80,3.3k | 8/4 | 34 x 7 x 12 | Gloss Black | Opt., Knit | 30 | 799.95 |
| | 2.3 | Ac. Sus. | (2)6 1/2 | 6 1/2 | Cone | 1 | Dome | | 35-25 ±3 | 86 | 40 | 70,3.1k | 4/2.9 | 37 x 7 x 12 | Opt. | Opt., Knit | 46 | 1199.95 |
| | VT-1 | Vented | (2)4 1/2 | | 1 | Dome | | | 65-21 ±3 | 90 | 15 | 2.8k | 8/5 | 40 x 6 x 6 | Gloss Black | Opt., Knit | 21 | 649.95 |
| | SW-1V | Sealed Stereo Subwoof. | (2)6 1/2 | | | | | | 40-100 ±3 | 86 | 20 | 100 | 8/7 | 19 x 8 x 12 | Opt. | Opt., Knit | 27 | 299.95 |
| | SW-2 | Vented Mono Subwoof. | 10 | | | | | | 22-130 ±3 | 89 | 20 | 130 | 8/6 | 16 x 16 x 16 | Opt. | Opt., Knit | 40 | 700.00 |
| NRP | Reference 6.1 | Bass Ref. | 6 3/4 | | 1 | Dome | | | 50-22 ±1 | 87 | 25 | 1.8k | 8/5 | 16 x 9 x 12 | Lacq. | Black Knit | 40 | 1795.00 |
| | Reference 8.1 | Bass Ref. | (2)8 | | 1 | Dome | | | 31-22 ±2 | 91 | 25 | 2.4k | 4/4 | 32 x 12 x 16 | Lacq. | Black Knit | 102 | 2795.00 |
| | Reference 10.1 | Ac. Sus. | (2)7 | | 1 | Dome | | | 30-23 ±1 | 92 | 25 | 1.8k | 8/6 | 52 x 9 x 23 | Lacq. | Black Knit | 205 | 6995.00 |
| NUMARK (Continued) | D25C | | 8 | | | Horn | | | | 93 | 100 | 3k | 8/ | 18 x 12 x 12 | Cptg. Cptg. | Metal Metal | 20 | 250.00 |
| | M212C | | 12 | | | Horn | | | 45-18 | 97 | 150 | 22k | 8/ | 29 x 18 x 18 | Cptg. Cptg. | Metal Metal | 45 | 395.00 |



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LOUDSPEAKERS

| MANUFACTURER | Model | Design Principle | Enclosure or System Type | Woofer Diameter, Inches | Midrange Diameter, Inches | Midrange Type | Tweeter Diameter, Inches | Tweeter Type | Separate Level Controls: Woofer, W Midrange, M, Tweeter, T, Super-tweeter, ST | Angular Frequency Response, Hz to kHz, ±dB | SPL, 1 Watt/1 Meter, dB | Recommended Min. Amp. Power, Watts/Ch. | Crossover Frequencies, Hz | Impedance, Ohms, Nominal/Minimum | Dimensions, Inches (To Nearest Inch) | Finish | Grille Color and Material | Weight, Lbs. | Price, \$ |
|---------------------------|-----------------|--------------------------|--------------------------|-------------------------|---------------------------|---------------|--------------------------|--------------|---|--|-------------------------|--|---------------------------|----------------------------------|--------------------------------------|-------------------|---------------------------|--------------|-----------|
| MUMARK (Continued) | M330C | | | 15 | | Horn Horn | | | | 35-19 | 101 | 8k, 22k | 8/ | 33 x 21 x 16 | | Cptg. | Metal | 66 | 550.00 |
| | E340C | | | 15 | | Horn Horn | | | | 30-20 | 103 | 1k, 8k | 8/ | 42 x 19 x 24 | | Metal | 66 | 990.00 | |
| DDEQN | S3 | Bass Ref. | | 7 | | 1 | Dome | | | 50-20 ±1.5 | 87 | 2.2k | 8/6 | 36 x 12 x 19 | | Opt. | Black | 120 | 2800.00 |
| | S5 | Sat. & Subwoof. Bandpass | | 8 | 4 | Cone 3/4 | Dome | | | 30-20 ±1.5 | 84 | 150, 3.7k | 8/6 | Six Pieces | | Opt. | Black | 275 | 4500.00 |
| | Point One | Bandpass | (2)10 | (2)5 | Cones | 1 | Dome | No | | 18-35 ±3 | 89 | 90, 2.5k | 4/2.5 | 72 x 32 x 17 | | Opt. | Black Knit | 165 | 3899.00 |
| | Point Three | Ported | 6 1/2 | | | 1 | Dome | No | | 39-35 ±3 | 87 | 2.5k | 8/6 | 36 x 19 x 7 | | Opt. | Black Knit | 41 | 799.00 |
| | Point/Zero Five | Sat. & Subwoof. Bandpass | (2)5 1/4 | 4 | Cone 3/4 | | Dome | No | | 38-22 ±3 | 86 | 150, 6k | 8/4 | Three Pieces | | Opt. | Black Knit | 29 | 599.00 |
| | Zero Three | Subwoof. Bandpass | (4)6 1/2 | | | | | No | | 22-100 ±3 | 87 | 100 | 8/6 | 22 x 32 x 19 | | Opt. | Black Knit | 104 | 699.00 |
| | Zero Four | Subwoof. Ported | (2)6 1/2 | | | | | No | | 32-150 ±3 | 86 | 150 | 8/6 | 19 x 22 x 16 | | Opt. | Black Knit | 50 | 499.00 |
| | Point Four | Subwoof. Ported | 5 1/4 | | | 1 | Dome | No | | 58-35 ±3 | 86 | 2.5k | 8/6 | 14 x 12 x 7 | | Opt. | Black Knit | 20 | 399.00 |
| | | | | | | | | | | | | | | | | | | | |
| DHM ACOUSTICS | SBC-28 | Subwoof. | | 12 | | 1 | Dome | | | | | | 8/ | 28 x 19 x 13 | | Black Knit | | | 550.00 |
| | SBC-48 | Subwoof. | (2)10 | | | 1 | Dome | | | | | | 8/ | 13 x 48 x 19 | | Black Knit | | | 650.00 |
| | SAT-1 | Sat. | 5 1/4 | | | | | | | | | | 4/ | | | Black Knit | | | 200.00 |
| | SAT-2 | Ac. Sus. Sat. | 5 1/4 | | 3/4 | | Dome | | | | | | 4/ | 7 x 6 x 5 | | Black Alum. Metal | | | 400.00 |
| | SB-1 | Vented Subwoof. | 10 | | | | | | | | | | 8/ | 8 x 20 x 13 | | Black Vinyl | | | 300.00 |
| | Ohm 16 SBA | Vented | 6 1/2 | | 3/4 | | Dome | | | 46-20 ±4 | 89 | 15 | 8/ | 17 x 9 x 11 | | Opt. Black Knit | 48 | 400.00 | |
| | Ohm 32 SBA | Subwoof. | 6 1/2 | | 3/4 | | Dome | | | 37-20 ±4 | 90 | 15 | 8/ | 22 x 13 x 11 | | Opt. Black Knit | 38 | 520.00 | |
| | Ohm 42 SBA | Subwoof. | 8 | | 3/4 | | Dome | | | 30-20 ±4 | 91 | 15 | 8/ | 25 x 14 x 11 | | Opt. Black Knit | 49 | 680.00 | |
| | PRO 150 | Coherent Line Source | | | | | | | | 42-20 ±4 | 91 | 10 | 8/ | 12 Dia. x 35 | | Opt. Black Knit | 51 | 850.00 | |
| | PRO 200 | Coherent Line Source | | | | | | | | 39-20 ±4 | 91 | 10 | 8/ | 12 Dia. x 39 | | Opt. Black Knit | 54 | 1100.00 | |
| | PRO 250 | Coherent Line Source | | | | | | | | 35-20 ±4 | 91 | 10 | 8/ | 12 Dia. x 46 | | Opt. Black Knit | 57 | 1400.00 | |
| | 1X0 | Coherent Line Source | | | | | | | | 48-20 ±4 | 10 | | 8/ | 32 x 11 x 11 | | Wal. Black Knit | 24 | 900.00 | |
| | 2X0 | Coherent Line Source | | | | | | | | 44-21 ±4 | 15 | | 8/ | 32 x 11 x 11 | | Opt. Black Knit | 29 | 1150.00 | |
| | 3X0 | Coherent Line Source | | | | | | | | 36-22 ±4 | 18 | | 8/ | 36 x 13 x 13 | | Opt. Black Knit | 48 | 1650.00 | |
| | 4X0 | Coherent Line Source | | | | | | | | 32-25 ±4 | 30 | | 8/ | 40 x 15 x 15 | | Opt. Black Knit | 63 | 2500.00 | |
| | Walsh 5 | Coherent Line Source | | | | | | | | 25-25 ±4 | 100 | | 4/ | 43 x 17 x 17 | | Opt. Black Knit | 95 | 6000.00 | |
| | FRS 5 | Vented | 6 1/2 | | 3/4 | | Dome | | | 48-20 ±4 | 89 | 15 | 8/ | 12 x 12 x 12 | | Dak Vinyl | 43 | 480.00 | |
| | FRS 7 | Subwoof. | 6 1/2 | | 3/4 | | Dome | | | 40-20 ±4 | 90 | 15 | 8/ | 24 x 12 x 12 | | Black Oak Knit | 68 | 680.00 | |
| | FRS 9 | Subwoof. | 8 | | 3/4 | | Dome | | | 36-20 ±4 | 90 | 15 | 8/ | 35 x 12 x 12 | | Black Oak Knit | 96 | 880.00 | |
| | FRS 11 | Coherent Line Source | | | | | | | | 35-22 ±4 | 90 | 25 | 8/ | 43 x 12 x 12 | | Black Oak Knit | 52 | 1100.00 | |
| | FRS 15 | Coherent Line Source | | | | | | | | 30-22 ±4 | 90 | 25 | 8/ | 54 x 12 x 12 | | Dak Vinyl | 64 | 1400.00 | |
| | | | | | | | | | | | | | | | | | | | |
| OMNI SOUND | TCM 1 | Vented | 6 1/2 | | | 1 | Dome | | | 62-22 ±3 | 90 | 20 | 3k | 4/3.5 | 8 x 9 x 13 | | Vinyl Lam. Black Knit | 22 | 500.00 |
| | TCM 2 | Vented | 8 | | | 1 | Dome | | | 50-22 ±3 | 92 | 20 | 3k | 8/7 | 11 x 12 x 20 | | Vinyl Lam. Black Knit | 35 | 560.00 |
| | TCM 3 | Vented | 8 | | | 1 | Dome | | | 36-22 ±3 | 92 | 20 | 3k | 8/7 | 11 x 13 x 36 | | Vinyl Lam. Black Knit | 55 | 660.00 |
| | | | | | | | | | | | | | | | | | | | |
| OPTIMUS | Mach 3 | Tuned Port | 15 | 16.4x5 | Horn | 2x6 | Horn | M, T | | 30-20 | 93 | 160 | 8/ | 30 x 12 x 13 | | Oiled Wal. | Brown Knit | | 299.95 |
| | 1050 | Tuned Port | 15 | 5 | Cone | 3 | Cone | | | 60-20 | 90 | | 8/ | 30 x 18 x 12 | | Oiled Wal. | Brown Knit | 44 | 199.95 |
| | 990 | Port | 15 | | | | Piezo Horn | | | 55-20 | 92 | | 8/ | 23 x 20 x 11 | | Oiled Wal. | Brown Knit | | 169.95 |
| | 950 | Tuned Port | 12 | 5 | Cone | 3 | Cone | | | 55-20 | 90 | | 8/ | 30 x 14 x 11 | | Oiled Wal. | Brown Knit | 33 | 169.95 |
| | 660 | Tuned Port | 15 | 5 | Horn | 2x5 | Piezo | | | 6-25 | 90 | 100 | 8/ | 26 x 12 x 10 | | Oiled Wal. | Brown Knit | | 199.95 |
| | | | | | | | | | | | | | | | | | | | |
| DRACLE AUDIO | Oracle Helicon | Inf. Baf. | 9 | 5 1/2 | Cone | 3/4x40 | Ribbon | | | 30-35 | 88 | 40 | 150, 3.5k | 6/3 | 13 x 13 x 58 | | | 145 | |

It's not just the technology; it's the application of the technology.

Denon's "Design Integrity" philosophy has always held *that the way a technology is employed is as important as the technology itself.*

To test this premise, Denon digital audio and studio recording engineers compare their own vast library of digital master tapes with the Compact Discs releases of the same material. This on-going listening and measurement research reveals that at present the finest CD quality can be obtained by the meticulous application of 20-bit digital-to-analog conversion.

Case in point: The DCD-2560 employs *four* separate DACs utilizing Denon's Lambda System Super Linear Converter technology to eliminate the zero-cross distortion and non-linearity that plagues conventional CD players, especially at low signal levels. Each Denon Super Linear Converter is factory hand-tuned for maximum resolution. In addition, Denon's unique half-sample interpolation system produces an effective 16x over-sampling

rate to eliminate phase shift for a more accurate sound stage with true three-dimensional imaging.

20-bit SLCs enable Denon to offer Variable Pitch, which lets you compress recordings, tune your CD player to musical instruments, adjust tempo for dancing, create perfect segues while mixing, etc. Peak Search finds the point in a disc with the highest level to set recording levels most accurately. Auto Space inserts four second pauses between tracks to help locate selections. A Digital Fader fades recordings in and out while dubbing. Time Edit allows you to input the tape length you are using. Pick enhances this function by letting you rearrange the order of tracks for the best fit on the tape. Link extends the process over 2 CDs for longer tape lengths.

The critically-acclaimed Denon DCD-2560. A reaffirmation of one of life's oldest adages: It's not only whether you win the technology race, but also how you play the game.

DENON
The first name in digital audio.



LOUDSPEAKERS

| MANUFACTURER | Model | Design Principle, Enclosure or System Type | Woofer Diameter, Inches | Midrange Diameter, Inches | Midrange Type | Tweeter Diameter, Inches | Tweeter Type | Separate Level Controls/Woofer, W Midrange, M, Tweeter, T, Subwoofer, ST | Analogic Frequency Response, Hz to kHz, ±dB | SPL, 1 W/1 Meter, dB | Recommended Min. Amp Power, Watts/Ch. | Crossover Frequencies, Hz | Impedance, Ohms: Nominal/Minimum | Dimensions, Inches (To Nearest Inch) | Finish | Grille Color and Material | Weight, Lbs. | Price, \$ | |
|--------------------------------|----------------|--|-------------------------|---------------------------|---------------|--------------------------|--------------|--|---|----------------------|---------------------------------------|---------------------------|----------------------------------|--------------------------------------|--------------------|---------------------------|--------------|----------------------------|--------|
| | | | | | | | | | | | | | | | | | | | Woofer |
| PARAMOUNT PICTURES (Continued) | Granite 377B | Outdoor | 8 | | | 2 | Cone | | 40-17 | 95 | 20 | 4k | 8/6 | 14 x 14 x 14 | Text. White Plast. | Black | 15 | | |
| | PS-300 | | 8 | | | 4 | Horn | | 80-17 | 88 | 20 | 4k | 8/6 | 42 x 13 x 13 | Text. Beige Plast. | None | 12 | | |
| | Series P-652 | In-Wall Inf. Baf. | 6½ | | | ½ | Dome | | 50-24 | 90 | 20 | 3.5k | 8/6 | 10 x 7 x 3 | Opt. | Opt. | 3 | | |
| | Series P-552 | In-Wall Inf. Baf. | 5¼ | | | ½ | Dome | | 65-24 | 89 | 20 | 4k | 8/6 | 9 x 6 x 3 | Opt. | Opt. | 2 | | |
| | Series P-653-S | In-Wall Inf. Baf. | 6½ | | | ½ | Dome | | 80-24 | 92 | 20 | 6k | 8/6 | 10 x 8 x 3 | Opt. | Opt. | 2 | | |
| PARASOUND | AWM360 | Inf. Baf. | 4 | | | 1 | Dome | | 65-20 ±3 | 86 | 10 | 2.6k | 8/6 | 5 x 7 x 5 | White Metal | White Metal | 5 | 200.00 Pair | |
| | AWS280 | Inf. Baf. | 5¼ | | | 2 | Cone | | 55-20 ±3 | 88 | 10 | 3k | 8/6 | 7 x 9 x 7 | White Metal | White Metal | 10 | 265.00 Pair | |
| | AWM380 | Inf. Baf. | 5¼ | | | 1 | Dome | | 48-20 ±3 | 88 | 10 | 2.4k | 8/6 | 7 x 9 x 7 | White Metal | White Metal | 11 | 335.00 Pair | |
| | AWM360T | Inf. Baf. | 4 | | | 1 | Dome | | 65-20 ±3 | 86 | 10 | 2.6k | 8/6 | 5 x 7 x 5 | White Metal | White Metal | 5¼ | 115.00 Pair | |
| | AWM380T | Inf. Baf. | 5¼ | | | 1 | Dome | | 48-20 ±3 | 88 | 10 | 2.4k | 8/6 | 7 x 9 x 7 | White Metal | White Metal | 11¼ | 180.00 Pair | |
| | C-830 | In-Wall | 8 | 1¼ | Dome | ¾ | Dome | | 35-20 ±3.5 | 89 | 10 | 1.2k,3.6k | 8/6 | 13 x 9 x 3 | White Dpt., | White Dpt., | 8¼ | 480.00 Pair | |
| | C-820 | In-Wall | 8 | | | 1 | Dome | | 35-20 ±5 | 88 | 10 | 2.6 | 8/6 | 13 x 9 x 3 | White Dpt., | White Dpt., | 7½ | 400.00 Pair | |
| | C-800W | In-Wall Subwoof. | 8 | | | | | | 35-150 ±3.5 | 88 | 15 | 150 | 8/6 | 13 x 9 x 3 | White Opt., | White Opt., | 11½ | 220.00 Pair | |
| | C-300 | In-Wall | 6½ | | | 1 | Dome | | 55-20 ±4 | 87 | 15 | 2.8k | 8/6 | 11 x 7 x 3 | White Opt., | White Opt., | 6¼ | 330.00 Pair | |
| | C-250 | In-Wall | 5¼ | | | ¾ | Dome | | 70-20 ±4 | 86 | 20 | 3k | 8/6 | 8 x 6 x 3 | White Dpt., | White Dpt., | 3¾ | 260.00 Pair | |
| | C-150 | In-Wall | 5¼ | | | ¾ | Dome | | 80-20 ±4 | 86 | 20 | 2.8k | 8/6 | 8 x 6 x 3 | White Dpt., | White Dpt., | 3½ | 200.00 Pair | |
| | PASD SOUND | C-1000 | Ac. Sus. | 5½ | | | (1) | | | 100-20 | 89 | | 14k | 16/3 | 17 x 6 x 4 | Beige Steel Opt., | Steel Mesh | 9 | 232.00 |
| | | C-90 | Ac. Sus. | 5½ | | | (1) | | | 100-20 | 85 | | 14k | 8/3 | 11 x 7 x 5 | Plast. Steel Mesh | Steel Mesh | 5 | 102.00 |
| PEGASUS AUDIO | Alpha IIA | Vented | 6½ | | | 1 | Dome | | 48-20 ±3 | 88 | 15 | 5k | 8/6.6 | 20 x 13 x 9 | Oak Lam. | Brown Knit | 26 | 600.00 Pair; Kit, 350.00 | |
| | Lambda | Vented | 6½ | | | ¾ | Dome | | 44-20 ±3 | 88 | 25 | 4k | 6/4 | 17 x 9 x 11 | Oak Lam. | Brown Knit | 20 | 850.00 Pair; Kit, 595.00 | |
| | Delta | Vented | 6½ | | | 1 | Dome | | 44-20 ±3 | 88 | 25 | 3k | 8/6 | 20 x 9 x 13 | Oak Lam. | Brown Knit | 28 | 1000.00 Pair; Kit, 700.00 | |
| | Theta | Vented | 8 | | | 1 | Dome | | | | | | | 25 x 11 x 17 | Oak Lam. | Brown Knit | 44 | 1299.00 Pair; Kit, 899.00 | |
| | Trio | Sealed Sat. & Subwoof. | 6½ | 4½ | Cone | ¾ | Dome | | 50-24 ±3 | 92 | 25 | 150,5k | 8/6.8 | Three Pieces | Oak, Black | Brown Knit | 67 Sys. | 1099.00 Sys.; Kit, 770.00 | |
| | Quartet | Sealed Sat. & Vented Subwoof. | 6½ | 4½ | Cone | ¾ | Dome | | 46-24 ±3 | 92 | 25 | 150,5k | 8/7 | Four Pieces | Oak, Black | Brown Knit | 70 Sys. | 1299.00 Sys.; Kit, 899.00 | |
| | RockMaster 1 | Vented | 15 | | | 4 x 11 | Horn | | 58-20 ±3 | 97 | 40 | 3.5k | 8/6 | 32 x 20 x 13 | Black Paint | Black Metal | 67 | 1600.00 Pair; Kit, 800.00 | |
| | RockMaster 2 | Vented | 12 | | | 4 x 11 | Horn | T | 36-20 ±3 | 94 | 40 | 3.5k | 8/4.2 | 26 x 16 x 17 | Black Paint | Black Metal | 75 | 2000.00 Pair; Kit, 1000.00 | |
| | RockMaster 3 | Vented | 15 | | | 4 x 11 | Horn | | 46-20 ±3 | 97 | 40 | 3.5k | 6/3.3 | 32 x 20 x 13 | Black Paint | Black Metal | 79 | 2400.00 Pair; Kit, 1200.00 | |
| PF ACDUSTICS | 26 | Ported | 6½ | | | 1 | Dome | | 48-24 +0,-3 | 87 | 50 | 2.5k | 8/6 | 10 x 8 x 16 | Opt. | Black Knit | 25 | 795.00 Pair | |



LOUDSPEAKERS

| MANUFACTURER | Model | Design Principle, Enclosure or System Type | Woofer Diameter, Inches | | Midrange Diameter, Inches | | Tweeter Diameter, Inches | | Separate Level Controls? Woofer, W Midrange, M, Tweeter, T, Super Tweeter, ST | Analogic Frequency Response, Hz to KHz, ± dB | SPL, 1 Watt/1 Meter, dB | Recommended Min. Amp Power, Watts/Ch. | Crossover Frequencies, Hz | Impedance Ohms: Nominal/Minimum | Dimensions, Inches (To Nearest Inch) | Finish | Grille Color and Material | Weight, Lbs. | Price, \$ |
|------------------|------------------|--|-------------------------|-------|---------------------------|-------|--------------------------|---|--|---|-------------------------|---------------------------------------|---------------------------|------------------------------------|---|-------------------|---------------------------|--------------|------------------------|
| | | | | | | | | | | | | | | | | | | | |
| PHASE TECHNOLOGY | PC 40/50 Mark II | Ac. Sus. Sat. & Subwoof. | 10 | 5 1/4 | Solid Piston | 1 | Dome | | | 35-20 ± 3 | 88 | 25 | 90,1.8k | 4/4 | Three Pieces | Opt. | Black Knit | 53 Sys. | 730.00 Sys. |
| | PC 60/50 Mark II | Ac. Sus. Sat. & Subwoof. | 10 | 6 | Solid Piston | 1 | Dome | | | 35-20 ± 3 | 88 | 25 | 95,2.1k | 8/6 | Three Pieces | Opt. | Black Knit | 65 Sys. | 830.00 Sys. |
| | PC 80/90 | Ac. Sus. Sat. & Subwoof. | 10 | 6 | Solid Piston | 1 | Dome | | | 27-20 ± 3 | 88 | 25 | 90,2.5k | 6/5 | Three Pieces | Opt. | Black Knit | 121 Sys. | 1200.00 Sys. |
| | PC 40 Mark II | Ac. Sus. | 5 1/4 | | | 1 | Dome | | | 70-20 ± 3 | 89 | 15 | 1.8k | 4/3.5 | 6 x 5 x 10 | Opt. | Black Knit | 20 Pair | 190.00 |
| | PC 50 Mark II | Ac. Sus. Subwoof. | 10 | | | | | | | 35-90 ± 3 | 88 | 25 | 90 | 8/6 | 13 x 14 x 15 | Opt. | Black Knit | 33 | 350.00 |
| | PC 60 Mark II | Ac. Sus. | 6 | | | 1 | Dome | | | 55-20 ± 3 | 88 | 25 | 2.1k | 6/4 | 9 x 8 x 13 | Opt. | Black Knit | 30 Pair | 240.00 |
| | PC 80 | Tuned Port Ac. Sus. Subwoof. | 6 | | Solid Piston | 1 | Dome | | | 50-20 ± 3 | 88 | 25 | 2.5k | 6/4 | 10 x 11 x 16 | Opt. | Black Knit | 32 | 325.00 |
| | PC 90 | Ac. Sus. Subwoof. | 10 | | | | | | | 27-90 | 88 | 25 | 90 | 6/6 | 16 x 17 x 20 | Opt. | Black Knit | 57 | 550.00 |
| | PC 6.5 | Ac. Sus. | 8 | 5 1/4 | Solid Piston | 1 | Dome | | | 42-20 ± 2 | 89 | 25 | 450,2k | 4/4 | 11 x 9 x 36 | Opt. | Black Knit | 58 | 450.00 |
| | PC 8.5 | Ac. Sus. | 10 | 5 1/4 | Solid Piston | 1 | Dome | | | 35-20 ± 2 | 89 | 25 | 350,2k | 4/4 | 13 x 12 x 36 | Opt. | Black Knit | 90 | 600.00 |
| | 235 ES SUB-SAT | Sat. & Subwoof. | (2)6 | 5 | Cone | 2 1/4 | Cone | | | 45-20 | 88 | 10 | 150,3k | 8/6 | Three Pieces | Black | Black Knit | 40 Sys. | 399.00 Sys. |
| | 235-ES | Ac. Sus. | 5 1/4 | | | 2 1/4 | Cone | | | 95-20 ± 3 | 88 | 10 | 3k | 8/6 | 10 x 6 x 5 | Black | Black Knit | 7 | 200.00 Pair |
| | Euro-Sub | Bandpass Subwoof. | (2)6 1/2 | | | | | | | 45-150 ± 3 | 88 | 10 | 150 | 8/6 | 18 x 15 x 8 | Black | Black Knit | 28 | 200.00 |
| | 335 ES | Tuned Port Ac. Sus. | 6 1/2 | | | 1 | Dome | | | 65-20 ± 3 | 90 | 5 | 3k | 8/6 | 8 x 14 x 8 | Opt. | Black Knit | 26 Pair | 120.00 |
| | 435 ES | Ac. Sus. | 8 | | | 1 | Dome | | | 45-20 ± 3 | 92 | 10 | 2.5k | 8/6 | 11 x 12 x 23 | Opt. | Black Knit | 57 Pair | 165.00 |
| | 530 ES | Ac. Sus. | 10 | | | 1 | Dome | | | 40-20 ± 3 | 92 | 15 | 2.2k | 8/6 | 11 x 13 x 24 | Opt. | Black Knit | 33 | 210.00 |
| | 730 ES | Tuned Ported In-Wall | 10 | 5 1/4 | Cone | 1 | Dome | | | 36-20 ± 3 | 93 | 15 | 550,3.5k | 8/6 | 11 x 13 x 34 | Opt. | Black Knit | 58 | 315.00 |
| | CI 10 IV | In-Wall | 5 1/4 | | | 2 1/4 | Cone | | | 55-18 | 90 | 15 | 3.5k | 8/6 | 8 x 12 x 4 | White Matte | White Perf. Steel | 5 | 100.00 |
| | CI 20 IV | In-Wall Sat. | 6 | | | 2 1/4 | Cone | | | 55-18 | 90 | 15 | 2.8k | 8/6 | 8 x 12 x 3 | White Matte | White Perf. Steel | 5 | 150.00 |
| CI 40 IV | In-Wall Sat. | 6 | | | 1 | Dome | | | 45-20 | 90 | 15 | 2k | 8/6 | 8 x 12 x 4 | White Matte | White Perf. Steel | 8 | 200.00 | |
| CI 60 IV | In-Wall Sat. | 6 | | | 1 | Dome | | | 40-20 | 90 | 15 | 2.1k | 8/6 | 8 x 12 x 4 | White Matte | White Perf. Steel | 8 | 250.00 | |
| CI Sub II | In-Wall Subwoof. | 6x9 | | | | | | | 28-90 | 90 | 25 | 90 | 8/6 | 8 x 12 x 4 | White Matte | White Perf. Steel | 9 | 275.00 | |
| CI 80 | In-Wall | (2)6 | | | 1 | Dome | | | 35-20 | 90 | 25 | 2.2k | 8/6 | 9 x 22 x 4 | White Matte | White Knit | 20 | 370.00 | |
| PHILIPS | FB-650 | Tuned Port | 7 | | | 3/4 | Dome | | | 46-20 | 87 | 10 | 5k | 8/4 | 10 x 16 x 8 | Wal. Foil | Black Knit | 13 | 100.00 |
| | FB-670 | Tuned Port | 6 | 6 | Cone | 3/4 | Dome | | | 40-20 | 87.5 | 10 | 5k | 8/4 | 10 x 24 x 9 | Wal. Foil | Black Knit | 20 | 125.00 |
| | FB-690 | Tuned Port | 7 | 7 | Cone | 1 | Dome | | | 38-20 | 88 | 10 | 1.5k,4.5k | 8/4 | 11 x 26 x 10 | Wal. Foil | Black Knit | 25 | 150.00 |
| | FB-695 | Tuned Port | 8 | 8 | Cone | 1 | Dome | | | 37-20 | 90 | 10 | 1.5k,4.5k | 8/4 | 11 x 29 x 13 | Wal. Foil | Black Knit | 30 | 200.00 |
| | FB-815 | Inf. Baf. | 8 | 4 | Cone | 3/4 | Dome | | | 43-20 | 88 | 10 | 600,6k | 8/ | 11 x 24 x 13 | Wal. Foil | Black Knit | 30 | 250.00 |
| | FB-820 | Inf. Baf. | (2)7 | 4 | Cone | 3/4 | Dome | | | 38-20 | 88 | 10 | 350,6k | 8/ | 11 x 35 x 13 | Vinyl Rswd. | Black Knit | 43 | 300.00 |
| | FB-821 | Inf. Baf. | (2)7 | 4 | Cone | 1/2 | Planar Ribbon | | | 38-20 | 88 | 10 | 350,6k | 8/ | 11 x 35 x 13 | Vinyl Rswd. | Black Knit | 63 | 350.00 |
| | FB-825 | Inf. Baf. | (2)8 | 4 | Cone | 1/2 | Planar Ribbon | | | 32-20 | 88 | 10 | 350,5k | 8/ | 11 x 41 x 13 | Vinyl Rswd. | Black Knit | 63 | 450.00 |
| | FB-1000 | Inf. Baf. | (2)8 | 1 | Planar Ribbon | 1/2 | Planar Ribbon | | | 30-40 | 87 | 30 | 100,2.2k,13k | 7/ | 14 x 55 x 16 | Vinyl Rswd. | Black Knit | 160 | 2000.00 |
| PHYZICS | Illusion FS | Servo | 6 | 6 | Cone | 1 | Dome | | | 57-20 | 86 | 60 | 150,2k,3k,6k,9k | 8/3 | 14 Dia. x 35 | Black Lacq. Oak | Black Knit | 46 | 1800.00 Pair |
| | Illusion M | Servo | 4 | 4 | Cone | 1 | Dome | | | 59-20 | 87 | 50 | 200,2k,3k,6k,9k | 8/3 | 7 Dia. x 38 | Black Lacq. Oak | Black Knit | 32 | 1000.00 Pair w/ Stands |
| | Illusion WM | Servo, In-Wall | 4 | 4 | Cone | 1 | Dome | | | 59-20 | 87 | 50 | 200,2k,3k,6k,9k | 8/3 | 22 x 8 | Beige Knit | 20 | 1000.00 Pair | |
| PINNACLE | PN2 + | Ported | 4 | | | 3/4 | Dome | | | 65-21 ± 4 | 86 | 5 | 5.5k | /8 | 11 x 6 x 7 | Black Oak Vinyl | Black Knit | 14 Pair | 145.00 Pair |
| | PN5 + | Ported | 5 1/4 | | | 3/4 | Dome | | | 50-21 ± 3 | 86 | 10 | 5k | /8 | 11 x 7 x 6 | Black & Oak | Black Knit | 17 Pair | 185.00 Pair |
| | PN6 + | Ported | 6 1/2 | | | 3/4 | Dome | | | 40-21 ± 3 | 88 | 10 | 4.5k | 6/ | 14 x 9 x 8 | Black & Oak | Black Knit | 25 Pair | 230.00 Pair |
| | PN8 + | Dual Port | 8 | | | 1 | Dome | | | 30-21 ± 2.5 | 89 | 10 | 2.2k | 6/ | 20 x 12 x 11 | Black & Oak | Black Knit | 35 | 420.00 Pair |
| | PN Sub + | Subwoof. | (2)6 1/2 | | | | | W | | 35-150 | 89 | 20 | 80 | 4/ | 11 x 20 x 12 | Black Oak Vinyl | Black Knit | 36 | 275.00 |

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LOUDSPEAKERS

| MANUFACTURER | Model | Design Principle | Enclosure or System Type | Woofer Diameter, Inches | Midrange Diameter, Inches | Midrange Type | Tweeter Diameter, Inches | Tweeter Type | Separate Level Controls: Woofer, W. Midrange, M. Tweeter, T. Superwoofer - ST | Anechoic Frequency Response, Hz to kHz, ±dB | SPL, 1 W/1 Meter, dB | Recommended Min. Amp Power, Watts Ch. | Crossover Frequencies, Hz | Impedance, Ohms: Nominal/Minimum | Dimensions, Inches (To Nearest Inch) | Finish | Grille Color and Material | Weight, Lbs. | Price, \$ |
|-------------------------------|------------------------|-------------------------|--------------------------|-------------------------|---------------------------|---------------|--------------------------|--------------|---|---|----------------------|---------------------------------------|---------------------------|----------------------------------|--------------------------------------|-------------|---------------------------|--------------|-----------|
| PLATEAU GAMBER | 1.0ti | Dynamic Reflex | 6 | | | ¾ | Dome | | 65-20 ±3 | 90 | 15 | 2.7k | 8/6 | 15 x 9 x 11 | Black Ash Vinyl/Black Knit | Black Knit | 16 | 399.00 Pair | |
| | 2.0ti | Dynamic Reflex | 6 | | | ¾ | Dome | | 60-20 ±2 | 90 | 15 | 2.6k | 8/6 | 17 x 9 x 12 | Black Lacq./Black Knit | Black Knit | 26 | 499.00 Pair | |
| | 3.0ti | Dynamic Reflex | 8 | | | ¾ | Dome | | 55-20 ±2 | 90 | 15 | 2.7k | 8/6 | 20 x 11 x 12 | Black Lacq./Black Knit | Black Knit | 33 | 599.00 Pair | |
| | 3.5ti | Dynamic Reflex | 8 | | | ¾ | Dome | | 45-22 ±2 | 90 | 15 | 2.5k | 8/6 | 25 x 11 x 12 | Black Lacq./Black Knit | Black Knit | 40 | 699.00 Pair | |
| | 4.5ti | Dynamic Reflex | (2)6 | | | ¾ | Dome | | 40-22 ±2 | 92 | 15 | 2.6k | 8/6 | 38 x 9 x 12 | Black Lacq./Black Knit | Black Knit | 55 | 899.00 Pair | |
| | LS1 | Dynamic Reflex Sealed | 6 | | | ½ | Dome | | 65-20 ±4 | 88 | 15 | 3.5k | 8/6 | 12 x 8 x 8 | Black Lacq./Black Knit | Black Knit | 13 | 299.00 Pair | |
| | LS3 | Dynamic Reflex | 6 | | | ½ | Dome | | 55-20 ±3 | 89 | 15 | 3.5k | 8/6 | 16 x 8 x 8 | Ash Vinyl/Black Knit | Black Knit | 15 | 249.00 Pair | |
| | LS5 | Sealed | 8 | | | ¾ | Dome | | 50-20 ±3 | 90 | 15 | 2.8k | 8/6 | 19 x 10 x 9 | Ash Vinyl/Black Knit | Black Knit | 27 | 399.00 Pair | |
| | LS7 | Dynamic Reflex | 8 | | | ¾ | Dome | | 45-20 ±3 | 91 | 15 | 2.8k | 8/6 | 24 x 10 x 11 | Ash Vinyl/Black Knit | Black Knit | 35 | 499.00 Pair | |
| LS9 | Ported | (2)6 | | | ¾ | Dome | | 40-20 ±3 | 93 | 15 | 2.7k | 8/6 | 36 x 8 x 11 | Ash Vinyl/Black Knit | Black Knit | 43 | 699.00 Pair | | |
| POLK AUDIO | SRS1.2TL | Pas. Rad. | 15 | (8)6½ | Cones | (4)1 | Domes | | 27-25 +0,-3 | 91 | 50 | 45.2k | 8/ | 64 x 21 x 13 | Opt., Wood | Black Cloth | 185 | 1699.95 | |
| | SRS2.3TL | Pas. Rad. | 15 | (6)6½ | Cones | (3)1 | Domes | | 30-25 +0,-3 | 90 | 50 | 45.2k | 8/ | 55 x 21 x 13 | Opt., Wood | Black Cloth | 141 | 1249.95 | |
| | SRS3.1TL | Pas. Rad. | 12 | (5)6½ | Cones | 1 | Dome | | 35-25 +0,-3 | 90 | 50 | 50.2k | 8/ | 48 x 16 x 13 | Opt., Wood | Black Cloth | 101 | 999.95 | |
| | RTA15TL | Pas. Rad. | (2)10 | (4)6½ | Cones | 1 | Dome | | 27-25 +0,-3 | 90 | 30 | 60.3k | 8/ | 43 x 13 x 16 | Opt., Wood | Black Cloth | 77 | 699.95 | |
| | RTA11TL | Pas. Rad. | (2)8 | (2)6½ | Cones | 1 | Dome | | 29-25 +0,-3 | 90 | 30 | 60.3k | 8/ | 38 x 11 x 15 | Opt. | Black Cloth | 58 | 499.95 | |
| | RTA8TL | Ported | (2)8 | (2)6½ | Cones | 1 | Dome | | 42-23 +0,-3 | 89 | 20 | 3k | 8/ | 33 x 9 x 12 | Opt. | Black Cloth | 39 | 324.95 | |
| | Monitor 12 Series 2 | Pas. Rad. | 12 | (4)6½ | Cones | 1 | Dome | | 35-23 +0,-3 | 91 | 20 | 60.3k | 8/ | 38 x 16 x 12 | Opt. | Black Cloth | 60 | 499.95 | |
| | Monitor 10 Series 2 | Pas. Rad. | 10 | (2)6½ | Cones | 1 | Dome | | 37-23 +0,-3 | 89 | 20 | 60.3k | 8/ | 28 x 15 x 12 | Opt. | Black Cloth | 46 | 369.95 | |
| | Monitor 7 Series 2 | Pas. Rad. | 10 | 6½ | Cone | 1 | Dome | | 40-23 +0,-3 | 89 | 20 | 60.3k | 8/ | 24 x 13 x 10 | Opt. | Black Cloth | 33 | 289.95 | |
| | Monitor 5 Series 2 | Pas. Rad. | 8 | 6½ | Cone | 1 | Dome | | 43-23 +0,-3 | 90 | 20 | 60.3k | 8/ | 22 x 10 x 10 | Opt. | Black Cloth | 24 | 224.95 | |
| | Monitor 5JR + Series 2 | Pas. Rad. | 6½ | 6½ | Cone | 1 | Dome | | 46-23 +0,-3 | 90 | 20 | 60.3k | 8/ | 20 x 9 x 10 | Opt. | Black Cloth | 20 | 174.95 | |
| | Monitor 4.6 Series 2 | Ported | 6½ | | 1 | Dome | | | 48-23 +0,-3 | 90 | 20 | 3k | 8/ | 17 x 9 x 10 | Opt. | Black Cloth | 17 | 139.95 | |
| | Monitor 4 Series 2 | Ported | 6½ | | 1 | Dome | | | 53-20 +0,-3 | 91 | 20 | 4.5k | 8/ | 15 x 9 x 8 | Opt. | Black Cloth | 12 | 99.95 | |
| | AB900 | In-Wall Sat. & Subwoof. | (2)6½ | 2½ | Cone | ¾ | Dome | | 40-20 +0,-3 | 88 | 20 | 175.4k | 8/ | Three Pieces | Ivory Plast. | Black Opt. | 45 Sys. | 799.95 Sys. | |
| | AB820 | In-Wall Subwoof. | (2)6½ | | | | | | 25-500 | 91 | 10 | | | 17 x 7 | White | White | 15 | 399.95 Pair | |
| | AB800 | In-Wall | (2)6½ | | | 1 | Dome | | 52-20 +0,-3 | 91 | 10 | 3k | 8/ | 6 x 16 x 3 | White | Opt. | 12 Pair | 549.95 Pair | |
| | AB700 | In-Wall | 6½ | | | 1 | Dome | | 55-20 +0,-3 | 90 | 10 | 3k | 8/ | 6 x 10 x 3 | White | Opt. | 8 Pair | 399.95 Pair | |
| | AB610 | In-Wall | 6½ | | | ¾ | Dome | | 45-20 | 90 | 10 | | | 7 Dia. | White | White | 8 | 249.95 Pair | |
| | AB600 | In-Wall | 6½ | | | ¾ | Dome | | 45-20 | 90 | 10 | | | 10 x 6 | White | White | 8½ | 299.95 Pair | |
| | AB500 | In-Wall | 5¼ | | | ¾ | Dome | | 56-20 | 89 | 10 | | | | White | White | 6 | 249.95 Pair | |
| AB410 | In-Wall | 5¼ | | | | | | 60-17.5 | 87 | 10 | | | 7 Dia. | White | White | | 149.95 Pair | | |
| RM3000 | Sat. & Subwoof. | (2)6½, 10 | 3½ | Cone | ¾ | Dome | | 42-18 +0,-3 | 88 | 10 | 175.3k | 8/ | Three Pieces | Opt. | Opt. | 46 Sys. | 749.95 Sys. | | |
| RM2000 | | 3½ | | | ¾ | Dome | | 150-20 | 88 | 10 | | | 7 x 4 x 6 | Opt. | Black | | 419.95 Pair | | |
| RM1000W | Subwoof. | (2)6½, 8 | | | | | | 25-300 | 88 | 10 | | | 13 x 20 x 13 | Black | | | 38 | 349.00 Pair | |
| M6 | Sat. & Subwoof. | (2)6½ | 4 | Cone | ¾ | Dome | | 55-20 +0,-3 | 89 | 10 | | | Three Pieces | Black | Black Knit | 35 | 499.95 Sys. | | |
| M3 | Sat. & Subwoof. | 5¼ | | | ¾ | Dome | | 67-20 | 89 | 10 | | | 11 x 7 x 9 | Black | Black Knit | 14 | 169.95 Pair | | |
| CS100 | Ctr. Ch. | (2)4 | | Cone | 7/8 | Dome | | 60-20 +0,-3 | 89 | 10 | | | 6 x 18 x 7 | Black | Black Knit | 14 | 169.95 Pair | | |
| PRECISE ACOUSTIC LABORATORIES | 600 BL | Bass Ref. | 10 | 6½ | Cone | 1 | Dome | | 20-24 ±4.5 | 90 | 50 | | 4/3 | 43 x 20 x 12 | Opt. | Opt. | | 1600.00 Pair | |
| | 400 BL | Bass Ref. | 8 | | | 1 | Dome | | 28-24 ±6 | 91 | 50 | | 7/4 | 33 x 18 x 11 | Opt. | Opt. | | 1000.00 Pair | |
| | 300 BL | Bass Ref. | 8 | | | 1 | Dome | | 32-24 ±5 | 90 | 40 | | 7/4 | 22 x 14 x 10 | Opt. | Opt. | | 680.00 Pair | |
| | 200 BL | Bass Ref. | 6½ | | | 1 | Dome | | 48-22 ±5 | 89 | 30 | | 7/4 | 18 x 11 x 8 | Opt. | Opt. | | 550.00 Pair | |
| PROAC | Tablette II | Tuned Port | 4 | | | ¾ | Dome | | 60-20 ±3 | 88 | 30 | 5k | 8/6 | 11 x 7 x 9 | Opt., Wood | Black Knit | 12 | 825.00 Pair | |
| | Studio 1 MKII | Tuned Port | 7 | | | 1 | Dome | | 40-20 ±3 | 88 | 50 | 2.5k | 8/6 | 16 x 8 x 10 | Opt., Wood | Black Knit | 25 | 1300.00 Pair | |
| | Supertower MKII | Tuned Port | (2)7 | | | 1 | Dome | | 30-20 ±3 | 90 | 100 | 2.5k | 8/6 | 43 x 12 x 13 | Opt., Wood | Black Knit | 50 | 2700.00 Pair | |

EQUIPMENT REPORTS

B&W MATRIX 800 LOUDSPEAKER

Lewis Lipnick—Stereophile, June 1991

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"In fact, I'm putting my money where my music is, and buying the review pair. So if you want the best, and are searching for that elusive dream of the absolute there is nothing, short of the real thing, that will bring you closer to live music."

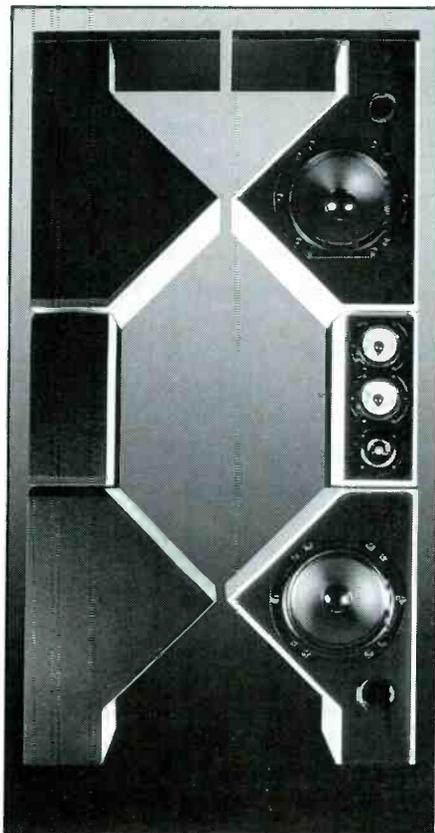
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John Atkinson—Stereophile, June 1991

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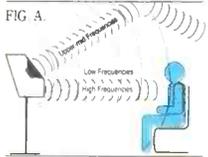
LOUDSPEAKERS

| MANUFACTURER | Model | Design Principle, Enclosure or System Type | Woofer Diameter, Inches | Midrange Diameter, Inches | Midrange Type | Tweeter Diameter, Inches | Tweeter Type | Separate Level Crossover, Watts, W, M, Tweeter - Superwoofer - ST | Anchored Frequency Response, Hz to kHz, ±dB | SPL, 1 Watt/1 Meter, dB | Recommended Min. Amp Power, Watts Ch. | Crossover Frequencies, Hz | Impedance, Ohms: Nominal/Minimum | Dimensions, Inches (To Nearest Inch) | Finish | Grille Color and Material | Weight, Lbs. | Price, \$ | |
|---------------------------|-------------------|--|-------------------------|---------------------------|---------------|--------------------------|--------------|---|---|-------------------------|---------------------------------------|---------------------------|----------------------------------|--------------------------------------|----------------|---------------------------|--------------|------------------------|-------------|
| PROAC (Continued) | Response 1 | Tuned Port | 4 | | | 3/4 | Dome | | 50-20 ±3 | 86 | 50 | 5k | 8/6 | 11 x 7 x 10 | Opt., Wood | Black Knit | 20 | 1700.00 Pair | |
| | Response 2 | Tuned Port | 7 | | | 3/4 | Dome | | 30-20 ±3 | 86 | 100 | 5k | 8/6 | 18 x 9 x 11 | Opt., Wood | Black Knit | 35 | 3000.00 Pair | |
| | Response 3 | Tuned Port | (2)7 | | | 1 | Dome | | 25-20 ±3 | 88 | 100 | 2.5k | 8/6 | 48 x 11 x 12 | Opt., Wood | Black Knit | 110 | 6500.00 Pair | |
| PROFESSIONAL TECHNOLOGIES | PT265D | Tuned Port | (2)6 1/2 | | | 1 1/4 | Dome | | 40-20 ±3 | | 10 | 3k | 8/ | 12 x 14 x 17 | Opt. | Opt. | 35 | 679.00 Pair | |
| | PT6521 | Tuned Port | 6 1/2 | | | 1 | Dome | No | 45-20 ±3 | 89 | 10 | 3k | 8/ | 13 x 12 x 17 | Opt. | Opt. | 20 | 579.00 Pair | |
| | PT821 | Tuned Port | 8 | | | 1 1/4 | Dome | No | 31-20 ±3 | 91 | 10 | 2k | 8/ | 10 x 13 x 35 | Opt. | Opt. | 40 | 849.00 Pair | |
| | PT8341 | Tuned Port | 8 | 4 1/2 | Cone | 1 | Dome | No | 37-20 ±3 | 90 | 10 | 300.3k | 8/ | 13 x 12 x 27 | Opt. | Opt. | 55 | 899.00 Pair | |
| PSB | Mini Stratus | Bass Ref. | 6 1/2 | | | 3/4 | Dome | | 55-20 ±1.5 | 86 | 10 | 2.2k | 4/4 | 16 x 9 x 13 | Opt., Oak | Black Knit | 25 | 1000.00 Pair w/ Stands | |
| | 40MKII | Bass Ref. | 8 | | | 3/4 | Dome | | 70-20 ±1.5 | 90 | 10 | 2k | 6/5 | 21 x 10 x 11 | Opt., Wood | Black Knit | 22 | 440.00 Pair | |
| | 30MKII | Bass Ref. | 6 1/2 | | | 3/4 | Dome | | 80-20 ±1.5 | 87 | 15 | 3k | 6/5 | 15 x 9 x 8 | Opt., Wood | Black Knit | 12 | 330.00 Pair | |
| | 20MKII | Bass Ref. | 6 1/2 | | | 1/2 | Dome | | 90-20 ±2 | 90 | 10 | 3k | 6/5 | 14 x 9 x 6 | Opt., Wood | Black Knit | 19 | 225.00 Pair | |
| | HW-1 | In-Wall | 6 1/2 | | | 3/4 | Dome | | 56-20 ±2 | 89 | 5 | 2.4k | 8/ | 12 x 9 x 4 | White | White Metal | Pair | 350.00 Pair | |
| | Stratus Gold | Bass Ref. | 10 | 6 | Cone | 1 | Dome | | 35-20 ±1 | 88 | 10 | 2.2k,250 | 4/4 | 45 x 16 x 17 | Opt., Oak | Black Knit | 95 | 2000.00 Pair | |
| | New Stratus | Bass Ref. | 8 | | | 1 | Dome | | 40-20 ±1.5 | 88 | 10 | 1.8k | 5/4 | 40 x 13 x 16 | Opt., Oak | Black Knit | 60 | 1400.00 Pair | |
| | CS260 | Bass Ref. | (2)6 | | | 1 | Oome | | 40-20 ±1.5 | 90 | 10 | 2k | 6/5 | 38 x 12 x 11 | Opt., Oak | Black Knit | 50 | 1100.00 Pair | |
| | CS180 | Bass Ref. | 8 | | | 1 | Dome | | 40-20 ±1.5 | 89 | 10 | 2k | 6/5 | 36 x 14 x 11 | Opt., Oak | Black Knit | 46 | 900.00 Pair | |
| | 50MKII | Bass Ref. | 8 | | | 1 | Dome | | 60-20 ±1.5 | 90 | 10 | 2k | 6/5 | 25 x 11 x 13 | Opt., Wood | Black Knit | 28 | 550.00 Pair | |
| | 50MKIIV | Bass Ref. | 8 | | | 1 | Dome | | 60-20 ±1.5 | 90 | 10 | 2k | 6/5 | 25 x 11 x 13 | Opt., Oak Ven. | Black Knit | 28 | 700.00 Pair | |
| QUAD | ESL-63US | ES | | | | | | | 32-22 ±5 | 86 | 100 | | 8/5 | 26 x 36 x 10 | Oiled Teak | Black Knit | 54 | 4500.00 Pair | |
| | Gradient SW-63 | Dipole Subwoof. | (4)12 | | | | | W | 28-110 +0,-3 | 86 | 100 | 110 | 4/16 | 26 x 18 x 10 | Black Knit | Black Knit | 45 | 3000.00 Pair w/Xover | |
| QUABRAL | Titan | Trans. Line | 12 | 5 | Cone | | Foil Band | | 16-50 | | 50 | 180.4k | 8/ | 60 x 20 x 24 | Opt., Wood | Black Knit | | 7100.00 Pair | |
| | Vulkan | Trans. Line | 10 | 5 | Cone | | Foil Band | | 20-50 | | 50 | 180,3.8k | 4/ | 51 x 15 x 18 | Opt., Wood | Black Knit | | 4250.00 Pair | |
| | Montan | Trans. Line | 10,9 | 4 | Cone | 3/4 | Dome | | 28-25 | | 30 | 150,500, 3.5k | 4/ | 46 x 14 x 16 | Opt., Wood | Black Knit | | 2700.00 Pair | |
| | Wotan | Bass Ref. | (2)9 | 5 | Cone | 3/4 | Oome | | 30-25 | | 25 | 300,3.5k | 4/ | 41 x 12 x 14 | Opt., Wood | Black Knit | | 2200.00 Pair | |
| | Korun | Bass Ref. | (2)9 | 4 | Cone | 3/4 | Dome | | 30-25 | | 25 | 500,3k | 4/ | 38 x 12 x 13 | Opt., Wood | Black Knit | | 1900.00 Pair | |
| | Amun | Bass Ref. | 9 | 5 | Cone | 3/4 | Dome | | 32-25 | | 20 | 300,3.5k | 4/ | 35 x 12 x 12 | Opt., Wood | Black Knit | | 1590.00 Pair | |
| | Shogun | Bass Ref. | 8 | 4 | Cone | 3/4 | Dome | | 32-25 | | 20 | 500,3k | 4/ | 32 x 12 x 12 | Opt., Wood | Black Knit | | 1390.00 Pair | |
| | Tribun | Bass Ref. | 8 | 4 | Cone | 3/4 | Oome | | 35-25 | | 20 | 500,3k | 4/ | 23 x 12 x 12 | Opt., Wood | Black Knit | | 1200.00 Pair | |
| | Altan | Sealed Box | 8 | | | 3/4 | Dome | | 37-25 | | 20 | 2.5k | 4/ | 20 x 11 x 11 | Opt., Wood | Black Knit | | 925.00 Pair | |
| | Largo | Bass Ref. | 7 | | | 3/4 | Dome | | 40-25 | 85 | 20 | 3k | 4/ | 14 x 9 x 7 | Black Oak | Black Knit | | 850.00 Pair | |
| | Rondo | Bass Ref. | 6 | | | 3/4 | Oome | | 45-25 | 84 | 20 | 3.5k | 4/ | 12 x 8 x 9 | Black Oak | Black Knit | | 650.00 Pair | |
| | Orkus | Subwoof. | | | | | | | 30-110 | | | | | | 12 x 12 x 17 | Black Oak | Black Knit | | 825.00 Pair |
| | quintas 215s | Bass Ref. | (2)8 | 4 | Cone | 3/4 | Dome | | 23-24 | | 25 | 200,400, 3k | 8/4 | 34 x 10 x 12 | Opt. | Black Knit | | 1000.00 Pair | |
| | quintas 165s | Bass Ref. | 8 | 4 | Cone | 3/4 | Dome | | 25-25 | | 20 | 500,3k | 8/4 | 31 x 10 x 10 | Opt. | Black Knit | | 775.00 Pair | |
| | quintas 135s | Bass Ref. | 8 | 4 | Cone | 3/4 | Oome | | 30-25 | | 20 | 500,3k | 8/4 | 21 x 10 x 10 | Opt. | Black Knit | | 600.00 Pair | |
| | quintas 105s | Bass Ref. | 7 | 4 | Cone | 3/4 | Dome | | 35-25 | | 20 | 600,3k | 8/4 | 18 x 9 x 9 | Opt. | Black Knit | | 500.00 Pair | |
| | allsonic | Bass Ref. | (2)8 | 4 | Cone | 3/4 | Oome | | 21-25 | | 20 | 200,400, 3k | 8/4 | 32 x 11 x 11 | Opt. | Black Metal | | 1050.00 Pair | |
| | SL202II | Bass Ref. | 8 | 4 | Cone | 3/4 | Dome | | 23-25 | | 20 | 500,3k | 8/4 | 30 x 10 x 10 | Opt. | Black Metal | | 750.00 Pair | |
| | SL170II | Bass Ref. | 10 | 3 1/2 | Cone | 1/2 | Dome | | 35-22 | | 20 | 1.5k,8k | 8/4 | 18 x 12 x 10 | Opt. | Black Metal | | 475.00 Pair | |
| | allsonic SM 150II | Sealed Box | 8 | 3 | Cone | 1/2 | Dome | | 40-22 | | 20 | 1.8k,8k | 8/4 | 15 x 10 x 9 | Opt. | Black Metal | | 350.00 Pair | |
| | allsonic SM 120II | Sealed Box | 7 | 3 | Cone | 1/2 | Oome | | 44-22 | | 20 | 2k,Bk | 8/4 | 12 x 8 x 8 | Opt. | Black Metal | | 300.00 Pair | |
| | allsonic SM 90II | Sealed Box | 5 | | | 1/2 | Dome | | 47-22 | | 10 | 4k | 8/4 | 10 x 7 x 6 | Opt. | Black Metal | | 200.00 Pair | |
| | allsonic SM 60II | Sealed Box | 8 1/4 | 4 1/2 | Cone | 3/4 | Dome | | 30-22 | | 20 | | 8/4 | 18 x 12 x 10 | Opt. | Black Knit | | 350.00 Pair | |
| KX 115 | Bass Ref. | 7 | 4 1/2 | Cone | 3/4 | Dome | | 35-22 | | 10 | | 8/4 | 15 x 10 x 9 | Opt. | Black Knit | | 275.00 Pair | | |
| KX 95 | Bass Ref. | 7 | 4 1/2 | Cone | 3/4 | Dome | | 30-20 | | 20 | | 4/ | Three Pieces | Opt. | Black Knit | 33 Sys. | 900.00 Sys. | | |

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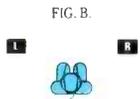


pinpoint instruments with striking accuracy. The music is recreated in its proper perspective. We combined better

focus with more spacious, natural ambience that envelops you in the Spatial Soundstage." (Fig. A) The effect is so three dimensional, Hirsch heard "much of the depth, width, and height that we associate with a live performance."

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In the H/I Series, M1 thru M4 have the woofer set at an angle towards the top of the cabinet. This placement controls acoustic



roll-off and thus minimizes crossover components, leaving nothing between you and the music. Hirsch

said the speakers "rarely appeared to be the source of the sound we heard." The offset dome tweeter adds strong, precise imaging in a broader sweet spot. (Fig. B)

In the M5 and M6 we've mounted the midrange driver at an angle at the top. The narrow speaker cabinet (Minimal Baffle Design) cuts reflected information and produces an enormous sound from a surprisingly small amount of space. "The music came from that end of the room... but never seemed to emerge from those small black boxes," Hirsch added.

The woofers are mounted in an acoustic suspension enclosure (which we invented) that fires into a filtered chamber. The Filtered Suspension provides tight bass response with dynamic, efficient performance.

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Hirsch concluded H/I represents "one of the best values in today's speaker market. These days so many products seem to be equal to each other that it is refreshing to find one that is strikingly 'more equal' than most of the competition."

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**Stereo Review*, June '91 review of AR H/I Model M4.



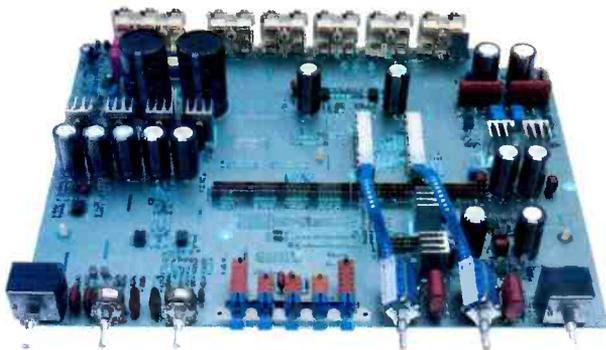
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From Input to Output,
the Signal Path is
as Direct, Pure and
Simple as Possible



By gold plating all input and output jacks, and then directly mounting all jacks, switches, potentiometers and other laboratory grade components on a double copper-plated, glass epoxy printed circuit board, signal losses and noise are dramatically reduced.

Three Sets of Outputs for the Perfect Balance of Performance and Flexibility

You can use one or more sets of outputs: 1) BYPASS - direct-coupled before tone controls, filters, etc. for the most direct path to your power amplifier while retaining control of volume and balance. 2) LAB - direct-coupled with no output-coupling capacitors yet with tone, filter and loudness controls. 3) NORMAL - same as LAB but with highest quality output capacitors for use with amplifiers needing the extra protection of ultra-low-frequency roll-off.

Bi-amped and tri-amped systems are easily accommodated by this flexible arrangement.

Pure Convenience

The minimalist aesthetics of the GFP-565 are deceptive in their simplicity. Without being overly complicated to use, this preamplifier is able to integrate and control all of the components in the most sophisticated of music systems. There are five high-level inputs as well as a phono input. A separate front-panel switch allows the use of an external processor, only when needed, leaving both tape circuits free. And, of course, you may listen to one input while recording from another.

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LOUDSPEAKERS

| MANUFACTURER | Model | Design Principle, Enclosure or System Type | Woofer Diameter, Inches | Midrange Diameter, Inches | Midrange Type | Tweeter Diameter, Inches | Tweeter Type | Separate Level Controls: Woofer, W Midrange, M Tweeter, T Subwoofer, ST | Angular Frequency Response, Hz to kHz, ±dB | SPL, 1 Watt/1 Meter, dB | Recommended Min. Amp. Power, Watts Ch. | Crossover Frequencies, Hz | Impedance Ohms: Nominal/Minimum | Dimensions Inches (T=Nearest Inch) | Finish | Grille Color and Material | Weight, Lbs. | Price, \$ |
|-----------------------|------------------------|--|-------------------------|---------------------------|---------------|--------------------------|--------------|---|--|-------------------------|--|---------------------------|---------------------------------|------------------------------------|-------------------------|---------------------------|--------------|-----------|
| RENAISSANCE ACOUSTICS | Companion I | Ac. Sus. | 6½ | | | 1 | Dome | | 65-20 ±3 | 88 | 15 | 3k | 8/5 | 16 x 10 x 8 | Opt., Ven. | Opt., Knit | 36 Pair | 450.00 |
| | Companion II | Ac. Sus. | 8 | | | 1 | Dome | | 55-20 ±3 | 89 | 20 | 3k | 8/5 | 19 x 12 x 10 | Opt., Ven. | Opt., Knit | 55 Pair | 550.00 |
| | Companion Mini-Monitor | Ac. Sus. Sat. | 5¼ | | | ¾ | Dome | | 75-20 ±3 | 88 | 15 | 3k | 8/5 | 12 x 8 x 7 | Opt., Ven. | Opt., Knit | 20 Pair | 395.00 |
| | Companion Bass Modules | Ac. Sus. Subwoof. | 10 | | | | | | 38-100 | 88 | 40 | 100, Opt. | 8/4 | 18 x 18 x 16 | Opt., Ven. | Opt., Knit | 75 Pair | 695.00 |
| REVOX | Emporium B | Ac. Sus. | (2)7½ | 3¾ | Cone | 1 | Dome | | 30-25 | 87 | 20 | 330, 3.2k | 4/4 | 12 x 36 x 13 | Opt. | Black Knit | 52 | 2500.00 |
| | Power Cube | Powered Subwoof. | 12¾ | | | | | W | 35-90 ±3 | 100 | Inc. | 90 | | 16 x 15 x 17 | Opt., Matte Black Varn. | Black Metal | 42 | 1600.00 |
| | Piccolo Bass | Sat. & Subwoof. | 10¼ | 4¼ | Cone | 1 | Dome | | 48-22 ±3 | 86 | 20 | 120, 1.8k | 4/4 | Three Pieces | Black Metal | Black Metal | 37½ Sys. | 790.00 |
| | Duetto | Single Encl., Stereo Powered | | | Cone | 1 | Dome | | 90-22 | 89 | 20 | | 4/4 | 14 x 14 x 14 | Opt. | Black Metal | 27 | 695.00 |
| | Agora B MKII | | 9 | 1 | Cone | ¾ | Dome | | 40-22 | Inc. | 350, 3.5k | | | 17 x 29 x 17 | Opt. | Black Knit | 48 | 5900.00 |
| RMS AUDIO | Silhouette II | Inf. Baf. | (2)8 | 4 | Cone | 1 | Dome | | 34-20 ±3 | 91 | 20 | 700, 4.5k | 4/3 | 13 x 17 x 51 | Oiled Oak | Black Knit | 90 | 2250.00 |
| | Silhouette III | Inf. Baf. | 10, (2)8 | 4 | Cone | 1 | Dome | | 28-20 ±3 | 93 | 20 | 120, 500, 4.5k | 7.3/4 | 14 x 17 x 51 | Oiled Oak | Black Knit | 115 | 3250.00 |
| | RM-1 | Tuned Port | (2)10 | 6½ | Cone | 1, 1¼ | Domes | | 25-25 ±3 | 93 | 20 | 120, 500, 4.5k | 7.3/4 | Four Pieces | Oiled Wal. | Black Knit | 340 Sys. | 4995.00 |
| | RM-2 | Tuned Port | 10, (2)8 | 6½, 4 | Cones | 1 | Dome | | 25-25 ±3 | 94 | 20 | 120, 500, 4.5k | 7.3/4 | Four Pieces | Oiled Wal. | Black Knit | 390 Sys. | 5995.00 |
| ROCK SOLID SOUNDS | Solid Monitor | Bass Ref. | 5 | | | 1 | Dome | | 75-20 ±3 | 90 | 10 | 3.5k | 8/ | 9 x 6 x 6 | Opt. | Opt. | 14 Pair | 299.00 |
| | Solid Ovale | Sat. & Subwoof. | (2)5 | | | 2 | Cone | | 57-20 ±3 | 88 | 20 | 200 | 4/ | Three Pieces | Black | Black | 20 Sys. | 499.00 |
| ROGERS | LS2A | Tuned Port | 5 | | | | Dome | | 60-20 ±2 | 87 | 15 | | 8/ | 14 x 9 x 8 | Opt., Vinyl | Black Knit | 29 Pair | 399.00 |
| | LS4A | Ac. Sus. | 6 | | | | Dome | | 55-20 ±2 | 88 | 15 | | 8/ | 17 x 10 x 10 | Opt., Vinyl | Black Knit | 35 Pair | 549.00 |
| | LS6A | Tuned Port | 6 | | | | Dome | | 50-20 ±2 | 89 | 10 | | 8/ | 20 x 11 x 11 | Opt., Vinyl | Black Knit | 33 | 699.00 |
| | LS7T | Bass Ref. | 8 | | | 1 | Dome | | 55-22 ±2 | 88 | 15 | 3k | 8/6 | 22 x 11 x 11 | Opt., Wood | Black Knit | 38 | 999.00 |
| | Studio 1A | Bass Ref. | 8 | | | 1¼ | Dome | | 45-20 ±3 | 89 | 10 | 2.8k | 8/6 | 25 x 12 x 12 | Opt., Wood | Black Knit | 40 | 1500.00 |
| | LS3/5A | Inf. Baf. | 5 | | | ¾ | Dome | | 70-20 ±3 | 82.5 | 25 | 3k | 11/ | 12 x 7 x 6 | Opt., Wood | Black Knit | 25 Pair | 799.00 |
| | LS5/9 | Bass Ref. | 8 | | | 1¾ | Dome | | 50-16 ±3 | 87 | 15 | 3k | 8/6 | 18 x 11 x 11 | Opt., Wood | Black Tygan | 38 | 2500.00 |
| | P-24 | | | | | | | | | | | | | | Wood Opt. | Black Tygan | 65 | 3000.00 |
| | S40 | | | | | | | | | | | | | | Black | | 38 | 200.00 |
| | S55 | | | | | | | | | | | | | | Black | | 40 | 200.00 |
| S59 | | | | | | | | | | | | | | Black | | 44 Pair | 225.00 | |
| ROKSAN | Darius | Inf. Baf. | 8 | | | 1 | Dome | | 50-25 ±3 | 88 | 30 | 1.5k | 6/4 | 19 x 11 x 16 | Opt. | Black Knit | 44 | 4100.00 |
| | Hotcakes | Inf. Baf. | | 4 | Cone | | | | 90-22 ±3 | 88 | 10 | | 8/4 | 8 x 6 x 8 | Opt. | Opt., Knit | 5 | 450.00 |
| ROSSMAN AUDIO | SA.5 | Powered Bass Ref. | 5 | | | 1 | Dome | No | 55-20 ±3 | 88 | 15 | 2.3k | 100k | 13 x 9 x 12 | Black Slate | Black Knit | 48 Pair | 400.00 |
| | SA.8 | Powered Bass Ref. | 6½ | | | 1 | Dome | No | 42-20 ±3 | 89 | 15 | 2.3k | 100k | 17 x 10 x 12 | Black Slate | Black Knit | 60 Pair | 500.00 |
| ROYD | Seven | Ducted Port | 5 | | | ¾ | Dome | | 50-20 | 89 | 20 | 4.25k | 8/ | 12 x 8 x 8 | Black Vinyl | Black Knit | 17 | 425.00 |
| | Sapphire | Ducted Port | 5 | | | ¾ | Dome | | 50-22 | 89 | 10 | 4.25k | 8/ | 12 x 8 x 8 | Opt. | Black Knit | 19 | 625.00 |
| | Sintra | Ducted Port | 5 | | | ¾ | Dome | | 50-22 | 90 | 20 | 4.25k | 8/ | 12 x 8 x 8 | Opt. | Black Knit | 27 | 899.00 |
| | Apex | Ducted Port Trans. Line | 5 | | | ¾ | Dome | | 35-22 | 90 | 20 | 3k | 8/ | 32 x 8 x 12 | Opt. | Black Knit | 56 | 1599.00 |
| RSL | CG-5 | Compr. Guide | 5¼ | | | 1 | Dome | | 63-22 ±2.5 | 88 | 20 | 3k | 8/6 | 13 x 7 x 9 | Opt., Oak | Black Knit | 13½ | 179.00 |
| | CG-6A | Compr. Guide | 6½ | | | 1 | Dome | | 50-22 ±2.5 | 90 | 20 | 2.5k | 4/3 | 14 x 9 x 12 | Opt., Oak | Black Knit | 20 | 199.00 |
| | CG-8A | Compr. Guide | 8 | | | 1 | Dome | | 48-22 ±2.5 | 91 | 20 | 2.5k | 4/3 | 16 x 11 x 12 | Opt., Oak | Black Knit | 26 | 249.00 |
| | CG-5² | Compr. Guide | (2)5¼ | | | 1 | Dome | | 50-22 ±2.5 | 91 | 20 | 3k | 4/3 | 35 x 8 x 10 | Opt., Oak | Black Knit | 40 | 399.00 |
| | CG-6² | Compr. Guide | (2)6½ | | | 1 | Dome | | 40-22 ±2.5 | 92 | 25 | 2.5k | 4/3 | 39 x 9 x 12 | Opt., Oak | Black Knit | 65 | 499.00 |
| | CG-8² | Compr. Guide | (2)8 | | | 1 | Dome | | 32-22 ±2.5 | 92 | 30 | 2.5k | 4/3 | 49 x 11 x 16 | Opt., Oak | Black Knit | 112 | 599.00 |
| | VS-6 | Sealed | 6½ | | | 1 | Dome | | 80-18 ±3 | 88 | 15 | 3.5k | 8/6 | 15 x 9 x 10 | Opt. | Black Knit | 15 | 99.00 |
| | VS-8 | Sealed | 8 | | | 1 | Dome | | 65-18 ±3 | 89 | 15 | 3k | 8/6 | 17 x 10 x 12 | Opt. | Black Knit | 20 | 129.00 |
| | VS-8² | Sealed | (2)8 | | | 1 | Dome | | 50-18 ±3 | 91 | 25 | 3k | 4/3 | 37 x 10 x 12 | Opt. | Black Knit | 42 | 199.00 |
| | 3800A | Tuned Port | 12 | 4½ | Cone | 1 | Dome | M, T | 35-22 ±3 | 92 | 20 | 800, 4k | 8/5 | 15 x 26 x 12 | Opt. | Black Knit | 45 | 249.00 |
| | 4200 | Tuned Port | (2)8 | 4½ | Cone | 2¼ | Ribbon | | 50-20 ±3 | 91 | 25 | 650, 4k | 4/3 | 42 x 11 x 12 | Oiled Oak | Black Knit | 55 | 399.00 |

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LOUDSPEAKERS

| MANUFACTURER | Model | Design Principle, Enclosure or System Type | Woofer Diameter, Inches | | | Midrange Diameter, Inches | | | Tweeter Diameter, Inches | | | Separate Lower Control Wdg. M. Midrange | Anechoic Frequency Response, Hz to kHz, ±dB | SPL, 1 Watt/1 Meter, dB | Recommended Min. Amp Power, Watts/Ch. | Crossover Frequencies, Hz | Impedance, Ohms: Nominal/Minimum | Dimensions, Inches (To Nearest Inch) | Finish | Grille Color and Material | Weight, Lbs. | Price, \$ |
|----------------|-------------|--|-------------------------|----------|---------|---------------------------|---------------|---------|--------------------------|---------------|-----------|---|---|-------------------------|---------------------------------------|---------------------------|----------------------------------|--------------------------------------|---------------|---------------------------|--------------|-----------|
| | | | Woofer | Midrange | Tweeter | Woofer | Midrange | Tweeter | Woofer | Midrange | Tweeter | | | | | | | | | | | |
| RUSH SOUND | 533P | Bass Ref. | (2)7 | | | 1 | Dome | | | 40-21 ±3 | 87 | 50 | 1.8k | 16/11 | 12 x 14 x 24 | Oak | Black Knit | 42 | 1115.00 | | | |
| | 433 | Powered Biamp | 7 | | | 1 | Dome | | | 33-25 ±3 | | (2) 45 Inc. | 2k | | 10 x 12 x 19 | Oak | Black Knit | 38 | 1873.00 | | | |
| | 533 | Powered Biamp | (2)7 | | | 1 | Dome | | | 31-25 ±3 | | 90, 45 Inc. | 2k | | 12 x 14 x 24 | Oak | Black Knit | 57 | 3000.00 | | | |
| | 733 | Powered Biamp | (2)9 | | | 1 | Horn | | | 29-20 ±3 | | 180, 45 Inc. | 1.6k | | 12 x 15 x 39 | Oak | Black Knit | 105 | 6500.00 | | | |
| | Monument II | Sat. | (2)5 | | | 1/2 | Horn | | | 100-40 ±2 | 87 | 50 | 3.6k | 11/11 | 9 x 15 x 12 | Black Lacq. | | 39 | 4000.00 | | | |
| RYAN ACOUSTICS | MCL-.5 | Inf. Baf. | 5 1/2 | | | 3/4 | Dome | | | 67-20 ±3 | 86 | 25 | | 8/5 | 11 x 7 x 8 | Opt. | Black Knit | 25 | 399.00 | | | |
| | MCL-1b | Inf. Baf. | 6 1/2 | | | 1 | Dome | | | 58-20 ±3 | 89 | 25 | | 6/5 | 15 x 9 x 12 | Opt., Wood | Black Knit | 42 | 629.00 | | | |
| | MCL-3 | Inf. Baf. | 8 1/2 | 4 1/2 | Cone | 1 | Inv. Dome | | | 39-20 ±3 | 88 | 25 | | 8/5 | 38 x 12 x 14 | Opt., Wood | Black Knit | 140 | 1689.00 | | | |
| | MCL-5 | Compd. Load | (2)12 | 6 | Cone | 1 | Inv. Dome | | | 21-20 ±3 | 88 | 50 | | 8/4 | 45 x 16 x 30 | Opt., Wood | Black Knit | 300 | 5000.00 | | | |
| SAAT | REF-303BK | Sat. | (2)3 | | | 1/2 | Dome | | | 130-20 ±3 | 90 | 20 | 5k | 8/ | 4 x 11 x 9 | Vinyl | Brown Knit | 6 | 199.95 | | | |
| | REF-BM2W | Subwoof. | (2)6 1/2 | | | | | | | 40-200 ±3 | 86 | 30 | 200 | 4/ | 26 x 16 x 6 | Black Vinyl | | 33 | 149.95 | | | |
| | REF-BM4W | Subwoof. | (2)6 1/2 | | | | | | | 30-200 ±3 | 87 | 30 | 200 | 4/ | 24 x 13 x 10 | Black Vinyl | | 35 | 169.95 | | | |
| | REF-402 | | 6 1/2 | | | 2 1/2 | Cone | | | 50-20 ±3 | 89 | 20 | 3.5k | 8/ | 9 x 23 x 8 | Oak Vinyl | Brown Knit | 19 | 229.95 | | | |
| SANSUI | S-76U | Inf. Baf. | 15 | 5 | Cone | 3 | Cone | | | 25-20 | 91 | | 1.8k,4k | 8/ | 18 x 34 x 11 | Oak Vinyl | Brown Knit | 37 | 199.95 | | | |
| | S-65U | Ac. Sus. | 12 | 4 | Cone | 3 | Cone | | | 35-20 | 90 | 130 Max | 5k,8k | 8/ | 15 x 30 x 12 | Oak Vinyl | Brown Knit | 30 | 270.00 | | | |
| | S-45U | Ac. Sus. | 10 | 4 | Cone | 3 | Cone | | | 45-20 | 89 | 85 Max | 5k,8k | 8/ | 14 x 26 x 11 | Oak Vinyl | Brown Knit | 25 | 220.00 | | | |
| | S-35U | Ac. Sus. | 8 | | Cone | 4 | Cone | | | 55-20 | 89 | 65 Max | 8k | 8/ | 12 x 23 x 9 | Oak Vinyl | Brown Knit | 19 | 140.00 | | | |
| | SW-S5.5U | Sat. & Subwoof. | 6 1/2 | | Cone | | | | | 60-20 | 87 | | 200 | 8/ | Three Pieces | Oak Vinyl | Opt., Wood Grain | 24 3/8 Sys. | 249.95 | | | |
| | SW-S7.7U | Sat. & Subwoof. | (2)6 1/2 | 5 | Cone | (2)1/2 | Domes | | | 55-22 ±3 | 88 | 10 | 200,6k | 6/ | Three Pieces | Oak Vinyl | Black Knit | 35 Sys. | 370.00 | | | |
| | SP-X5U | Inf. Baf. | 6 1/2 | 5 1/4 | Cone | 1 | Dome | | | 45-23 ±3 | 88 | 10 | 350,7k | 6/ | 12 x 38 x 12 | Opt. | Black Knit | 36 | 220.00 | | | |
| | SP-X3U | Inf. Baf. | 10 | 5 | Cone | 3/4 | Dome | | | 35-23 | 90 | 10 | 700,5k | 8 | 14 x 27 x 13 | Opt. | Black Knit | 43 | 190.00 | | | |
| | SP-X2U | Inf. Baf. | 8 | | | 3/4 | Dome | | | 40-23 | 90 | 10 | 5k | 8/ | 12 x 21 x 10 | Opt. | Black Knit | 28 | 150.00 | | | |
| | SP-X1U | Inf. Baf. | 6 1/2 | | | 3/4 | Dome | | | 50-22 ±3 | 90 | 10 | 6k | 8/ | 10 x 15 x 9 | Opt. | Black Knit | 17 | 200.00 | | | |
| SARATOGA | 301 | Ac. Sus. | 6 1/2 | | | 3/4 | Dome | | | 50-20 | 88 | 30 | 3k | 8/4 | 8 x 7 x 12 | Oiled Wal. | Black Knit | 26 | 450.00 | | | |
| | 301SW | Tuned Port Subwoof. | 6 1/2 | | | | | | | 40-150 | 87 | 40 | 150 | 8/4 | 8 x 7 x 24 | Oiled Wal. | Black Knit | 40 | 800.00 | | | |
| | 501 | Ac. Sus. | 8 | | | 3/4 | Dome | | | 40-20 | 89 | 30 | 3k | 8/4 | 12 x 11 x 19 | Oiled Wal. | Black Knit | 32 | 600.00 | | | |
| | 501SW | Tuned Port Subwoof. | 8 | | | | | | | 35-150 | 89 | 40 | 150 | 8/4 | 12 x 11 x 38 | Oiled Wal. | Black Knit | 47 | 900.00 | | | |
| SAVARO | 82 | | 8 | | | 3/4 | Dome | | | 40-30 | 96 | | 5k | 8/4 | 19 x 13 x 9 | Oak | Cloth | 66 | 450.00 | | | |
| | 83 | | 8 | 4 1/2 | Cone | 3/4 | Dome | | | 40-30 | 97 | | 500,5k | 8/4 | 19 x 13 x 9 | Oak | | 67 | 600.00 | | | |
| | XVII | | 10 | 4 1/2 | Cone | 3/4 | Dome, Piezo | | | 35-30 | 97 | 5 | 200,5k | 8/4 | 27 x 15 x 12 | Oak | | 49 | 699.95 | | | |
| | XXVII | | 12 | 6 1/2 | Cone | (2)3/4, (2)1, (2) | Domes, Piezos | | | 30-30 | 104 | | 200,5k | 8/4 | 17 x 32 x 15 | Oak | | 59 | 1199.95 | | | |
| | VIII | | 15 | 4 x 10 | Horn | | | | | 25-30 | 104 | 5 | 700,30k | 8/4 | 21 x 31 x 18 | Oak | | 75 | 1399.95 | | | |
| | XXII | | 15 | 10 | Cone | (2) | Piezos | | | 25-30 | 105 | 5 | 200,3k | 8/4 | 22 x 53 x 18 | Oak | | 170 | 2499.95 | | | |
| | 602 | Sat. | 6 1/2 | | | 3/4 | Dome | | | 200-30 | 97 | 5 | 5k | 8/4 | 13 x 9 x 7 | Black | Cloth | 31 | 399.95 | | | |
| | 801 1201 | Subwoof. | (2)8 (2)12 | | | | | | | 30-200 30-200 | 98 5 98 5 | 5 | 200 200 | 8/4 8/4 | 12 x 23 x 14 24 x 27 x 14 | Black Black | | 44 8 | 399.95 499.95 | | | |
| SCAN AMERICAN | SD-One | Inf. Baf. | 4 | | | 3/4 | Dome | | | 60-20 | 90 | 15 | 2.4k | 4/4 | 6 x 9 x 7 | Wal. | Black Knit | 10 | 650.00 | | | |
| | SD-Two | Inf. Baf. | 5 | | | 3/4 | Dome | | | 50-20 | 88 | 30 | 2.4k | 4/4 | 12 x 8 x 7 | Opt. | Black Knit | | 950.00 | | | |
| | SD-Three | Inf. Baf. | 6 | | | 3/4 | Dome | | | 40-20 | 89 | 20 | | 4/4 | 16 x 10 x 8 | Opt. | Black Knit | | 1250.00 | | | |
| | SD-Four | Inf. Baf. | 8 | | | 3/4 | Dome | | | 25-20 | 89 | 40 | | 4/4 | 19 x 12 x 10 | Opt. | Black Knit | | 1650.00 | | | |
| | SA 2.5 | Ported | 5 1/4 | | | 1 | Dome | | | 55-22 | 86 | 10 | 2.5k | 4/4 | 13 x 8 x 7 | Black | Black Knit | | 349.95 | | | |
| | SA 2.6 | Inf. Baf. | 6 | | | 1 | Dome | | | 40-22 | 87 | 15 | 2.5k | 4/4 | 16 x 9 x 7 | Black | Black Knit | | 449.95 | | | |
| | SA 2.8 | Inf. Baf. | 8 | | | 1 | Dome | | | 30-22 | 89 | 20 | 3.5k | 4/4 | 19 x 11 x 8 | Black | Black Knit | | 549.95 | | | |



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LOUDSPEAKERS

| MANUFACTURER | Model | Design Principle, Enclosure or System Type | Woofer Diameter, Inches | | Midrange Diameter, Inches | | Tweeter Diameter, Inches | | Tweeter Type | | Separate Level Controls: Woofer, W Midrange - R, Tweeter T, Subwoofer - ST | | Angular Frequency Response, Hz to kHz, ±dB | | SPL, 1 Watt/1 Meter, dB | | Recommended Min. Amp. Power, Watts/Ch. | | Crossover Frequencies, Hz | | Impedance Ohms: Nominal/Minimum | | Dimensions, Inches (To Nearest Inch) | | Finish | | Grille Color and Material | | Weight, Lbs. | | Price, \$ | | | | |
|------------------------|---|--|-------------------------|-------|---------------------------|------------|--------------------------|-------|--------------|-------------|--|----------------|--|--------------|-------------------------|---------------|--|---------|---------------------------|------|---------------------------------|--|--------------------------------------|--|--------|--|---------------------------|--|--------------|--|-----------|--|--|--|--|
| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| S.C.D. | G.C. Rock Monitor II J.C. Classical Monitor II | Sealed | (2)8 | 3 | Dome | (2)2 | Ribbons | No | 50-20 ±3 | 91 | 50 | 800,4k | 12/5 | 11 x 10 x 36 | Wood | Black | 105 | 899.00 | Pair | | | | | | | | | | | | | | | | |
| | | Sealed | 12 | 3 | Dome | (2)2 | Ribbons | No | 38-24 ±3 | 91 | 100 | 500,4k | 8/3 | Four Pieces | Black | None | 235 | 1895.00 | Pair | | | | | | | | | | | | | | | | |
| SCIENTIFIC FIDELITY | Tesla | Ported | (2)6½ | | | 1 | Dome | | 32-35 ±3 | 90 | 35 | 1k | 8/5 | 49 x 8 x 12 | Opt., Wood | Black Knit | 50 | 1990.00 | Pair | | | | | | | | | | | | | | | | |
| R. SEQUERRA ASSOCIATES | Met 7 Mk II | Ac. Sus. | 6½ | | | 2½ | Cone | T | 53-19 ±3 | 90 | 20 | 4k | 8/5 | 8 x 11 x 11 | Oiled Wal. | Foam | 13 | 490.00 | Pair | | | | | | | | | | | | | | | | |
| | Met 8 Mk II | Ac. Sus. Subwoof. | 10 | | | | | | 23-70 ±4 | 90 | 75 | 70 | 8/4 | 33 x 13 x 18 | Oiled Wal. | Foam | 72 | 1200.00 | Pair | | | | | | | | | | | | | | | | |
| | Met 9 Mk II | Ribbon Tweeter | | | | ½ x 12 | Ribbon | | 3.8k-40k ±3 | 92 | 20 | 3.8k | 8/7 | 8 x 5 x 8 | Oiled Wal. | Perf. Metal | 14 | 990.00 | Pair | | | | | | | | | | | | | | | | |
| | Met 10 Mk II | Line Source Tweeter | | | | (8)2½ | | T | 2k-22k ±3 | 94 | 20 | 2k | 8/7 | 23 x 4 x 6 | Oiled Wal. | Perf. Metal | 17 | 700.00 | Pair | | | | | | | | | | | | | | | | |
| | Signature Mod I | Ac. Sus. | 6½ | | | 2½ | Cone | T | 45-20 ±2 | 91 | 100 | 3.5k | 8/6 | 8 x 12 x 12 | Black Cor-ian | None | 40 | 3000.00 | Pair | | | | | | | | | | | | | | | | |
| | Signature Mod II | Ac. Sus. | (2)10 | | | | | | | 21-70 ±3 | 92 | 100 | 70 | 8/6 | 30 x 21 x 23 | Black Cor-ian | None | 230 | 4500.00 | Pair | | | | | | | | | | | | | | | |
| | Signature Mod III | Line Source | | | | (8) ¾ x 4 | Cones, Ribbon | T, ST | | 2k-60k ±3 | 96 | 100 | 2k | 8/7 | 30 x 8 x 5 | Black Cor-ian | Perf. Metal | 40 | 5500.00 | Pair | | | | | | | | | | | | | | | |
| | Tl-Mk III | Ribbon Tweeter | | | | ¾ x 4 | Ribbon | T | | 2.8k-50k ±3 | 96 | 20 | 2k | 8/8 | 5 x 5 x 8 | Black Cor-ian | Perf. Metal | 30 | 3000.00 | Pair | | | | | | | | | | | | | | | |
| Colossus Mk II | | | (4)10 | | | 92 x 1 | Ribbon | | 21-70 ±4 | 96 | 500 | 70 | | | Black Cor-ian | Silk | 800 | 75,000. | | | | | | | | | | | | | | | | | |
| SHAHINIAN ACOUSTICS | Obelisk | Trans. Line, Pas. Rad. | 8 | (2)1½ | Domes | (4)¾ | Domes | | 28-22 +0,-3 | 90 | 50 | 900,1.8k | 5/4 | 29 x 15 x 13 | Opt., Wood | Opt., Knit | 56 | 2050.00 | Pair | | | | | | | | | | | | | | | | |
| | Arc | Pas. Rad. | 8 | 1¾ | Dome | 1 | Dome | | 28-18 ±3 | 88 | 30 | 1.9k,10k | 4/3 | 28 x 14 x 10 | Opt., Wood | Opt., Knit | 44 | 1200.00 | Pair | | | | | | | | | | | | | | | | |
| | Lyre | Pas. Rad. | 8 | | 1 | Dome | | | 32-18 ±3 | 90 | 30 | 3.5k | 6/5 | 24 x 12 x 12 | Oiled Oak | Opt., Knit | 43 | 950.00 | Pair | | | | | | | | | | | | | | | | |
| | Elf | Vented | 5¼ | | 1 | Dome | | | 55-18 ±3 | 90 | 25 | 4.5k | 6/5 | 13 x 7 x 8 | Oiled Oak | Opt., Knit | 26 | 450.00 | Pair | | | | | | | | | | | | | | | | |
| | Oouble Eagle | Stereo Subwoof. | (2)8 | | | | | | | 20-200 ±3 | 90 | 150 | 140 | 6/3 | 23 x 15 x 32 | Opt., Wood | Opt., Knit | 105 | 1300.00 | Pair | | | | | | | | | | | | | | | |
| | Diapason | | (4)5¼ | (2)1½ | Domes | (2)¾, (6)¾ | Domes | | | 140-25 ±2 | 91 | 150 | 140,4k, 7k,11k | 4/3 | 22 x 15 x 7 | Wood Birch | Opt., Knit | 35 | 4650.00 | Pair | | | | | | | | | | | | | | | |
| | Hawk | Trans. Line, Pas. Rad. Subwoof. | 8 | | | | | | W,T | 25-500 | 90 | 100 | 250-500 | 6/3 | 30 x 15 x 11 | Opt., Wood | Opt., Knit | 63 | 1600.00 | Pair | | | | | | | | | | | | | | | |
| Hawk Module | | (4)4 | (3)¾ | Domes | (4)¾ | Domes | | | 250-18 | 90 | 50 | 250,4.5k, 9.5k | 5/7 | 17 x 12 x 7 | Birch | Opt., Knit | 42 | 2800.00 | Pair | | | | | | | | | | | | | | | | |
| SHURE HTS | HTS50CF | Inf. Baf., Fourth Order | (2)6½ | | | 1 | Dome | | 50-20 ±5 | 88 | | 2.4k | 5.6/ | 20 x 13 x 9 | Wal. | Brown | 37 | 599.00 | | | | | | | | | | | | | | | | | |
| | HTS50LRS | Inf. Baf., Fourth Order | 6½ | | | 1 | Dome | | 60-20 ±5 | 85 | | 2.4k | 5.6/ | 13 x 10 x 9 | Wal. | Brown | 24¼ | 299.00 | | | | | | | | | | | | | | | | | |
| | HTS50SW | Vented, Sixth Order | 12 | | | | | | 33-80 | 91 | | Ext. | 8/ | 18 x 23 x 14 | Wal. | Brown | 65 | 499.00 | | | | | | | | | | | | | | | | | |
| | HTS680CF | Subwoof. Inf. Baf., Fourth Order | (2)6½ | | | 1 | Dome | | 50-20 ±5 | 88 | | 2.4k | 5.6/ | 20 x 13 x 9 | Black Oak | Black | 37 | 599.00 | | | | | | | | | | | | | | | | | |
| | HTS640LRS | Inf. Baf., Fourth Order | 6½ | | | 1 | Dome | | 60-20 ±5 | 85 | | 2.4k | 5.6/ | 13 x 10 x 9 | Black Oak | Black | 24¼ | 299.00 | | | | | | | | | | | | | | | | | |
| | HTS650SW | Vented, Sixth Order Subwoof. | 12 | | | | | | | 33-80 | 91 | | Ext. | 8/ | 18 x 23 x 14 | Black Oak | Black | 65 | 499.00 | | | | | | | | | | | | | | | | |
| SIDEREAL AKUSTIC | Mikro | Sealed | 4 | | | 1 | Dome | | 60-20 | 20 | 40 | 4k | 8/5 | 7 x 5 x 4 | Opt. | None | 6 | 470.00 | Pair | | | | | | | | | | | | | | | | |
| SIEFERT RESEARCH | Maxim III | Ducted Port | 6½ | | | 1 | Dome | | 45-22 ±3 | 87 | 25 | 3.3k | 8/6 | 13 x 11 x 9 | Opt. | Black Knit | 18 | 499.00 | Pair | | | | | | | | | | | | | | | | |
| | Maxim IIIH | Ducted Port | 6½ | | | 1 | Dome | | 46-24 ±2 | 87 | 25 | 3.3k | 8/6 | 13 x 11 x 9 | Opt. | Black Knit | 18 | 549.00 | Pair | | | | | | | | | | | | | | | | |
| | Paragon | Ducted Port | 8 | 4 | Cone | 1 | Dome | | 33-24 ±2 | 88 | 25 | 3k | 4/3.5 | 36 x 11 x 14 | Opt. | Black Knit | 46 | 950.00 | Pair | | | | | | | | | | | | | | | | |
| | Subwoofer | Ducted Port Subwoof. | (2)8 | | | | | | 25-110 ±3 | 88 | 25 | 110 | 4/3.5 | 23 x 19 x 12 | Opt. | Black Knit | 60 | 499.00 | Pair | | | | | | | | | | | | | | | | |
| SIERRA SOUND RESEARCH | 1 | Trans. Line | 8 | | | 1 | Dome | | 42-20 ±3 | 90 | 15 | 3.5k | 8/6 | 20 x 13 x 12 | Oiled Wal. | Black Knit | 80 | 595.00 | Pair | | | | | | | | | | | | | | | | |
| | 2 | Trans. Line | 8 | | | 1 | Dome | | 35-20 ±3 | 90 | 15 | 3.5k | 8/6 | 36 x 13 x 12 | Oiled Wal. | Black Knit | 105 | 795.00 | Pair | | | | | | | | | | | | | | | | |
| | 3 | Trans. Line | (2)8 | 5 | Cone | 1 | Dome | | 32-20 ±3 | 92 | 15 | 100,1.5k, 4k | 8/5 | 48 x 13 x 12 | Oiled Wal. | Black Knit | 150 | 1295.00 | Pair | | | | | | | | | | | | | | | | |
| | 513 | Bass Ref. | 12 | 6x15 | Horn | 2x5½ | Horn | | 40-20 ±3 | 92 | 25 | 500,6k | 8/4 | 46 x 15 x 16 | Oiled Wal. | Black Knit | 225 | 2000.00 | Pair | | | | | | | | | | | | | | | | |
| | 804 | Bass Ref. | 15 | 6x15 | Horn | 2x5½ | Horn | | 36-20 ±3 | 94 | 25 | 6k | 8/6 | 54 x 15 x 20 | Oiled Wal. | Black Knit | 330 | 2900.00 | Pair | | | | | | | | | | | | | | | | |

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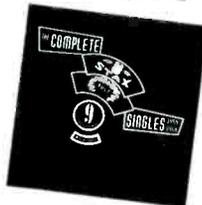
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LOUDSPEAKERS

| MANUFACTURER | Model | Design Principle, Enclosure or System Type | Woofer Diameter, Inches | | Midrange Diameter, Inches | | Tweeter Diameter, Inches | | Separate Level Controls - Woofer - W, Midrange - M, Tweeter - T, Subwoofer - ST | Ancholic Frequency Response, Hz to kHz, ±dB | SPL, 1 Watt/1 Meter, dB | Recommended Min. Amp Power, Watts/Ch. | Crossover Frequencies, Hz | Impedance Ohms: Nominal/Minimum | Dimensions Inches (To Nearest Inch) | Finish | Grille Color and Material | Weight, Lbs. | Price, \$ |
|------------------|---------------|--|-------------------------|----------|---------------------------|------|--------------------------|---|---|---|-------------------------|---------------------------------------|---------------------------|---------------------------------|-------------------------------------|-------------|---------------------------|--------------|-----------|
| | | | | | | | | | | | | | | | | | | | |
| SIGNET | SL280B/U | Vented | 8 | | | 1 | Dome | | 35-25 | 88 | 20 | 2.5k | 8/6 | 10 x 13 x 25 | Black Vinyl | Black Knit | 37 | 700.00 | |
| | SL260B/U | Vented | 6 | | | ¾ | Dome | | 45-25 | 87 | 20 | 3k | 8/6 | 8 x 13 x 16 | Black Vinyl | Black Knit | 23 | 450.00 | |
| | SL250B/U | Vented | 5½ | | | ¾ | Dome | | 50-22 | 88 | 15 | 3.3k | 8/5 | 13 x 10 x 7 | Black Vinyl | Black Knit | 17 | 300.00 | |
| | SL240B/U | Vented | 5¼ | | | ¾ | Dome | | 65-20 | 88 | 10 | 4k | 8/4 | 7 x 10 x 6 | Black Vinyl | Black Knit | 6 | 240.00 | |
| | SL230B/U | Ac. Sus. Sat. & Vented | (2)6 | 3½ | Cone | ¾ | Dome | | 50-20 | 88 | 20 | 200,3k | 6/4 | Three Pieces | Black Vinyl | Black Knit | 35 Sys. | 500.00 | |
| SNELL ACOUSTICS | Type AIII | Ac. Sus. | 12 | 4 | Cone | 1,¾ | Domes | | 20-20 ±3 | 86 | 100 | 275,2.7k, 10k | 8/4 | 51 x 24 x 14 | Dpt. | Black Knit | 320 Pair | 5980.00 | |
| | Type B | Ac. Sus. | (2)10 | (2)5 | Cones | (2)1 | Domes | T | 15-20 ±3 | 86 | 100 | 40,275, 2.7k,5k | 8/4 | 48 x 25 x 19 | Dpt. | Black Knit | 304 Pair | 4200.00 | |
| | Type CIV | Ported | 10 | 5 | Cone | 1,¾ | Domes | T | 27-20 ±3 | 88.5 | 50 | 275,2.7k | 8/4 | 46 x 15 x 12 | Dpt. | Black Knit | 190 Pair | 2190.00 | |
| | Type EIII | Ported | 8 | | | 1,¾ | Domes | T | 35-20 ±3 | 91 | 15 | 2.7k | 6/5 | 35 x 13 x 11 | Dpt. | Black Knit | 100 Pair | 990.00 | |
| | Type JIII | Ported | 8 | | | 1 | Dome | T | 49-20 ±2 | 91 | 15 | 2.7k | 6/5 | 23 x 13 x 10 | Dpt. | Black Knit | 70 Pair | 680.00 | |
| | Type KII | Ac. Sus. | 8 | | | 1 | Dome | T | 70-20 ±2 | 90 | 10 | 2.7k | 6/5 | 18 x 11 x 9 | Dpt. | Black Knit | 52 Pair | 465.00 | |
| | Type KIIv | Ac. Sus. | 8 | | | 1 | Dome | T | 70-20 ±2 | 90 | 10 | 2.7k | 6/5 | 18 x 11 x 9 | Dpt. | Black Knit | 54 Pair | 480.00 | |
| | Type Q | Ac. Sus. | 6½ | | | 1,¾ | Domes | T | 65-20 ±3 | 86 | 15 | 2.2k | 8/ | 16 x 11 x 7 | Dpt. | Black Knit | 47 Pair | 780.00 | |
| SNELL MULTIMEDIA | LCR 500 | THX; Ac. Sus. | (2)6½ | | | (2)¾ | Domes | T | 80-20 ±3 | | 200 | | 8/4 | 22 x 10 x 7 | Black | Black Knit | 35 | 799.00 | |
| | SUR 500 | THX; Dipole | (2)6½ | | | (2)1 | Domes | | 125-20 ±3 | | 200 | | 8/4 | 17 x 10 x 8 | Black | Black Knit | 35 | 799.00 | |
| | SUB 750 | THX; Ported Subwoof. | 12 | | | | | | 20-80 ±3 | | 200 | | 8/8 | 23 x 19 x 12 | Black | Black Knit | 60 | 499.00 | |
| | HCC 500 | Ac. Sus. | (2)6½ | | | (2)¾ | Domes | T | 80-20 ±3 | | 200 | | 8/4 | 10 x 22 x 7 | Black | Black Knit | 35 | 799.00 | |
| | KIIv | Ac. Sus. | 8 | | | 1 | Dome | T | 70-20 ±2 | 90 | 10 | 2.7k | 6/5 | 18 x 11 x 9 | Black | Black Knit | 52 Pair | 480.00 | |
| SONANCE | 45 | In-Wall Inf. Baf. | 8¼ | | | 1 | Dome | T | 35-22 ±2 | 90 | 5 | 2.7k | 8/6 | 16 x 12 x 3 | White | Opt., White | 11 | 695.00 | |
| | 40 | In-Wall Inf. Baf. | 8 | | | 1 | Dome | T | 40-20 ±3 | 89 | 5 | 2.8k | 8/8 | 16 x 12 x 3 | White | Opt., White | 10 | 525.00 | |
| | IIIc | In-Wall Inf. Baf. | 6½ | | | 1 | Dome | T | 45-20 ±3 | 88 | 5 | 3k | 8/6 | 12 x 9 x 3 | White | Opt., White | 9 | 399.00 | |
| | II | In-Wall Inf. Baf. | 6½ | | | 1 | Dome | | 50-20 ±2 | 89 | 5 | 3.2k | 8/8 | 12 x 9 x 3 | White | Opt., White | 8 | 265.00 | |
| | IA | In-Wall Inf. Baf. | 6½ | | | 2 | Cone | | 70-17 ±3 | 90 | 3 | 3k | 8/8 | 12 x 9 x 3 | White | Opt., White | 7 | 195.00 | |
| | M30V | In-Wall Inf. Baf. | 4 | | | 1 | Dome | | 65-20 ±5 | 88 | 5 | 3.7k | 8/7 | 9 x 7 x 3 | White | Opt., White | 7 | 310.00 | |
| | M20 | In-Wall Inf. Baf. | 4 | | | ¾ | Dome | | 70-20 ±3 | 87 | 5 | 3.5k | 8/8 | 9 x 7 x 3 | White | Opt., White | 4 | 230.00 | |
| | M10 | In-Wall Inf. Baf. | 4 | | | | | | 75-15 ±5 | 87 | 3 | | 8/7 | 9 x 7 x 3 | White | Opt., White | 4 | 140.00 | |
| | PSW2 | In-Wall Subwoof. | 8¼ | | | | | | 30-125 ±3 | 87 | (2) 25 | 125 | 8/4 | 16 x 12 x 3 | White | Opt., White | 14 | 460.00 | |
| | ASW1 | In-Wall Subwoof. | 8¼ | | | | | | 30-100 ±2 | 92 | | 50.75/100 (Sel.) | 8/8 | 16 x 12 x 3 | White | Opt., White | 15 | 260.00 | |
| | SAM1 | Sealed Powered Subwoof. | 15 | | | | | | 26-100 ±2 | 94 | Inc. | 50.75/100 (Sel.) | 4/3 | 20 x 20 x 15 | Opt., Vinyl | Opt., Cloth | 44 | 399.00 | |
| | SB30 | Sealed | 4 | | | 1 | Oome | | 75-20 ±3 | 87 | 5 | 3.5k | 6/3 | 9 x 5 x 6 | Opt. | Opt. | 9 | 325.00 | |
| | SB10 | Sealed | 4 | | | | | | 90-15 ±5 | 85 | 5 | | 8/6 | 9 x 5 x 6 | Opt. | Opt. | 9 | 175.00 | |
| | M10R | In-Wall Inf. Baf. | 4 | | | | Wz. | | 75-15 ±5 | 87 | 3 | | 8/7 | 7 Dia. x 3 | White | Opt., White | 4 | 140.00 | |
| | S2R | Coaxial; In-Wall Inf. Baf. | 6½ | | | 1 | Dome | | 50-20 ±3 | 89 | 5 | | 8/8 | 10 Dia. x 3 | White | Opt., White | 9 | 285.00 | |
| | AIS500 | In-Wall Ambient Ac. Sus. | 4 | 3½ | Cone | 1 | Dome | | 60-20 ±5 | 89 | 5 | 3.5k | 6/4 | 16 x 12 x 3 | White | Opt., White | 9 | 499.00 | |
| | MB30 | Ac. Sus. | 6½ | | | 1 | Dome | | 60-20 ±3 | 91 | 5 | 3.2k | 8/6 | 13 x 8 x 9 | Opt. | Opt. | 21 | 499.00 | |
| | MB20 | Ac. Sus. | 6½ | | | 1 | Dome | | 65-20 ±3 | 89 | 5 | 3k | 8/6 | 13 x 8 x 9 | Opt. | Opt. | 16 | 399.00 | |
| SONUS FABER | Minima | Bass Ref. | 4 | | | 1 | Oome | | 70-20 ±3 | 84 | 30 | 2.5k | 8/4 | 7 x 12 x 9 | Solid Wal. | Brown Knit | 23 | 1800.00 | |
| | Electa | Bass Ref. | 7 | | | 1 | Oome | | 50-20 ±3 | 88 | 30 | 2k | 8/3 | 10 x 14 x 9 | Solid Wal. | Brown Knit | 31 | 2500.00 | |
| | Electa Amator | Bass Ref. | 7 | | | 1 | Oome | | 42-30 ±3 | 89 | 50 | 2k | 8/3 | 8 x 14 x 10 | Solid Wal. | Brown Knit | 35 | 4500.00 | |
| SONY | SS-EX5 | | 8 | | | ¾ | Dome | | 50-20 | 90 | 10 | 3.5k | 8/ | 11 x 18 x 10 | Black Oak Vinyl | Black Knit | 14½ | 225.00 | |
| | SS-TL4 | Trans. Line | 6½ | 4 | Cone | 1 | Dome | | 35-25 | 89 | 10 | 600,5k | 8/ | 10 x 40 x 12 | Black Oak Vinyl | Black Knit | 39¾ | 480.00 | |
| | SS-TL6 | Trans. Line | 8 | 6½, (2)4 | Cones | 1 | Dome | | 30-27 | 89 | 10 | 150,900, 3k | 8/ | 11 x 42 x 14 | Black Oak Vinyl | Black Knit | 65½ | 850.00 | |

LOUDSPEAKERS

| MANUFACTURER | Model | Design Principle, Enclosure or System Type | Woofer Diameter, Inches | | Midrange Diameter, Inches | | Tweeter Diameter, Inches | | Tweeter Type | | Special Level Controls/Woofer W. Midrange - M, Tweeter - T, Superwoofer - ST | | Angular Frequency Response, SPL, 1 Watt/1 Meter, dB | | Recommended Min. Amp. Power, Watts/Ch. | | Impedance, Ohms: Nominal/Minimum | | Dimensions, Inches (To Nearest Inch) | | Finish | Grille Color and Material | Weight, Lbs. | Price, \$ |
|---------------------|-------------------------|--|-------------------------|----|---------------------------|-------|--------------------------|-----|--------------|-------------|--|--------|---|------------------|--|------------|----------------------------------|---------|--------------------------------------|------|--------|---------------------------|--------------|-----------|
| | | | | | | | | | | | | | | | | | | | | | | | | |
| SONY (Continued) | SS-U310 | | 6 | | | 1 | Cone | | | 60-20 | 89 | 10 | | 6/ | 10 x 16 x 9 | Oak Vinyl | Black Knit | 11¼ | 140.00 | | | | | |
| | SS-U610 | Ac. Sus. | 12 | 3 | Cone | 2 | Cone | | | 50-20 | 92 | 10 | | 8/ | 16 x 30 x 11 | Black Knit | Black Knit | 29½ | 280.00 | Pair | | | | |
| | SS-U910 | Pas. Rad. | (2)12 | 3 | Cone | 2 | Cone | | | 45-20 | 92 | 10 | | 8/ | 16 x 40 x 11 | Oak Vinyl | Black Knit | 36 | 420.00 | Pair | | | | |
| | SA-W55X | Powered Subwoof. | (2)4, (3)8 | | | | | | W | | | | 60 Inc. | 60,90,120 (Sel.) | 11 x 6 x 14 | Oak Vinyl | Black Knit | 18 | 350.00 | Pair | | | | |
| SOTA | Time Domain System | | 8 | 7 | Cone | 1 | Inv. Dome | | | 35-22 ± 3 | 89 | 50 | 125,2.5k | 8/3 | Four Pieces | Opt., Wood | Black | 87 | 3200.00 | Sys. | | | | |
| SOUND DYNAMICS | Satellites | Ac. Sus. | 4½ | | | ½ | Dome | | | 140-22 | 86 | 40 | 2.5k | 6/4 | 8 x 5 x 5 | Black Ash | Black Ash | 5 | 249.99 | Pair | | | | |
| | Subwoofer | Fourth Order Bandpass Vented Subwoof. | (2)6½ | | | | | | | 50-140 | 86 | 40 | 140 | /4 | 13 x 7 x 17 | Black Ash | Black Ash | 20 | 199.99 | Pair | | | | |
| | Center Channel | Vented Subwoof. | (2)4½ | | | ½ | Dome | | | 60-22 | 86 | 20 | 2.5k | /8 | 6 x 20 x 8 | Black Ash | Black Ash | 15 | 149.99 | Pair | | | | |
| | 500ti | Bass Ref. | (2)8 | 4½ | Cone | ¾ | Dome | | | 27-22 ± 2 | 88 | 50 | 100,3k | 6/4 | 39 x 13 x 11 | Opt. | Opt. | 52 | 1050.00 | Pair | | | | |
| | 400ti | Bass Ref. | 10 | 4½ | Cone | ¾ | Dome | | | 30-22 ± 2 | 88 | 40 | 900,3k | 6/4 | 33 x 13 x 11 | Opt. | Opt. | 43 | 800.00 | Pair | | | | |
| | 300ti | Bass Ref. | 8 | 4½ | Cone | ¾ | Dome | | | 34-22 ± 2 | 87 | 35 | 900,3k | 6/4 | 24 x 11 x 11 | Opt. | Opt. | 31 | 600.00 | Pair | | | | |
| | 200ti | Bass Ref. | 8 | | | ¾ | Dome | | | 40-21 ± 2 | 87 | 30 | 1.8k | 6/4 | 20 x 11 x 9 | Opt. | Opt. | 18 | 450.00 | Pair | | | | |
| | 100ti | Bass Ref. | 6½ | | | ¾ | Dome | | | 45-21 ± 2 | 86 | 30 | 1.9k | 6/4 | 16 x 10 x 9 | Opt. | Opt. | 13 | 300.00 | Pair | | | | |
| 50ti | Bass Ref. | 5¼ | | | ¾ | Dome | | | 55-20 ± 2 | 85 | 30 | 2k | 6/4 | 12 x 7 x 8 | Opt. | Opt. | 10 | 220.00 | Pair | | | | | |
| SOUND LAB | Dynastat | ES & Dynamic ES | 10½ | | | 48x10 | ES | W,T | | 28-22 ± 2 | 88 | 50 | 150 | 8/6 | 72 x 17 x 3 | Opt., Wood | Opt. | 75 | 2500.00 | Pair | | | | |
| | A-1 | ES | | | | | ES | W,T | | 30-22 ± 2 | 84 | 100 | | 8/3 | 81 x 35 x 11 | Opt., Wood | Opt. | 185 | 10,145. | Pair | | | | |
| | A-3 | ES | | | | | ES | W,T | | 32-22 ± 2 | 84 | 100 | | 8/3 | 73 x 35 x 11 | Opt., Wood | Opt. | 145 | 7410.00 | Pair | | | | |
| | A-5 | ES | | | | | ES | W,T | | 34-22 ± 2 | 84 | 100 | | 8/3 | 72 x 28 x 8 | Opt., Wood | Opt. | 152 | 7410.00 | Pair | | | | |
| | A-2X | ES | 48x20 | | | 48x4 | ES | T | | 34-22 ± 2 | 86 | 100 | 750 | 8/6 | 57 x 28 x 3 | Opt., Wood | Opt. | 88 | 3520.00 | Pair | | | | |
| | A-4 | ES | 61x20 | | | 61x4 | ES | W,T | | 32-22 ± 2 | 86 | 100 | 750 | 8/6 | 70 x 28 x 3 | Opt., Wood | Opt. | 105 | 4570.00 | Pair | | | | |
| | A-6 | ES | 72x40 | | | 61x4 | ES | W,T | | 22-22 ± 2 | 86 | 100 | 750 | 8/5 | 81 x 44 x 5 | Opt., Wood | Opt. | 210 | 13,875. | Pair | | | | |
| | B-1 | ES Subwoof. | | | | | ES | W | | 20-350 ± 2 | 86 | 100 | To 350 | 16/16 | 81 x 44 x 5 | Opt., Wood | Opt. | 220 | 6225.00 | Pair | | | | |
| | B-3 | ES Subwoof. | | | | | ES | W | | 20-350 ± 2 | 86 | 100 | To 350 | 16/16 | 73 x 44 x 5 | Opt., Wood | Opt. | 210 | 6225.00 | Pair | | | | |
| B-5 | ES Subwoof. | | | | | ES | W | | 22-350 ± 2 | 84 | 100 | To 350 | 50/50 | 72 x 57 x 28 | Opt., Wood | Opt. | 185 | 5445.00 | Pair | | | | | |
| SOUNDSMITH | Timelord Mod. 1 | Planar Dynamic | (4)6 | | | (2)1 | Domes | | | 35-45 ± 4 | 91 | 100 | 3k,10k | 8/4 | 12 x 14 x 75 | Oak | Black Knit | 118 | 5140.00 | Pair | | | | |
| | Galifrey Mod. 5 | Planar Dynamic | (2)6 | | | 1 | Dome | | | 39-26 | 91 | 60 | 3k | 4/3 | 8 x 15 x 42 | Oak | Black Knit | 99 | 2970.00 | Pair | | | | |
| | Time Continuum Mod. 2.5 | Planar Dynamic | (2)6 | | | 1 | Dome | | | 39-45 | 91 | 100 | 3k,10k | 8/6 | 12 x 11 x 55 | Oak | Black Knit | 85 | 3800.00 | Pair | | | | |
| | Brigadier Mod. 2.0 | | (2)5 | | | 1 | Dome | | | 50-26 | 89 | 60 | 3k | | 7 x 10 x 32 | Oak | Black Knit | 56 | 2385.00 | Pair | | | | |
| | Tiegan | | 8 | | | 1 | Dome | | | 35-20 | 91 | 60 | 3k | 8/6 | 15 x 15 x 45 | Oak | Black Knit | 90 | 1415.00 | Pair | | | | |
| | Unit Mod. .25 | | 6 | | | 1 | Dome | | | 45-26 | 90 | 60 | 3k | 8/6 | 10 x 14 x 18 | Oak | Black Knit | 55 | 1599.00 | Pair | | | | |
| SOUNDSTREAM | Granite 12 | Inf. Baf. | 12 | | | | | | | 33-500 ± 3 | 96 | 50 | | 4/ | 11 Dia. | | | 5½ | 200.00 | | | | | |
| | Granite 10 | Inf. Baf. | 10 | | | | | | | 37-500 ± 3 | 93 | 50 | | 4/ | 9 Dia. | | | 5 | 155.00 | | | | | |
| SOUNDWAVE FIDELITY | Grand Soliloquy | Sealed | (4)8 | | | (2)1 | Domes | | | 29-20 ± 3 | 90 | 50 | 2k | 7/6 | 44 x 14 x 21 | Acryl. | Black Knit | 90 | 3600.00 | Pair | | | | |
| | Soliloquy | Sealed | (2)8 | | | (2)1 | Domes | | | 39-20 ± 3 | 90 | 40 | 2k | 5/4 | 38 x 12 x 16 | Acryl. | Black Knit | 64 | 2500.00 | Pair | | | | |
| | Sonata 3 | Sealed | (2)8 | | | (2)1 | Domes | | | 49-20 ± 3 | 90 | 40 | 2k | 5/4 | 35 x 12 x 16 | Acryl. | Black Knit | 59 | 1790.00 | Pair | | | | |
| | Silhouette | Sealed | (2)8 | | | (2)1 | Domes | | | 59-20 ± 3 | 90 | 30 | 2k | 5/4 | 20 x 12 x 16 | Acryl. | Black Knit | 44 | 1250.00 | Pair | | | | |
| | Sonnet | Vented | 8 | | | 1 | Dome | | | 45-20 ± 3 | 87 | 30 | 2.5k | 10/8 | 30 x 10 x 12 | Acryl. | Black Knit | 35 | 895.00 | Pair | | | | |
| SOURCE TECHNOLOGIES | ST-1 | Vented | 8 | | | 1 | Dome | | | 55-18 ± 3 | 89 | 20 | 2.5k | 8/6 | 11 x 10 x 18 | Opt. | Black Knit | 28 | 550.00 | Pair | | | | |
| | ST-2 | Vented | 8 | | | 1 | Dome | | | 45-19 ± 2 | 89 | 30 | 2k | 8/6 | 12 x 12 x 23 | Opt. | Black Knit | 40 | 695.00 | Pair | | | | |
| | ST-3 | Vented | 10 | 4½ | Cone | 1 | Dome | | | 40-19 ± 2 | 89 | 40 | 200,3k | 8/6 | 13 x 14 x 32 | Opt. | Black Knit | 60 | 995.00 | Pair | | | | |
| | ST-4 | Sealed | (2)8 | 6 | Cone | 1 | Dome | | | 38-19 ± 2 | 89 | 40 | 200,2k | 8/6 | 13 x 14 x 34 | Opt. | Black Knit | 67 | 1295.00 | Pair | | | | |
| | ST-5 | Sealed | (2)10 | 6 | Cone | 1 | Dome | | | 34-19 ± 2 | 89 | 50 | 150,2k | 8/6 | 15 x 17 x 38 | Opt. | Black Knit | 95 | 1995.00 | Pair | | | | |
| | ST-6 | Trans. Line | 8 | 2 | Dome | ¾ | Dome | | | 40-26 ± 1.5 | 88 | 60 | 900,4k | 8/5 | 15 x 17 x 40 | Opt. | Black Knit | 120 | 3500.00 | Pair | | | | |



LOUDSPEAKERS

| MANUFACTURER | Model | Design Principle, Enclosure or System Type | Woofer Diameter, Inches | | | Midrange Diameter, Inches | | | Tweeter Diameter, Inches | | | Special Level Controls | | | Crossover Frequencies, Hz | Dimensions, Inches (To nearest 1/8") | Finish | Grille Color and Material | Weight, Lbs. | Price, \$ |
|---------------------------------|-----------------|--|-------------------------|----------|------------|---------------------------|---------------|--------------|--------------------------|----------|--------------|-------------------------|---------------------------------------|----------------------------------|---------------------------|--------------------------------------|-----------|---------------------------|--------------|-----------|
| | | | Woofer | Midrange | Tweeter | Woofer | Midrange | Tweeter | Separate Level Controls | Midrange | Tweeter | SPL, 1 Watt/1 Meter, dB | Recommended Min. Amp Power, Watts Ch. | Impedance, Ohms, Nominal/Minimum | | | | | | |
| SOURCE TECHNOLOGIES (Continued) | ST-7 | Trans. Line Sealed Sat. Sealed Subwoof. | 10 | 7.2 | Cone, Dome | 3/4 | Dome | 28-26 ± 1.5 | 88 | 80 | 120,900, 4k | 8/6 | 45 x 21 x 17 | Opt., Wood | Black Knit | 180 | 5700.00 | | | |
| | SS-1 | Line Sealed Sat. Sealed Subwoof. | 6 | | | 3/4 | Dome | 70-26 ± 1.5 | 88 | 70 | 2.5k | 8/6 | 15 x 9 x 12 | Opt., Wood | Black Knit | 50 | 2500.00 | | | |
| | SS-2 | Line Sealed Sat. Sealed Subwoof. | (2)10 | | | | | 22-65 ± 2 | 88 | 70 | 65 | 8/6 | 18 x 18 x 32 | Opt., Wood | Black Knit | 70 | 1400.00 | | | |
| SPEAKER ART | Acapella | Vented, Quasi Trans. Line | 8 3/4 | | | 1 1/8 | Dome | 24-21 ± 3 | 90 | 100 | 2.2k | 8/4 | 40 x 12 x 15 | Opt., Wood | Black Spandex | 50 | 4400.00 | | | |
| | HaLo | Vented, Fourth Order | 10 | 1 | Dome | 1/2 | Dome | 30-21 ± 3 | 89 | 80 | 1.2k, 12k | 8/4 | 25 x 12 x 14 | Opt., Wood | Black Knit | 42 | 1500.00 | | | |
| | Pro-Klaim | Vented | 8 3/4 | | | 1 1/8 | Dome | 29-21 ± 3 | 91 | 100 | 1.8k | 8/6 | 14 x 15 x 47 | Stone Resin | Black Foam | 110 | 8995.00 | | | |
| SPEAKERLAB | DAS2 | Bass Ref. | 5 | | | 3/4 | Dome | 50-20 | 88 | 10 | 2.5k | 8/6 | 13 x 7 x 9 | Oiled Oak | Black Knit | 13 | 229.00 | | | |
| | DAS3 | Bass Ref. | 6 1/2 | | | 3/4 | Dome | 42-20 | 89 | 10 | 2.5k | 8/6 | 21 x 8 x 10 | Oiled Oak | Black Knit | 23 | 189.00 | | | |
| | DAS4 | Bass Ref. | 8 | | | 3/4 | Dome | 36-20 | 90 | 10 | 2.5k | 8/6 | 28 x 10 x 12 | Oiled Oak | Black Knit | 39 | 329.00 | | | |
| | DAS5 | Bass Ref. | 6 1/2, 8 | | | 1 | Dome | 34-20 | 92 | 10 | 180, 2.5k | 4/3 | 31 x 11 x 13 | Oiled Oak | Black Knit | 47 | 279.00 | | | |
| | DAS6 | Bass Ref. | 8, 10 | | | 1 | Dome | 30-20 | 93 | 10 | 180, 2.5k | 4/3 | 36 x 12 x 14 | Oiled Oak | Black Knit | 62 | 349.00 | | | |
| | DAS7 | Bass Ref. | 12, 10 | 6 1/2 | Cone | 1 | Dome | 25-20 | 93 | 20 | 180, 350, 4k | 4/3 | 39 x 14 x 16 | Oiled Oak | Black Knit | 86 | 628.00 | | | |
| | DAS Point Eight | Bass Ref. | 6 1/2 | 3 | Dome | 1 | Dome | 42-21 | 91 | 10 | 800, 5k | 8/6 | 21 x 8 x 10 | Oiled Oak | Black Knit | 30 | 469.00 | | | |
| | DAS/SW | Bass Ref. Subwoof. | 10 | | | | | 25-180 | 91 | 10 | 180 | 8/7 | 18 x 18 x 18 | Oiled Oak | Black Knit | 62 | 828.00 | | | |
| | SL88 | Bandpass Subwoof. | (2)8 | | | | | 22-150 | 91 | 10 | 150 | 4/3 | 14 x 16 x 23 | Oiled Oak | Black Knit | 70 | 600.00 | | | |
| | SL210 | Bandpass Subwoof. | (2)10 | | | | | 20-150 | 92 | 20 | 150 | 4/3 | 16 x 18 x 26 | Oiled Oak | Black Knit | 90 | 799.00 | | | |
| | Auricle 57 | Sat. & Bandpass Subwoof. In-Wall | (2)8 | | | 5x57 | Dipole Ribbon | 23-20 | 90 | 30 | 150 | 8/6 | Three Pieces | Oiled Oak | Black Knit | 140 Sys. | 598.00 | | | |
| | SL3 | Bandpass | 6 1/2 | | | 3/4 | Dome | 40-20 | 90 | 10 | 3k | 8/7 | 9 x 12 x 1 | White | White Perf. Steel | 5 | 329.00 | | | |
| ST3 | Bandpass | 6 1/2 | 5 | Cone | 3/4 | Dome | 30-20 | 86 | 40 | 150-3 | 4/3 | 9 x 11 x 33 | Oiled Oak | Black Knit | 50 | 240.00 | | | | |
| ST4 | Bandpass | 8 | 5 | Cone | 3/4 | Dome | 25-20 | 89 | 40 | 150-3 | 8/7 | 10 x 12 x 37 | Oiled Oak | Black Knit | 60 | 359.00 | | | | |
| SPICA | SC-30 | Inf. Baf. | 8 | | | 1 1/2 | Cone | 54-27 ± 3 | 88 | 25 | 3k | 8/6 | 23 x 10 x 12 | Opt., Vinyl | Black Cloth | 31 | 399.00 | | | |
| | Angelus | Inf. Baf. | 8 | | | 1 | Dome | 35-17.5 ± 3 | 87 | 25 | 3.4k | 8/6 | 46 x 21 x 10 | Opt., Wood | Black Cloth | 57 | 1275.00 | | | |
| | TC-50 | Inf. Baf. | 6 1/2 | | | 1 | Dome | 58-16.5 ± 3 | 84 | 25 | 2.7k | 4/3 | 13 x 16 x 12 | Opt., Wood | Black Cloth | 45 | 550.00 | | | |
| STAX | ELS-F81 | Inf. Baf. | | | | | ES | 40-21 | 96 | 100 | | 8/3 | 18 x 44 x 11 | Teak | Tan | 50 3/8 | 9995.95 | | | |
| | ELS-F83 | Inf. Baf. | | | | | No No | 30-25 | 99 | 100 | | 8/3 | 19 x 79 x 14 | Teak | Tan | 81 3/8 | 16,996.00 | | | |
| STEREOSTONE | Stereostone | Ac. Sus. | (2)8 | | | 1 | Dome | 38-20 ± 3 | 91 | 30 | 1.9k | | 21 x 21 x 19 | Opt. | | 60 | 649.95 | | | |
| | Mirage | Ac. Sus. | (2)8 | | | 1 | Dome | 38-20 ± 3 | 91 | 30 | 1.9k | | 21 x 21 x 19 | Opt. | | 65 | 824.95 | | | |
| | Fountain | Ac. Sus. | 8 | | | 1 | Dome | 38-20 ± 3 | 91 | 30 | 1.9k | | 19 x 17 x 12 | Opt. | | 39 | 430.00 | | | |
| | Corner Stone | Ac. Sus. | 8 | | | 1 | Dome | 38-20 ± 3 | 91 | 30 | 1.9k | | 19 x 11 x 16 | Opt. | | 39 | 430.00 | | | |
| | Yosemite Stone | Ac. Sus. | 8 | | | 1 | Dome | 38-20 ± 3 | 91 | 30 | 1.9k | | 19 x 11 x 16 | Opt. | | 35 | 399.00 | | | |
| | Omni Stone | Ac. Sus. | 8 | | | 1 | Dome | 38-20 ± 3 | 91 | 30 | 1.9k | | 19 x 11 x 16 | Opt. | | 30 | 299.95 | | | |
| | Classic Stone | Ac. Sus. | 6 1/2 | | | 3/4 | Dome | 55-20 ± 3 | 89 | 15 | 2.5k | | 19 x 13 x 10 | Opt. | | 16 | 299.95 | | | |
| Sierra Stone | Ac. Sus. | 6 1/2 | | | 3/4 | Dome | 55-20 ± 3 | 89 | 15 | 2.5k | | 12 x 10 x 9 | Opt. | | | | | | | |
| SUMO | Samson | Bandpass Subwoof. | (2)10 | | | | | 22-180 ± 1.5 | 90 | 100 | | 4/3 | 24 x 18 x 16 | Gloss Black | Black Knit | 90 | 749.00 | | | |

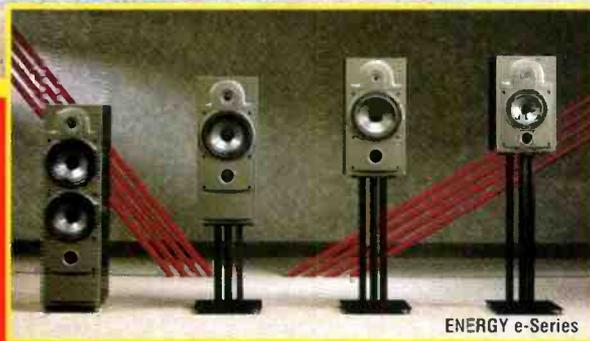
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LOUDSPEAKERS

| MANUFACTURER | Model | Design Principle, Enclosure or System Type | Woofer Diameter, Inches | | | Midrange Diameter, Inches | | | Tweeter Diameter, Inches | | | Spare Low Control Woofer, W. Midrange - M. Tweeter, T. Superwoofer - ST | Mech. Freq. Response, Hz to kHz, ±dB | SPL, 1 Watt/1 Meter, dB | Recommended Min. Amp Power, Watts/Ch. | Crossover Frequencies, Hz | | Impedance, Ohms | Nominal Minimum Dimensions Inches (To Nearest Inch) | Finish | Grille Color and Material | Weight, Lbs. | Price, \$ |
|------------------------|----------------------------------|---|-------------------------|----------|---------|---------------------------|------------|---------|--------------------------|------------|---------|---|--------------------------------------|-------------------------|---------------------------------------|---------------------------|----------|----------------------|---|--------|---------------------------|--------------|-----------|
| | | | Woofer | Midrange | Tweeter | Woofer | Midrange | Tweeter | Impedance | Dimensions | | | | | | | | | | | | | |
| SWAN'S SPEAKER SYSTEMS | Leda-Gemini | Sealed Sat. & Sixth Order Bandpass Subwoof. | 13¼ | (2)5¼ | Cones | 1 | Inv. Dome | | 23-30 ±1.5 | 86 | 100 | 100,3.5k | 8/5 | Four Pieces | Oak | Foam | 340 Sys. | 7995.00 Sys. | | | | | |
| | Black Swan/Leather Swan | Sealed Sat. & Sixth Order Bandpass Subwoof. | 13¼ | (2)5¼ | Cones | 1 | Inv. Dome | | 23-30 ±1.5 | 86 | 100 | 100,3.5k | 8/5 | Four Pieces | Opt. | Foam | 340 Sys. | 12,000. Sys. | | | | | |
| | Cygnus | Sealed Sat. & Sixth Order Bandpass Subwoof. | 12 | (2)5¼ | Cones | 1 | Inv. Dome | | 27-30 ±1.5 | 85 | 100 | 100,3.5k | 8/6 | 17 x 16 x 43 | Ven., Leather | Foam | 105 | 5895.00 Pair | | | | | |
| SYMDEX AUDIO SYSTEMS | Epsilon Signature | Ported | 10 | 7 | Cone | 1 | Dome | | 25-25 | 88 | | 100,2.3k | 8/4 | 13 x 13 x 48 | Opt. | Black Knit | 100 | 3450.00 Pair | | | | | |
| | Gamma Signature | Ported | | 7 | Cone | 1 | Dome | | 45-25 | 88 | | 2.3k | 8/4 | 6 x 10 x 44 | Opt. | Black Knit | 40 | 1750.00 Pair | | | | | |
| SYMPHONIC LINE | RG5 MkII | Sealed | 8 | | | 1½ | Dome | | 30-20 ±3 | 91 | 50 | | 8/4 | 10 x 15 x 40 | Opt. | None | 85 | 10,000. Pair | | | | | |
| SYNTHEDATA | SD20AS | Powered Ac. Sus. | 4 | | | | | | 80-15 ±4.5 | | 10 Inc. | | 10k | 9 x 5 x 6 | Black | Black Metal | 10 Pair | | | | | | |
| | SD40A | Powered Ac. Sus. | 4 | | | 1 | Dome | | 80-20 ±4.5 | | 20 Inc. | 2.6k | 15k | 9 x 5 x 6 | Black | Black Metal | 11 Pair | | | | | | |
| | SD70A | Powered Ac. Sus. | 4 | | | 1 | Dome | | 80-20 ±3 | | 35 Inc. | 4.4k | 15k | 9 x 5 x 6 | Black | Black Metal | 12 Pair | | | | | | |
| | SD35PS | Ac. Sus. | 4 | | | | | | 90-14 ±4.5 | 86 | 5 | | 4/ | 9 x 5 x 6 | Opt. | Opt., Metal | 8 Pair | | | | | | |
| | SD50P | Ac. Sus. | 4 | | | 1 | Dome | | 90-20 ±3 | 86 | 5 | 4.4k | 4/ | 9 x 5 x 6 | Opt. | Opt., Metal | 8½ Pair | | | | | | |
| | S100 | Bass Ref. Subwoof. | (2)5 | | | | | | 52-150 ±3 | 86 | 5 | 150 | 4/ | 7 x 14 x 12 | Opt. | Opt., Metal | 10 Pair | | | | | | |
| SYNTHESIS | SRS Subwoofer | Bass Ref. Subwoof. | (2)10 | | | | | | 25-100 ±3 | | 50 | | 8/4 | 16 x 16 x 69 | Diled Oak | Black Knit | | 3500.00 Pair | | | | | |
| | SRS Monitor | Bass Ref. | | 7 | Cone | 1 | Dome, Leaf | W | 60-30 ±3 | 91 | 50 | 1.5k,25k | 8/4 | 10 x 10 x 44 | Diled Oak | Black Knit | | 3500.00 Pair | | | | | |
| | Reference System | Bass Ref. Sat. & Subwoof. | (2)10 | | | 1,1½ | Dome, Leaf | | 25-35 ±3 | 91 | 50 | | 8/4 | Four Pieces | Diled Oak | Black Knit | 350 Sys. | 7350.00 Sys. w/Xover | | | | | |
| | LM310 | Bass Ref. | 10 | | | 1 | Dome | | 28-20 ±3 | 91 | 20 | 85,1.25k | 8/4 | 14 x 15 x 44 | Diled Oak | Black Knit | 90 | 3250.00 Pair | | | | | |
| | LM260 | Bass Ref. | 8 | | | 1 | Dome | | 42-20 ±3 | 91 | 20 | 1.25k | 8/4 | 11 x 20 x 40 | Diled Oak | Black Knit | 58 | 1695.00 Pair | | | | | |
| | LM210 | Bass Ref. | 6 | | | 1 | Dome | | 48-20 ±3 | 89 | 20 | 1.5k | 8/4 | 11 x 11 x 34 | Diled Oak | Black Knit | 42 | 1195.00 Pair | | | | | |
| TADDEO | Domestic Monitor One Signature | | 6½ | | | 1 | Dome | | 52-22 ±2 | 91 | 15 | 2.5k | 8/6 | 41 x 9 x 11 | Opt. | Black Knit | 55 | 1250.00 Pair | | | | | |
| | Domestic Subwoofer One Signature | Stereo Subwoof. | 8 | | | | | | 20-55 ±3 | 91 | 50 | 55 | 4/3 | 27 x 15 x 15 | Opt. | | 50 | 1250.00 Pair | | | | | |
| TANNOY | 603 | Ducted Port | 5 | | | 1 | Dome | | 60-30 | 86 | 10 | 3.5k | 6/4 | 13 x 8 x 6 | Opt. | Black | 8½ | 279.00 Pair | | | | | |
| | 605 | Ducted Port | 6½ | | | 1 | Dome | | 55-30 | 86 | 10 | 3.5k | 8/6 | 15 x 11 x 7 | Opt. | Black | 15¾ | 389.00 Pair | | | | | |
| | 607 | Ducted Port | 8 | | | 1 | Dome | | 50-30 | 88 | 10 | 3k | 8/6 | 19 x 12 x 9 | Opt. | Black | 19¾ | 499.00 Pair | | | | | |
| | 609 | Point Source, Ducted Port | 8 | | | 1 | Dome | | 46-30 | 89 | 10 | 2.5k | 8/5 | 19 x 12 x 9 | Opt. | Black | 22 | 599.00 Pair | | | | | |
| | 611 | Point Source, Ac. Sus. | 8 | 8 | Cone | 1 | Dome | | 45-30 | 91 | 10 | 400,2.5k | 8/5 | 27 x 12 x 9 | Opt. | Black | 33 | 799.00 Pair | | | | | |
| | 613 | Point Source, Pas. Rad. | 6½ | 6½ | Cone | 1 | Dome | | 44-30 | 90 | 10 | 400,2.5k | 6/4 | 35 x 11 x 7 | Opt. | Black | | 1149.00 Pair | | | | | |
| | 615 | Point Source, Pas. Rad. | 8½ | 8½ | Cone | 1 | Dome | | 41-30 | 92 | 10 | 400,2.5k | 6/4 | 38 x 12 x 9 | Opt. | Black | | 1399.00 Pair | | | | | |
| TARA LABS | Time Passage | Bass Ref. | (2)6½ | | | 1 | Dome | | 35-28 ±2 | 92 | 30 | 3.6k | 8/7 | 10 x 14 x 40 | Opt. | Black Knit | 50 | 1195.00 Pair | | | | | |
| TDL | Reference Standard | Trans. Line | (2) 12x 8¼ | (2)6 | Cones | (2)1, ¾ | Domes | | 16-35 | 87 | 50 | 200,3.5k, 13k | 8/4 | 48 x 22 x 20 | Opt., Wood Ven. | Opt., Knit | 154 | 7995.00 Pair | | | | | |
| | Monitor | Trans. Line | 12x 8¼ | 6 | Cone | 1,¾ | Domes | | 18-35 | 87 | 40 | 300,3.5k, 13k | 8/4 | 45 x 12 x 19 | Opt., Wood Ven. | Opt., Knit | 103 | 4995.00 Pair | | | | | |
| | Studio 4 | Trans. Line | 12x 8¼ | 6 | Cone | 1 | Dome | | 19-20 | 87 | 40 | 300,3.5k | 8/4 | 43 x 12 x 17 | Opt., Wood Ven. | Opt., Knit | 66 | 3495.00 Pair | | | | | |
| | Studio 3 | Trans. Line | (2)8 | | | 1 | Dome | | 20-20 | 87 | 30 | 3k | 8/4 | 37 x 12 x 16 | Opt., Wood Ven. | Opt., Knit | 59 | 2595.00 Pair | | | | | |
| | Studio 2 | Trans. Line | 8 | | | 1 | Dome | | 24-20 | 87 | 30 | 3k | 8/4 | 33 x 11 x 15 | Opt., Wood Ven. | Opt., Knit | 48 | 1995.00 Pair | | | | | |

(Continued)

LOUDSPEAKERS

| MANUFACTURER | Model | Design Principle | Enclosure or System Type | | | | Tweeter Diameter, Inches | Tweeter Type | Separate Level Controls | Mw | W | SPL, 1 Watt/1 Meter, dB | Recommended Min. Amp Power, Watts/Ch. | Crossover Frequencies, Hz | Impedance, Dims: Nominal/Minimum | Dimensions, Inches (To Nearest Inch) | Finish | Grille Color and Material | Weight, Lbs. | Price, \$ |
|----------------------------|------------------------|---|--------------------------|---------------------------|---------------|--------------------------|--------------------------|--------------|-------------------------|----------|----------|-------------------------|---------------------------------------|---------------------------|----------------------------------|--------------------------------------|---------------|---------------------------|--------------|-----------|
| | | | Woofers | Midrange Diameter, Inches | Midrange Type | Tweeter Diameter, Inches | | | | | | | | | | | | | | |
| TRIAO SPEAKERS (Continued) | System 7 | Sat. & Powered Woofer | 10 | 5 | Cone | 1 | Dome | W | 26-20 ±3 | 90 | 20 | 115,2.5k | 8/6 | Three Pieces | Opt. | Opt. | 42 Sys. | 1050.00 Sys. | | |
| | In-Wall 5 | In-Wall, Ported | 5 | | | 2 | Cone | | 85-16 ±3 | 88 | 25 | 2.8k | 8/ | 12 x 8 x 4 | White | Cloth, Metal | 9 | | | |
| | In-Wall 6 | In-Wall Sat. & Powered Woofer | 8 | 3 1/2 | Cone | 3/4 | Dome | W | 38-20 ±3 | 89 | 20 | 140,3.2k | 8/4 | Three Pieces | White | Cloth, Metal | 20 Sys. | | | |
| | In-Wall 7 | In-Wall Sat. & Powered Woofer | 10 | 5 | Cone | 1 | Dome | W | 28-20 ±3 | 90 | 20 | 115,2.5k | 8/6 | Three Pieces | White | Cloth, Metal | 40 Sys. | | | |
| | In-Wall 6 Woofer | In-Wall Powered Woofer | 8 | | | | | W | 38-130 ±3 | 87 | 200 Inc. | | 8/6 | 14 x 14 x 4 | White | Cloth, Metal | 16 | | | |
| | In-Wall 7 Woofer | In-Wall Powered Woofer | 10 | | | | | W | 28-120 ±3 | 90 | 200 Inc. | | 8/6 | 14 x 20 x 6 | White | Cloth, Metal | 24 | | | |
| | System 3 | Sat. & Ported Woofer | 8 | 4 | Cone | 3/8 | Dome | | 43-20 ±3 | 87 | 30 | 120,3.9k | 8/4 | Three Pieces | Opt. | Black Cloth | | 500.00 Sys. | | |
| | Thunder | Powered Woofer | (2)10 | | | | | | 26-110 ±3 | 90 | 200 Inc. | | 12/12 | 19 x 18 x 18 | Black | Black Cloth | 70 | 850.00 | | |
| | Mini-Thunder | Powered Woofer | (2)8 | | | | | | 28-120 ±3 | 87 | 200 Inc. | | 12/12 | 17 x 16 x 15 | Black | Black Cloth | 60 | 700.00 | | |
| | In-Wall 3 Satellite | In-Wall Inf. Baf. | | 4 | Cone | 3/8 | Dome | | 125-20 ±3 | 87 | 30 | | 8/6 | 11 x 8 x 4 | White | Cloth, Metal | 6 | | | |
| | In-Wall 3 Woofer | In-Wall Ported Woofer | 8 | | | | | | 43-115 ±3 | 87 | 30 | | 4/3 | 14 x 14 x 10 | White | Cloth, Metal | 23 | | | |
| | A/V System 3 | 5 Sats. & Ported Woofer | 8 | 4 | Cone | 3/8 | Dome | | 42-20 ±3 | 87 | 30 | 120,3.9k | 4/3 | Six Pieces | Opt. | Black Cloth | | 900.00 Sys. | | |
| | A/V System 5 | 5 Sats. & Powered Woofer | (2)10 | 5 | Cone | 2 | Cone | | 26-20 ±3 | 88 | 30 | 100,2.8k | 8/6 | Six Pieces | Opt. | Black Cloth | | 1700.00 Sys. | | |
| | A/V System 7 | 5 Sats. & 2 Pwr'd. Woofers | 10 | 5 | Cone | 1 | Dome | | 26-20 ±3 | 90 | 30 | 110,2.5k | 8/6 | Seven Pieces | Opt. | Black Cloth | | 2300.00 Sys. | | |
| TRIPOD | GS-3 | | 8 | | | 2 | Piezo | No | 50-20 | 79 | 15 | | 8/4 | 14 x 14 x 14 | ABS | | 12 | | | |
| | OS-120 | | 8 | | | 2 | Piezo | No | 50-20 | 79 | 15 | | 8/4 | 14 x 14 x 14 | ABS | | 12 | | | |
| | PS-300 | | 8 | | | 2 | Piezo | No | 100-18 | 81 | 15 | | 8/4 | 13 x 13 x 36 | Foam | | 10 | | | |
| | MR-100 | | 8 | | | 2 | Piezo | No | 50-20 | 81 | 15 | | 8/4 | 14 x 14 x 12 | Resin | | 12 | | | |
| ULTRA AUDIO | TS-CT1 | Bandpass | (2)10 | (2)5 | Cones | 1 | Dome | | 25-20 ±3 | 86 | 50 | 100,3k | 7/3 | 18 Dia. x 63 | Metal | Black Cloth | 135 | 5600.00 Pair | | |
| | TS-CW1 | Bandpass Subwoof. Bass Ref. | 12 | | | | | | 20-100 ±3 | 88 | 50 | Opt. | 8/4 | 18 Dia. x 48 | Opt. | None | 69 | 1399.00 | | |
| | TS-S1 | Bass Ref. | 6 | | | 1 | Inv. Dome | | 48-25 ±3 | 88 | 50 | 2.8k | 8/4 | 13 x 8 x 15 | Opt. | Black Foam | 38 | 1500.00 | | |
| | TS-1 | Bass Ref. | 8 | 2 | Dome | 1 | Dome | | 35-20 ±3 | 88 | 40 | 500,3k | 7/3 | 14 x 10 x 60 | Oak | Black Cloth | 80 | 1899.00 Pair | | |
| UNITY AUDIO | CLA 1 | Bass Ref. | 10 | 6 1/2 | Cone | 1 | Dome | No | 34-20 ±2 | 89 | 40 | 175,2.2k | 8/5 | 9 x 10 x 44 | Oak | Black Knit | 55 | 1995.00 Pair | | |
| | CLA 2 | Bass Ref. | 8 | 6 1/2 | Cone | 1 | Dome | No | 43-20 ±2 | 89 | 40 | 175,2.2k | 8/5 | 9 x 10 x 39 | Oak | Black Knit | 45 | 1495.00 Pair | | |
| | CLA 3 | | (2)7 | | | 1 | Dome | No | 43-20 ±2 | 89 | 40 | 2.2k | 6/4 | 9 x 5 x 38 | Opt. | Black Knit | 30 | 995.00 Pair | | |
| | PARM | Blamp, Sat. & Subwoof. Bass Ref. | (2)13 | (2)7 | Cones | 1 1/4 | Dome | W | 23-22 ±1 | 91 | | 130,2.2k | 6/3 | Five Pieces | Corian | Black Knit | 400 Sys. | 15,000 Sys. | | |
| | Fountainhead Signature | Bass Ref. | 11 | 7 | Cone | 1 1/4 | Dome | | 28-22 ±1.5 | 90 | 50 | 135,2.2k | 7/5 | 42 x 11 x 11 | Corian | Black Knit | 90 | 4999.95 Pair | | |
| CLA Signature | Bass Ref. | 11 | 7 | Cone | 1 1/2 | Dome | | 30-21 ±2 | 90 | 100 | 135,2k | 7/5 | 9 x 10 x 43 | Opt. | Black Knit | 68 | 2995.00 Pair | | | |
| VANDERSTEEN AUDIO | 1B | Trans. Line | 8 | | | 1 | Dome | T | 38-20 ±3 | 90 | 20 | 2.8k | 8/6 | 12 x 10 x 36 | Opt., Wood | Opt., Knit | 50 | 695.00 Pair | | |
| | 2Ci | | 10,8 | 4 1/2 | Cone | 3/4 | Dome | M,T | 29-29 ±3 | 88 | 40 | 600,5k | 8/4 | 16 x 10 x 36 | Opt., Wood | Opt., Knit | 68 | 1195.00 Pair | | |
| | 3 | | 10,8 | 4 1/2 | Cone | 1 | Dome | M,T | 26-30 ±3 | 87 | 100 | 500,5k | 4/2 | 16 x 10 x 48 | Opt., Wood | Opt., Knit | 98 | 2395.00 Pair | | |
| | 4A | Blamp, Inf. Baf. Powered Inf. Baf. Subwoof. | (2)12, 8 | 4 1/2 | Cone | 1 1/8, 3/4 | Domes | M,T | 24-30 ±3 | 88 | 100 | 80,500, 5k, 13k 80 | 8/4 | 18 x 17 x 52 | Opt., Wood | Opt., Knit | 150 | 4250.00 Pair | | |
| | 2W | | (3)8 | | | | | W | 26-80 ±3 | Adj. | 300 Inc. | | | Opt., Wood | Opt., Knit | 90 | 1250.00 w/Amp | | | |
| VECTOR RESEARCH | VSP-230 | Sat. & Subwoof. | 8 | 3 1/2 | Cone | 2 1/2 | Cone | | 28-20 ±3 | 90 | 10 | 150,3.5k | 6/ | Three Pieces | Black Vinyl | Black Alum. Mesh | 17 Sys. | 499.00 Sys. | | |
| | VSP-82 | Inf. Baf. | 8 | | | 2 | Cone | No | 40-17.5 +3, -4 | 91 | 10 | 2k | 8/ | 19 x 11 x 8 | Oak | Black Knit | 29 Pair | 79.00 | | |
| | VSP-1230 | Bass Ref. | 12 | 4 | Cone | 3 | Cone | No | 20-20 +3, -2 | 92 | 10 | 500,3.5k | 8/ | 27 x 14 x 11 | Black | Black Knit | 37 | 199.00 | | |
| VELODYNE ACOUSTICS | VA 810 | Powered Subwoof. | 8 | | | | | W | 30-75 ±3 | 40 Inc. | 100 | | | 14 x 14 x 14 | Black | Black Knit | 40 | 495.00 w/Amp | | |
| | VA 1012 | Powered Subwoof. | 10 | | | | | W | 25-75 ±3 | 60 Inc. | 80 | | | 17 x 17 x 17 | Black | Black Knit | 49 | 645.00 w/Amp | | |
| | Servo 1000 | Powered Subwoof. | 10 | | | | | W | 15-85 ±3 | 80 Inc. | 40-100 | | | 14 x 14 x 14 | Black | Black Knit | 44 | 795.00 w/Amp | | |
| | Servo 1200 | Powered Subwoof. | 12 | | | | | W | 15-85 ±3 | 100 Inc. | 40-100 | | | 17 x 17 x 17 | Black | Black Knit | 55 | 995.00 w/Amp | | |
| | Servo 1500 | Powered Subwoof. | 15 | | | | | W | 15-85 ±3 | 200 Inc. | 40-100 | | | 20 x 20 x 20 | Black | Black Knit | 79 | 1395.00 w/Amp | | |

LOUDSPEAKERS

| MANUFACTURER | Model | Design Principle, Enclosure or System Type | Woofer Diameter, Inches | | Midrange Diameter, Inches | | Tweeter Diameter, Inches | | Separate Level Controls/Tweeter W. Midrange, M. Tweeter, L. Super-tweeter, ST | Analogic Frequency Response, Hz to kHz, ±dB | SPL, 1 Watt/1 Meter, dB | Recommended Min. Amp Power, Watts/Ch. | Crossover Frequencies, Hz | Impedance, Ohms: Nominal/Minimum | | Dimensions, Inches (To Nearest Inch) | Finish | Grille Color and Material | Weight, Lbs. | Price, \$ |
|--------------------------------------|------------------|--|-------------------------|----------|---------------------------|------------|--------------------------|----------|---|---|-------------------------|---------------------------------------|---------------------------|----------------------------------|----------------|--------------------------------------|------------------------|---------------------------|--------------|-----------|
| | | | | | | | | | | | | | | | | | | | | |
| WALLSPEAKER TECHNOLOGIES (Continued) | Series II | In-Wall, Vented | 7 | | | 1 | Inv. Dome | T | 42-17.5 ±3 | 88 | 25 | 2k | 8/5 | 13 x 3 x 49 | Gran. | Opt. | 45 | 1650.00 Pair | | |
| | Series III | Vented In-Wall, Vented | 8 | 5 | Cone | 1 | Inv. Dome | M, T | 37-18 ±3 | 89 | 25 | 300, 3.5k | 8/4 | 13 x 3 x 73 | Gran. | Opt. | 57 | 2500.00 Pair | | |
| | C3-1 | In-Wall, Inf. Baf. Cir. Ch./Sat. | 7 | 4 | Cone | 1 | Inv. Dome | M, T | 80-18 ±3 | 89 | 25 | 300, 3.5k | 8/4 | 13 x 4 x 24 | Gran. | Opt. | 32 | 995.00 Pair | | |
| WATERWORKS ACOUSTICS | Soundpipe ONE | Sealed Sat. | 5 | | | 1/2 | Cone/Dome | | 80-20 ±3 | 88 | 10 | 5k | 8/6 | 13 x 6 x 8 | White | Steel | 6 | 349.00 Pair | | |
| | Soundpipe TWO | Sealed Sat. | (2)5 | | | 3/4 | Cone/Dome | | 80-20 ±3 | 90 | 10 | 5k | 4/3 | 22 x 6 x 8 | Black | Steel | 10 | 649.00 Pair | | |
| | Soundpipe SUB | Sealed Subwoof. | 10 | | | | | | 30-100 ±3 | 90 | 10 | 100 | 6/3 | 16 Dia. x 18 | Granite | | 30 | 449.00 Pair | | |
| WAVEFORM RESEARCH | Mach 7 | Tuned Port | 15 | (2)6 1/2 | Cones | 1 | Dome, Ribbon | W | 28-20 ±1 | 90 | 150 | 150, 2k, 9k | 8/4 | 20 x 30 x 48 | Black Gran. | Black Knit | 180 | 6200.00 Pair w/Xover | | |
| | SST | Tuned Port | 15 | (2)6 1/2 | Cones | 1 | Dome, Ribbon | W | 28-20 ±.75 | 90 | 150 | 150, 2k, 9k | 8/4 | 20 x 30 x 48 | Gray Gran. | Black Knit | 180 | 7800.00 Pair w/Xover | | |
| WAVEFRONT ACOUSTICS | Peak II | Vented | (2)9 | | | 1 1/8 | Dome | | 33-25 ±3 | 92 | 50 | 2k | 4/3 | 12 x 15 x 36 | Opt., Wood | Black Knit | 72 | 5000.00 Pair | | |
| | Peak I | Vented | 9 | | | 1 1/8 | Dome | | 33-25 ±3 | 90 | 50 | 2k | 4/3 | 10 x 15 x 24 | Opt., Wood | Black Knit | 51 | 3500.00 Pair | | |
| WESTLAKE AUDIO | BBSM-4/4F | Ported | (2)4 | | | 3/4 | Dome | | 65-20 ±3 | 89 | 25 | 1.5k | 4/2 | 8 x 15 x 10 | Opt. | Opt. | 25 | 1600.00 Pair | | |
| | BBSM-5/5F | Ported | (2)5 | | | 1 1/4 | Dome | | 63-18 ±3 | 90 | 25 | 1.2k | 4/2 | 11 x 18 x 10 | Opt. | Opt. | 35 | 2000.00 Pair | | |
| | BBSM-6/6F | Ported | (2)6 | 3 1/2 | Cone | 1 | Dome | | 60-20 ±3 | 91 | 50 | 600, 6k | 4/2 | 11 x 22 x 13 | Opt. | Opt. | 53 | 2400.00 Pair | | |
| | BBSM-8/8F | Ported | (2)8 | 3 1/2 | Cone | 1 | Dome | | 65-18 ±3 | 92 | 50 | 600, 5k | 4/2 | 13 x 26 x 17 | Opt. | Opt. | 77 | 3200.00 Pair | | |
| | BBSM-10/10F | Ported | (2)10 | 6 1/2 | Cone | 1 1/4 | Dome | | 50-16 ±3 | 94 | 75 | 600, 4k | 4/2 | 16 x 30 x 22 | Opt. | Opt. | 115 | 4000.00 Pair | | |
| | BBSM-10VF | Ported | (2)10 | 6 1/2 | Cone | 1 1/4 | Dome | | 45-16 ±3 | 94 | 75 | 600, 4k | 4/2 | 44 x 27 x 17 | Opt. | Opt. | 175 | 4300.00 Pair | | |
| | BBSM-12/12F | Ported | (2)12 | 6 1/2 | Cone | 1 1/4 | Dome | | 50-16 ±3 | 94 | 100 | 500, 4k | 4/2 | 19 x 34 x 23 | Opt. | Opt. | 160 | 4700.00 Pair | | |
| | BBSM-12VF | Ported | (2)12 | 6 1/2 | Cone | 1 1/4 | Dome | | 40-16 ±3 | 89 | 100 | 500, 4k | 4/2 | 48 x 30 x 19 | Opt. | Opt. | 240 | 5000.00 Pair | | |
| | BBSM-15/15F | Ported | (2)15 | 10 | Cone | 1 | Horn | | 50-15 ±3 | 98 | 150 | 350, 1.6k | 4/2 | 27 x 41 x 25 | Opt. | Opt. | 345 | 10,000.00 Pair | | |
| | SM-1/1F | Quadamp, Ported | (2)18 | 12 | Cone | 2.1, 1 1/2 | Horns | | 28-20 ±3 | 104 | 100 | 200, 800, 3.2k, 10k | 4/2 | 39 x 49 x 32 | Opt. | Opt. | 450 | 45,000.00 Pair w/Xover | | |
| | TM-3/3F | Biamp, Ported | (2)15 | 2 | Horn | 2.1 | Horns | | 34-16 ±3 | 97 | 100 | 800, 4k | 4/2 | 30 x 44 x 20 | Opt. | Opt. | 325 | 17,650.00 Pair w/Xover | | |
| | TM-3VF | Biamp, Ported | (2)15 | 2 | Horn | 2.1 | Horns | | 34-16 ±3 | 97 | 100 | 800, 4k | 4/2 | 44 x 34 x 21 | Opt. | Opt. | 370 | 18,750.00 Pair w/Xover | | |
| | HR-1/1F | Quadamp, Ported | (2)15 | 10 | Cone | 2.1 | Horns | | 34-16 ±3 | 97 | 100 | 250, 1k, 5.2k | 4/2 | 31 x 44 x 21 | Opt. | Opt. | 350 | 25,650.00 Pair w/Xover | | |
| HR-1VF | Quadamp, Ported | (2)15 | 10 | Cone | 2.1 | Horns | | 34-16 ±3 | 97 | 100 | 250, 1k, 5.2k | 4/2 | 48 x 34 x 21 | Opt. | Opt. | 375 | 26,500.00 Pair w/Xover | | | |
| HR-7UF/7U/7F | Quadamp, Ported | (2)12 | 10 | Cone | 1. 1/2 | Horns | | 48-20 ±3 | 95 | 100 | 400, 1.8k, 7.2k | 4/2 | 24 x 38 x 18 | Opt. | Opt. | 185 | 20,500.00 Pair w/Xover | | | |
| WHARFEDALE | Delta 10.2 | Vented | 4 1/4 | | | 3/4 | Dome | | 50-25 | 86 | 20 | 3.5k | 8/6.4 | 9 x 7 x 8 | Black Ash | Black Knit | 15 1/2 | 200.00 Pair | | |
| | Delta 30.2 | Vented | | | | 3/4 | Dome | | 45-22 | 89 | 20 | 5k | 8/6.4 | 15 x 8 x 6 | Black Ash | Black Knit | 17 1/2 | 250.00 Pair | | |
| | Delta 50.2 | Vented | 8 | | | 1 | Dome | | 45-25 | 90 | 20 | 5k | 8/6.4 | 18 x 10 x 8 | Black Ash | Black Knit | 20 1/2 | 325.00 Pair | | |
| | Diamond III | Vented | 4 1/4 | | | 3/4 | Dome | | 50-25 | 86 | 20 | 3.5k | 8/6.4 | 9 x 7 x 8 | Black Ash | Black Knit | 15 1/2 | 225.00 Pair | | |
| | Diamond IV | Vented | 4 3/4 | | | 3/4 | Dome | | 50-25 | 86 | 20 | 3.5k | 8/6.4 | 11 x 7 x 7 | Black Ash | Black Knit | 17 1/2 | 300.00 Pair | | |
| | 410 | Inf. Baf. | 6 3/4 | | | 1 | Dome | | 45-20 | 89 | 20 | 3.5k | 8/6.4 | 14 x 9 x 8 | Black Ash | Black Knit | 26 3/4 | 375.00 Pair | | |
| | 420 | Inf. Baf. | 8 | | | 1 | Dome | | 40-20 | 90 | 20 | 5k | 8/6.4 | 19 x 10 x 11 | Black Ash | Black Knit | 44 | 475.00 Pair | | |
| | 430 | Inf. Baf. | (2)8 | | | 1 | Dome | | 35-20 | 90 | 20 | 5k | 8/6.4 | 26 x 10 x 11 | Black Ash | Black Knit | 41 | 750.00 Pair | | |
| | 440 | Inf. Baf. | (2)8 | | | 1 | Dome | | 30-20 | 90 | 20 | 5k | 8/6.4 | 4 x 10 x 11 | Black Ash | Black Knit | 54 | 950.00 Pair | | |
| | 505.2 | Inf. Baf. | 8 | | | 3/4 | Dome | | 42-25 | 87 | 30 | 5k | 8/6.4 | 17 x 10 x 10 | Black Ash | Black Knit | | 525.00 Pair | | |
| | 507.2 | Inf. Baf. | 8 | | | 3/4 | Dome | | 40-25 | 90 | 20 | | 8/6.4 | 19 x 10 x 11 | Black Ash Ven. | Black Knit | | | | |
| | 510.2 | Inf. Baf. | 8 | 4 1/2 | Cone | 3/4 | Dome | | 35-25 | 90 | 20 | | 8/6.4 | 24 x 11 x 11 | Black Ash Ven. | Black Knit | | | | |
| | Coleridge System | Inf. Baf. | 8 | | | 1 | Dome | | 45-25 | 89 | 30 | | 8/6.4 | 18 x 10 x 10 | Black Ash Ven. | Black Knit | 30 | 1575.00 Pair | | |
| | Harewood System | Inf. Baf. | 8 | | | 1 | Dome | | 39-25 | 89 | 30 | | 8/6.4 | 22 x 10 x 10 | Black Ash Ven. | Black Knit | 36 | 2375.00 Pair | | |

(Continued)

LOUDSPEAKERS

| MANUFACTURER | Model | Design Principle, Enclosure or System Type | Woofer Diameter, Inches | Midrange Diameter, Inches | Midrange Type | Tweeter Diameter, Inches | Tweeter Type | Speaker Level Controls: Woofer, W; Midrange, M; Tweeter, T; Super-Tweeter, ST | Angular Frequency Response, Hz to kHz, ±dB | SPL, 1 Watt/1 Meter, dB | Recommended Min. Amp Power, Watts Ch. | Crossover Frequencies, Hz | Impedance, Ohms: Nominal/Minimum | Dimensions, Inches (To Nearest Inch) | Finish | Grille Color and Material | Weight, Lbs. | Price, \$ |
|--------------------------|-------------------|--|-------------------------|---------------------------|---------------|--------------------------|--------------|---|--|-------------------------|---------------------------------------|---------------------------|----------------------------------|--------------------------------------|------------------|---------------------------|--------------|----------------------------|
| WHARFEDALE (Continued) | Z130 | Sat. & Subwoof. | (2)8 | | (2)3/4 | Domes | | | 40-22 | 89 | 30 | | 8.6.4 | Three Pieces | Black Ash | Black Knit | | 725.00 Sys. |
| WILSON AUDIO SPECIALTIES | WAMM Series VI | Sat. & Subwoof. | 18, (2) 8 1/4 x 11 1/4 | (2)4 1/4 | Cones | (2)1, (9) 5x5 | Domes, ES | W, M, T, ST | 17-30 (Adj.) | 99 | 50 | 55,400, 3k | 4/3 | Four Pieces | Opt. | Opt. | 1850 Sys. | 125,000. Sys. w/EQ |
| | WATT III | Ported | 11 1/4 | | 1 | Dome | No | | 55-20 ±3 | 91 | 30 | 1.8k | 4/2 | 12 x 14 x 17 | Opt. | Opt. | 120 Pair | From 6600.00 Pair |
| | Puppy | Ported Subwoof. | (2)8 1/2 | | | | | | 28-125 ±3 | 91 | 30 | 125 | 4/4 | 12 x 24 x 17 | Opt. | Opt. | 162 Pair | From 4290.00 Pair |
| | WHOW II Universal | Ported Subwoof. | 18 | | | | W | | 16-55 | 98 | 50 | 55 | 8.5 | 17 x 29 x 40 | Opt. | | From 210 | From 9500.00 w/Xover |
| | POW WHOW II | Powered Ported Subwoof. | 18 | | | | W | | 16-55 | 98 | 400 Inc. | 55 | | 17 x 29 x 40 | Opt. | | From 260 | From 12,500. w/Xover & Amp |
| WIN RESEARCH | SM-10 | Ported | 8 | | 1 | Flat | | | 50-20 ±2 | 85 | 30 | 3k | 6/4 | 12 x 19 x 11 | Black Lacq. | | 50 | 6250.00 Pair |
| WOLCOTT AUDIO | Omnisphere MDF-2 | Ported Omni | (4)6 1/2 | | 1 1/8 | Dome | T | | 30-18 ±3 | 90 | 20 | 2k | 6/4 | 21 x 21 x 48 | Oiled Oak | Brown Knit | 110 | 4500.00 Pair |
| | Omnisphere MDF-2B | Ported Omni | (4)6 1/2 | | 1 1/8 | Dome | T | | 30-18 ±3 | 90 | 20 | 2k | 6/4 | 21 x 21 x 48 | Black Lacq. | Black Foam | 110 | 4950.00 Pair |
| | Omnisphere MDF-2C | Ported Omni | (4)6 1/2 | | 1 1/8 | Dome | T | | 30-18 ±3 | 90 | 20 | 2k | 6/4 | 21 x 21 x 48 | Black Lacq. | Black Foam | 110 | 3995.00 Pair |
| YAMAHA | NS-10M | Ac. Sus. | 7 | | 1 1/8 | Dome | | | 60-20 | 90 | | 2k | 8/ | 8 x 15 x 8 | Black Lacq. | Black Knit | 13 1/4 | 398.00 Pair |
| | YST-SE10 | Active Servo | 4 | | | | | | 40-20 | 90 | | | 6/ | 8 x 11 x 3 | Black Lacq. Gray | Gray Knit | 3 3/8 | 158.00 Pair |
| | YST-S300A | Active Servo | 6 1/2 | | 3/4 | Dome | | | 25-40 | 87 | | 2.8k | 6/ | 8 x 17 x 11 | Black Vinyl | Black Knit | 15 1/2 | 350.00 Pair |
| | YST-SW50 | Powered Servo Subwoof. | 7 | | | | W | | 25-200 | 86 | 50 Inc. | | | 8 x 19 x 13 | Black Vinyl | Black Knit | 28 5/8 | 329.00 w/Amp |
| | YST-SW100 | Powered Servo Subwoof. | (2)7 | | | | W | | 21-180 | 90 | 70 Inc. | | | 8 x 22 x 16 | Black Vinyl | Black Knit | 35 1/4 | 429.00 w/Amp |
| (Continued) | | | | | | | | | | | | | | | | | | |

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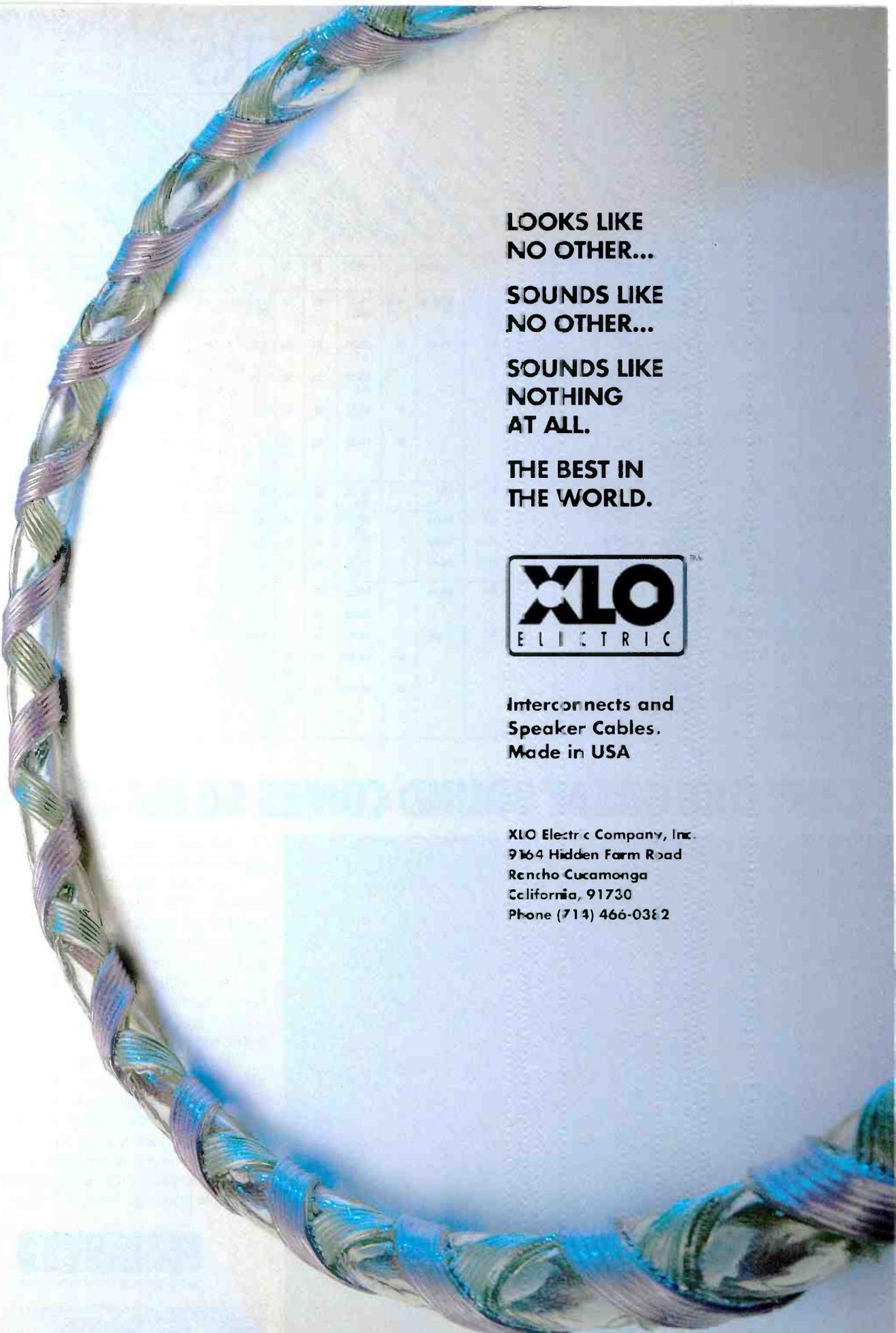
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LOUDSPEAKERS

| MANUFACTURER | Model | Design Principle | Enclosure or System Type | Woofer Diameter, Inches | Midrange Diameter, Inches | Midrange Type | Tweeter Diameter, Inches | Tweeter Type | Separate Low Control? Woofer = W, Midrange = M, Tweeter = T, Super Tweeter = ST | Amplifier Frequency Response, Hz to kHz, ±dB | SPL, 1 Watt/1 Meter, dB | Recommended Min. Amp Power, Watts/Ch. | Crossover Frequencies, Hz | Impedance, Ohms: Nominal/Minimum | Dimensions, inches (To Nearest Inch) | Finish | Grille Color and Material | Weight, Lbs. | Price, \$ | |
|-----------------------|--------------|-------------------|--------------------------|-------------------------|---------------------------|---------------|--------------------------|--------------|---|--|-------------------------|---------------------------------------|---------------------------|----------------------------------|--------------------------------------|-------------|---------------------------|--------------|-----------|------|
| YAMAHA (Continued) | NS-A90 | Ac. Sus. | 4 1/2 | | | 2 | Cone | | | 120-18 | 91 | 5 | 4/ | 9 x 9 x 3 | White Vinyl | White Knit | 4 3/8 | 79.95 | Pair | |
| | NS-A95 | Ac. Sus. | 4 1/2 | | | 2 | Cone | | | 120-18 | 91 | 5 | 4/ | 9 x 9 x 3 | Black Vinyl | Black Knit | 4 3/8 | 79.95 | Pair | |
| | NS-A102 | Bass Ref. | 4 | | | | | | | 60-20 | 88 | 5 | 6/ | 9 x 12 x 3 | Vinyl Gray | Gray Knit | 4 | 178.00 | Pair | |
| | NS-C70 | Clr. Ch. Ac. Sus. | (2)4 | | | | | | | 70-20 | 88 | | 6/ | 17 x 5 x 6 | Black Vinyl | Black Knit | 7 | 129.00 | Pair | |
| | NS-C90 | Clr. Ch. Ac. Sus. | (2)4 3/4 | | | | | | | 60-20 | 89 | | 6/ | 17 x 6 x 7 | Black Vinyl | Black Knit | 8 5/8 | 149.00 | Pair | |
| | NS-A615 | Ac. Sus. | 6 1/2 | | | 3/4 | Dome | | | 60-22 ±3 | 89 | 10 | 5k | 6/4 | 8 x 16 x 8 | Black Vinyl | Black Knit | 14 | 198.00 | Pair |
| | NS-A620A | Ac. Sus. | 6 1/2 | | | 3/4 | Dome | | | 60-22 ±3 | 89 | 10 | 5k | 6/4 | 8 x 17 x 8 | Black Vinyl | Black Knit | 14 | 260.00 | Pair |
| | NS-A625A | Ac. Sus. | 6 1/2 | | | 3/4 | Dome | | | 60-22 ±3 | 89 | 10 | 5k | 6/4 | 8 x 17 x 8 | Black Vinyl | Black Knit | 15 | 260.00 | Pair |
| | NS-A820A | Ac. Sus. | 8 | | | 1 | Dome | | | 50-22 ±3 | 90 | 10 | 3.5k | 6/4.5 | 10 x 22 x 11 | Black Vinyl | Black Knit | 24 | 360.00 | Pair |
| | NS-A825A | Ac. Sus. | 8 | | | 1 | Dome | | | 50-22 ±3 | 90 | 10 | 3.5k | 6/4.5 | 10 x 22 x 11 | Black Vinyl | Black Knit | 27 | 360.00 | Pair |
| | NS-A930A | Ac. Sus. | 8 | 5 | Cone | 1 | Dome | | | 45-22 ±3 | 89 | 10 | 800,3k | 6/4.5 | 10 x 25 x 11 | Black Vinyl | Black Knit | 29 | 500.00 | Pair |
| | NS-A935A | Ac. Sus. | 8 | 5 | Cone | 1 | Dome | | | 45-22 ±3 | 89 | 10 | 800,3k | 6/4.5 | 10 x 25 x 11 | Black Vinyl | Black Knit | 31 | 500.00 | Pair |
| | NS-A1030A | Ac. Sus. | 10 | 5 | Cone | 1 | Dome | | | 40-22 ±3 | 89 | 10 | 700,3k | 6/6 | 12 x 33 x 11 | Black Vinyl | Black Knit | 45 | 700.00 | Pair |
| | NS-A1035 | Ac. Sus. | 10 | 5 | Cone | 1 | Dome | | | 40-22 ±3 | 89 | 10 | 700,3k | 6/6 | 12 x 33 x 11 | Black Vinyl | Black Knit | 47 | 700.00 | Pair |
| | YANKEE AUDIO | FPR-72-SL | Planar Ribbon | 1020 Sq. In. | | | | | | | 29-20 ±2 | 88 | 50 | 3/3 | 30 x 72 x 3 | Oiled Wood | Black | 270 Pair | 6200.00 | Pair |
| FPR-72 | | Planar Ribbon | 1020 Sq. In. | | | | | | | 29-20 ±2 | 88 | 50 | 3/3 | 30 x 72 x 3 | Oiled Wood | Black | 270 Pair | 6900.00 | Pair | |

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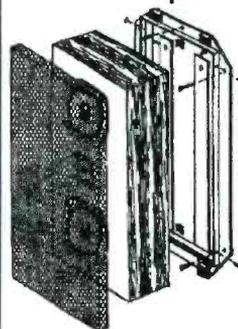
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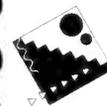
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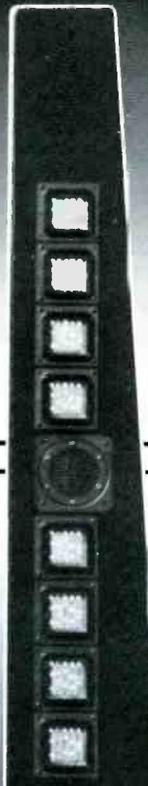
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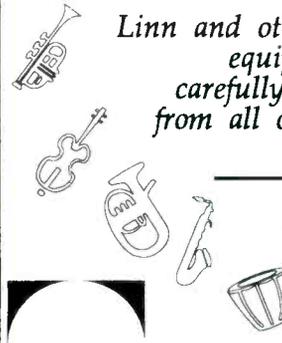
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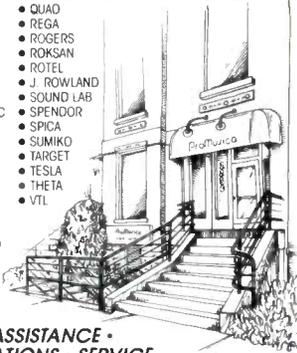
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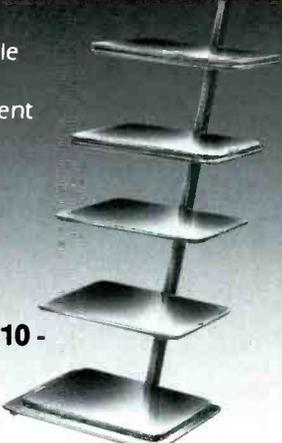
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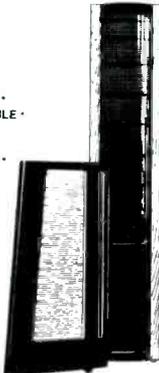
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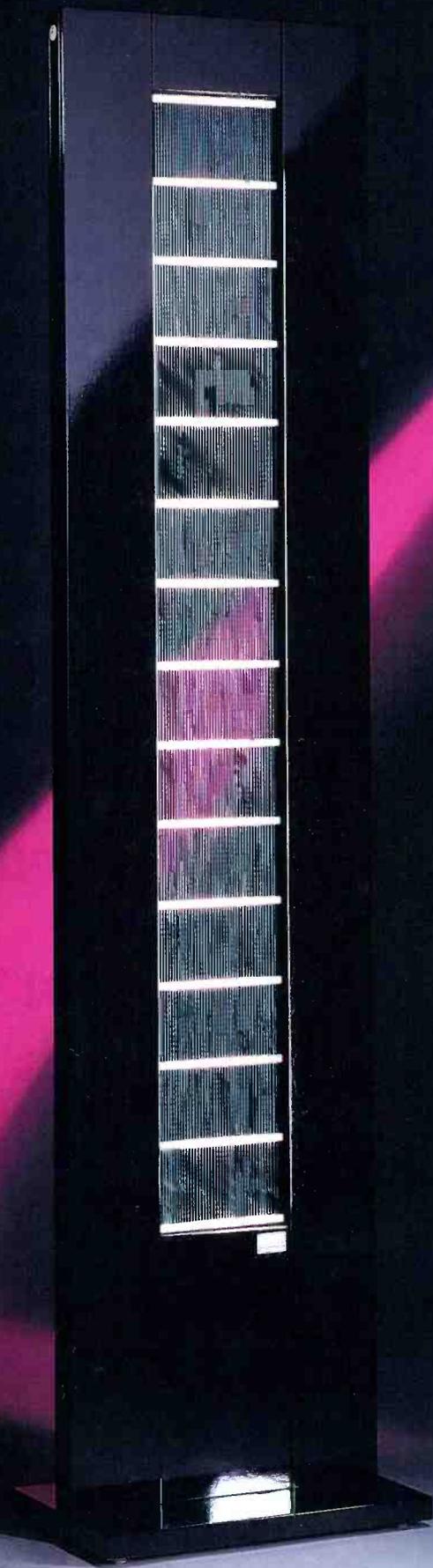
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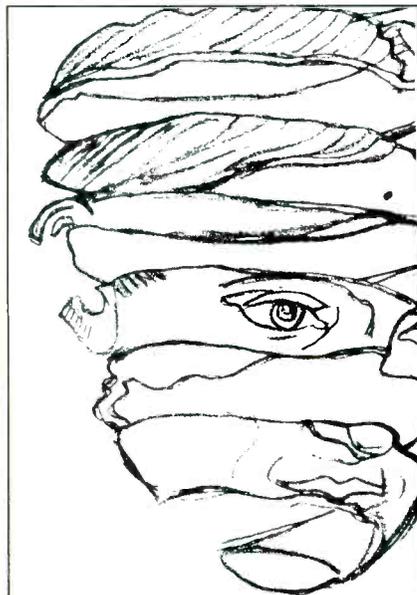
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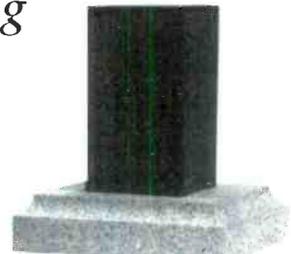
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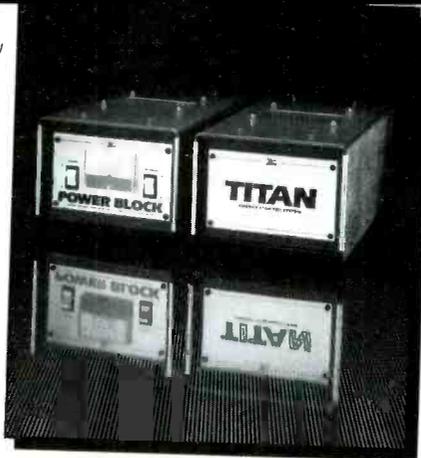
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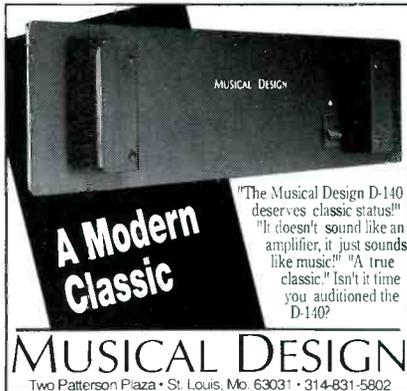


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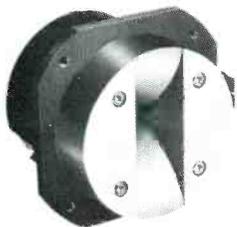


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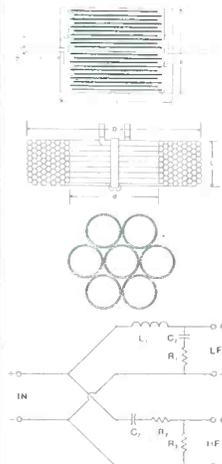
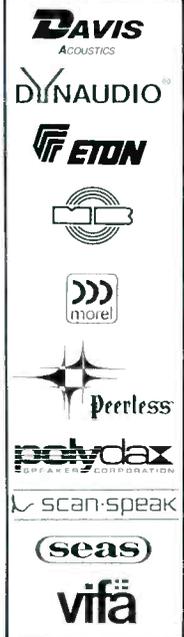
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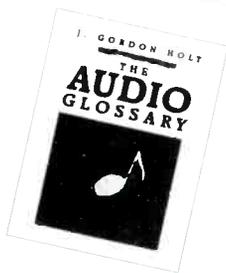
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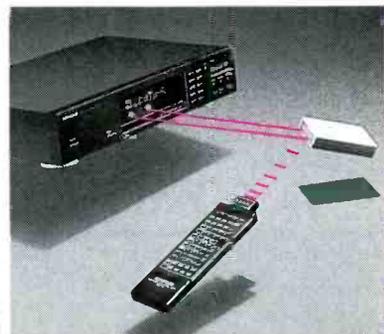
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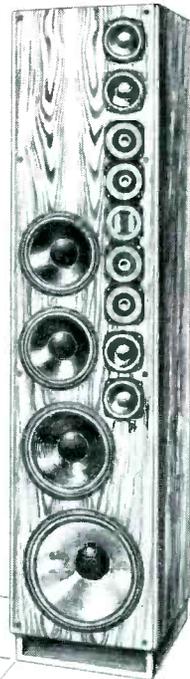
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Why Separates?

The limited space in receivers prevents the use of heavy duty, high-current, high-voltage power supplies found in the best separate components. Consequently, the performance of receivers is compromised for their questionable advantage of all-in-one convenience.

By dividing the tuner/preamplifier from the power amplifier, Adcom isolates low-current, low-voltage circuits from high-current, high-voltage elements ensuring sonic purity and demonstrably superior performance.

More Sound—Less Money

Many of Adcom's components have been favorably compared to other components costing two and three times more. The GTP-400 with GFA-535 is a combination that promises to keep faith with this tradition of offering superb performance at a reasonable cost.

The price of these Adcom separates is close to that of an ordinary receiver. But no receiver will deliver the wide dynamic range and musical satisfaction of an Adcom system.

Ask your Adcom dealer for a demonstration of these affordable separates. You'll never listen to a common receiver again.

**Power output, watts/channel, continuous both channels driven into 8 ohms, 20 Hz - 20 kHz <0.09% THD.*

ADCOM[®]
details you can hear