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AUDIO

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ANNUAL EQUIPMENT DIRECTORY

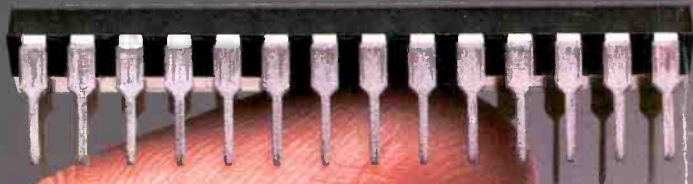
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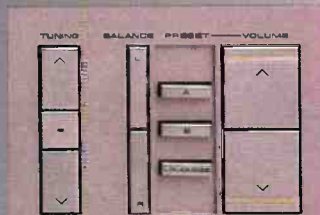
This tiny microprocessor is the latest innovation in Pioneer's best components. It can improve the way you listen to your music. And it can also improve your music.

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RS NEED

be instantly stored in the memory. Ready to be recalled just as fast.

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of your recordings faster than you can say "wow and flutter."

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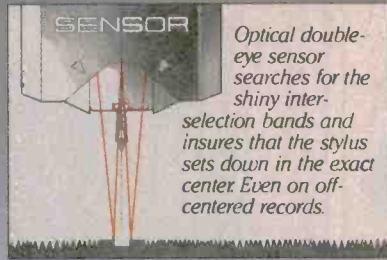
In the history of recorded music, there has probably been one, maybe two people who like every cut on a

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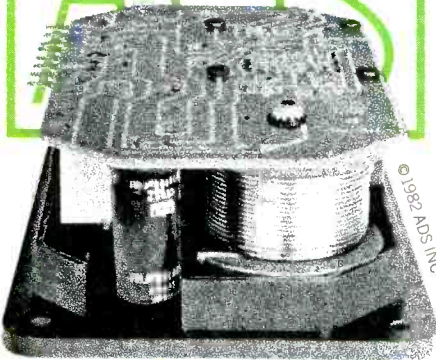
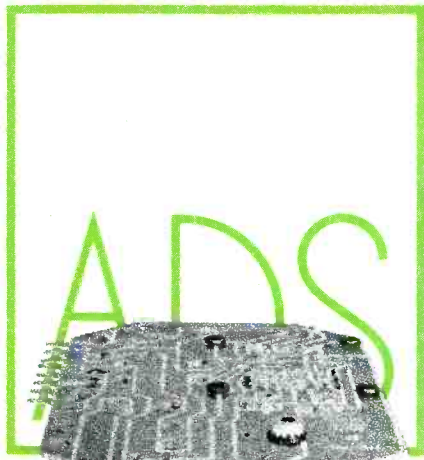


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Audio

OCTOBER 1982

VOL. 66, NO. 10



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ADS. Audio apart.



See page 31.

ANNUAL EQUIPMENT DIRECTORY

INTRODUCTION	31	OPEN-REEL TAPE DECKS	89
AMPLIFIERS	33	CASSETTE DECKS	91
PREAMPLIFIERS	39	DIGITAL RECORDERS/ PROCESSORS	95
TUNERS	45	MICROPHONES	96
RECEIVERS	47	HEADPHONES	102
TURNTABLES	50	EQUALIZERS	106
LOUDSPEAKERS	56	DIRECTORY OF MANUFACTURERS	130
TOPEARMS	81		
PHONO CARTRIDGES	83		

RECORD REVIEWS

JAZZ & BLUES	John Diliberto	12
AUDIOPHILE RECORDINGS		20

AUDIO IN GENERAL

VIDEO SCENES	Bert Whyte	6
AUDIOCLINIC	Joseph Giovanelli	19
BEHIND THE SCENES	Bert Whyte	26
CLASSIFIED ADVERTISING		110
ADVERTISING INDEX		128
TAPE GUIDE	Herman Burstein	129

See page 12.



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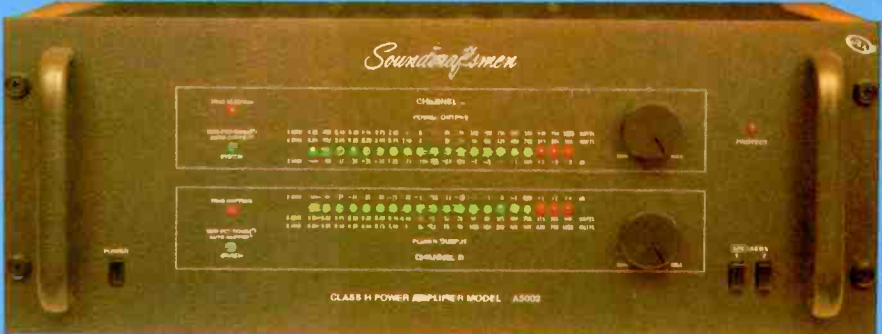
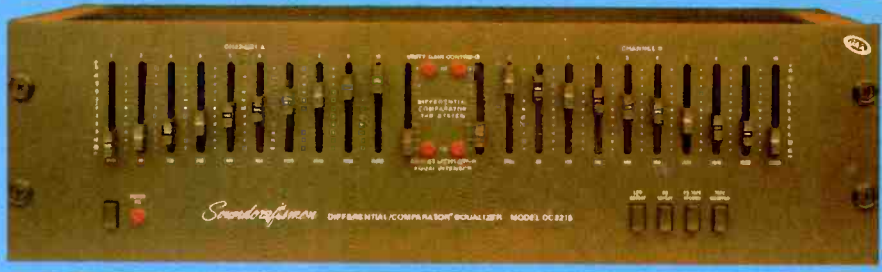
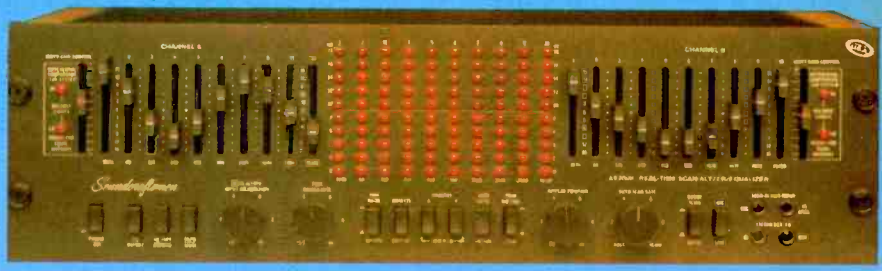
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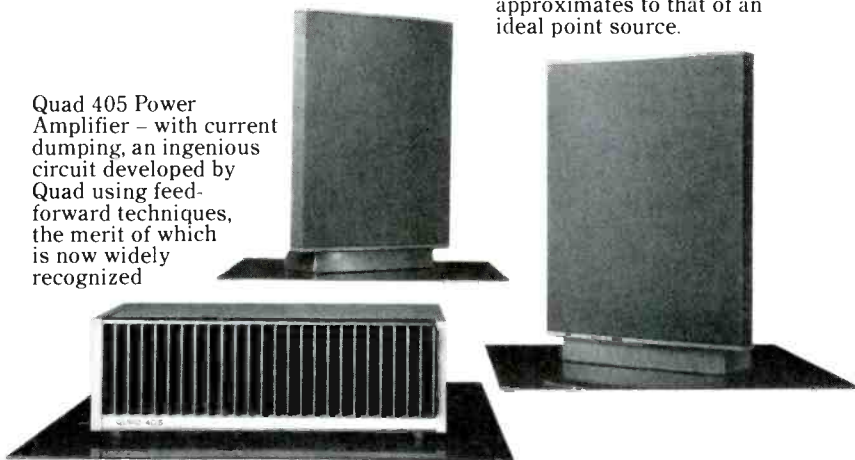
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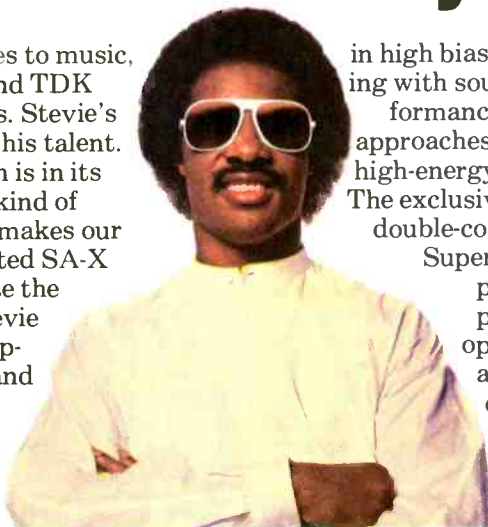
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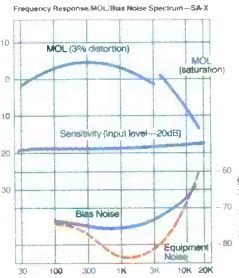


Stevie's cassette is SA-X for all the keys he plays in.

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BERT WHYTE

AUDIO FINALLY WEDS VIDEO

For years everyone has talked about the marriage between audio and video. However, although the couple went down the aisle, and even made it as far as the altar, no vows were exchanged and the situation had become somewhat embarrassing. At this 1982 SCES it finally happened. Bells pealed, the organ roared out that familiar Mendelssohn tune, and the happy couple now resides in the audio/video integrated components of many manufacturers.

Actually, component audio/video falls into two categories. One is the component monitor TV systems as exemplified in the pioneering Sony Profeel system. The other is a somewhat similar set-up with the addition of integrated FM/AM tuners, audio cassette decks, and phono turntables. In the rush for the audio/video dollar, it was not surprising that companies such as Sony, Panasonic, JVC, Sanyo would introduce a considerable number and variety of A/V gear. What was surprising, however, was the entry into the A/V market of several companies, who, heretofore, have had no involvement with this product category.

One such company is Jensen Sound Laboratories. Known principally for loudspeakers and car stereo, the recent acquisition of Phase Linear and Advent placed Jensen squarely in the audio/video business. Now the company has formed a new Home Electronics Division and created quite a stir at the SCES by introducing an audio/video monitor system. The AVS3190 is a 19-in. color video monitor and the AVS3250 is a 25-in. color video monitor. The monitors are reported to have sufficient resolution for use with personal computers for character generation. The AVS1500 is an audio/video tuner incorporating an AM/FM tuner, a cable-ready 133-channel video tuner, a 50-watt integrated amplifier, and a microprocessor-controlled switcher. Another A/V receiver, the AVS1400 has the same facilities as the 1500, with the exception of the video tuner, and is obviously intended to be used with a VCR. The Jensen A/V package includes the AVS4400, a VHS stereo VCR with Dolby noise reduction, and the ability to directly record FM simulcasts. The package has loudspeakers too, but I must confess I don't pay



Panasonic's 40-inch, rear-projection TV uses a three-tube, three-lens system.

much attention to them in this or other monitor systems, since I have my own speakers and I reckon most purchasers of this grade of equipment have their own speakers. In any case, the speakers in the Jensen system are of far better quality than those tinny horrors found in the average TV set. The prices of the 19 in. and 25 in. monitors are about \$650 and \$880 respectively, with the entire system topping \$2,300.

Pioneer has introduced its Foresight 5000 and Foresight 7000 component TV system. The 5000 features a 19-in. color video monitor, a glass and metal rack, a matching component cabinet, a 50-watt amplifier, a 127-channel cable-ready video tuner with remote control, and a pair of three-way loudspeakers. The 7000 system is identical except for a 25-in. color video monitor. Both systems have stereo sound ca-

pabilities. The Foresight 5000 complete system price is \$2,350, the Foresight 7000 is \$3,000.

Panasonic also introduced its Omni Series component video system. The CT-9072M is a 19-in. color video monitor with a number of proprietary circuits and features designed to improve sharpness and brightness of the video image. Price is \$649.95. The companion TU-1012 video control center, at \$449.95, features quartz-synthesized electronic tuning and is cable-ready for 134 channels. There is a 16-function infrared remote control and a video switcher with three input jacks. The system has stereo capabilities with a four-watt amplifier, and two speaker systems are offered at \$60 and \$125. Both feature magnetic shields to prevent picture distortion.

Sony pioneered the component TV



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"Both resolution and screen brightness are increased in the latest projection TV systems."

system with the Profeel models. Now Sanyo has its Pro-Ponent series of component TV/AV system. Here too, is a 19-in. color video monitor said to afford 360-line picture resolution. A five-watt stereo amplifier is built in, and there is a video control system with infrared remote control and 105-channel access. The integrated audio system has a 25-watt integrated amplifier, AM/FM frequency-synthesized tuner, a stereo cassette deck with Dolby B & C, a linear-tracking direct-drive turntable, and a pair of speakers with stands. Audio and video racks round out the system which sells complete for \$2,450.

Companies such as Fisher, Toshiba, Hitachi, Mitsubishi, RCA, Zenith and others are now marketing component TV systems. JVC has an interesting system consisting of a 19-in. color video monitor, a portable VCR that is equipped to receive simulcasts, a lightweight color camera with special low-light capabilities, and a unique receiver which can handle NTSC, PAL, or SECAM video signals. This should be especially attractive to shipboard personnel, who might view an NTSC program in New York City harbor and 10 days later be in Hamburg watching a PAL TV broadcast. I'm not sure, but I think JVC and possibly Sony have special order VCRs that can record all three formats.

Turning to projection TV, the current recession has cut sharply into these big ticket systems. At an average cost of about \$3,000, the market for these units has dropped far behind last year's sales. In an effort to get projection TV rolling again (and possibly attract a new breed of buyer), the latest projection TV sets employ new technology. In the main, they rely on rear-screen projection. A new projection tube manufactured by U.S. Precision Lens permits much smaller and less bulky cabinets. Until now, the sheer size of most projection TV systems has been a significant sales deterrent. Also there has always been the dual problem of a video image less sharp than on conventional TV sets and diminished screen brightness. The new tube and devices such as comb filters have increased both resolution and screen brightness in the latest projection TV systems. Most companies are using

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"Panasonic may be the winner in the brightness sweepstakes; its CT-4000 registers 160 foot-lamberts."

40- or 45-in. screens and most of the units are cable-ready with up to 127-channel capability. Most of the sets also have stereo sound facilities.

One point to note is that GE, which pioneered the rear-screen projection TV system, has abandoned the single-electron gun system for the three-tube, three-gun system. The big advantage of the single-gun design was the lack of convergence problems. Now apparently, a new method of alignment has been worked out, and the improved sharpness and screen brightness is worth the added complexity.


Screen brightness on the projection sets just a couple of years ago ran around 75 to 80 foot-lamberts. Mitsubishi has always been noted for good screen brightness in its front-projection TV systems. Their model VS45OR is a 45-inch projection TV which uses a three-tube system and is said to achieve a screen brightness of 120 foot-lamberts. The set has a comb filter, remote control, and is cable-ready for 105 channels. A 10-watt amplifier is included for stereo sound. The cabinet is much smaller than the previous front-projection model and is fitted with doors to conceal the screen. One thing that hasn't changed is the \$3,400 price.

Panasonic may be the winner in the brightness sweepstakes. Their Model CT-4000 is a 40-in. rear-projection TV set that uses a three-tube, three-lens system to achieve a screen brightness of 160 foot-lamberts. That is quite extraordinary, approaching the brightness of a good quality 25-in. conventional TV set. This Panasonic set has a quartz-synthesized tuner with access to 134 channels. An infrared remote control is included along with an 8½-watt amplifier for stereo sound.

Sony and Kloss are just about the only companies still making front-projection TV sets, but Sony is covering all bases by offering a rear-projection TV system as well. Their Model KPR-4600 has a 45-inch screen, uses the U.S. Precision Lens projection tube, has electronic tuning, remote control, stereo sound, and is among the more expensive rear-projection TV sets at \$3,800.

Ever since the Beta and VHS formats were launched some years ago,

their proponents have had an ongoing game of one-upmanship with each other. Much of this centered around which format could provide the longest recording time. VHS has always had an edge in this respect, and now with a new T-160 video cassette, they are going to get a sizeable jump on the

Beta people. This T-160 will provide eight hours of recording in the EP (extended play) mode. It remains to be seen if the new tape is reliable and not subject to stretching, edge "frilling" and other deformations, to say nothing of dropout frequency. Price is expected to be around \$30 to \$34. 

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Rudolf Serkin Seiji Ozawa
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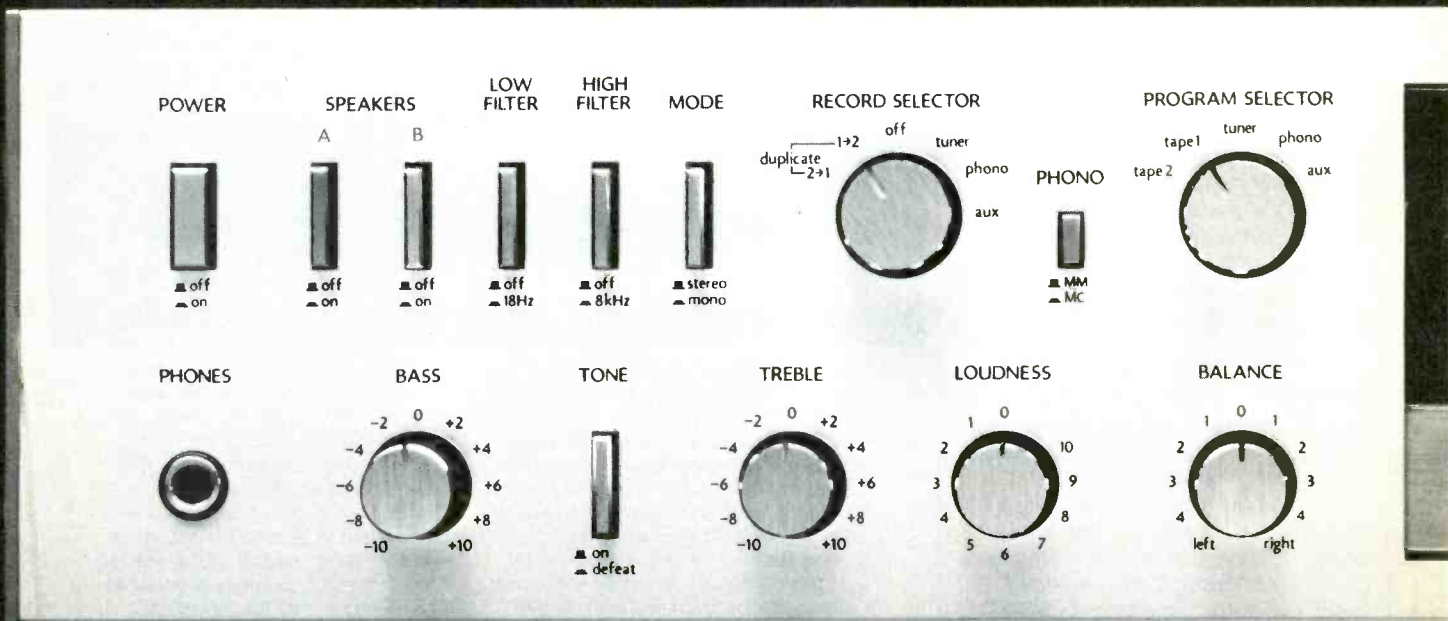
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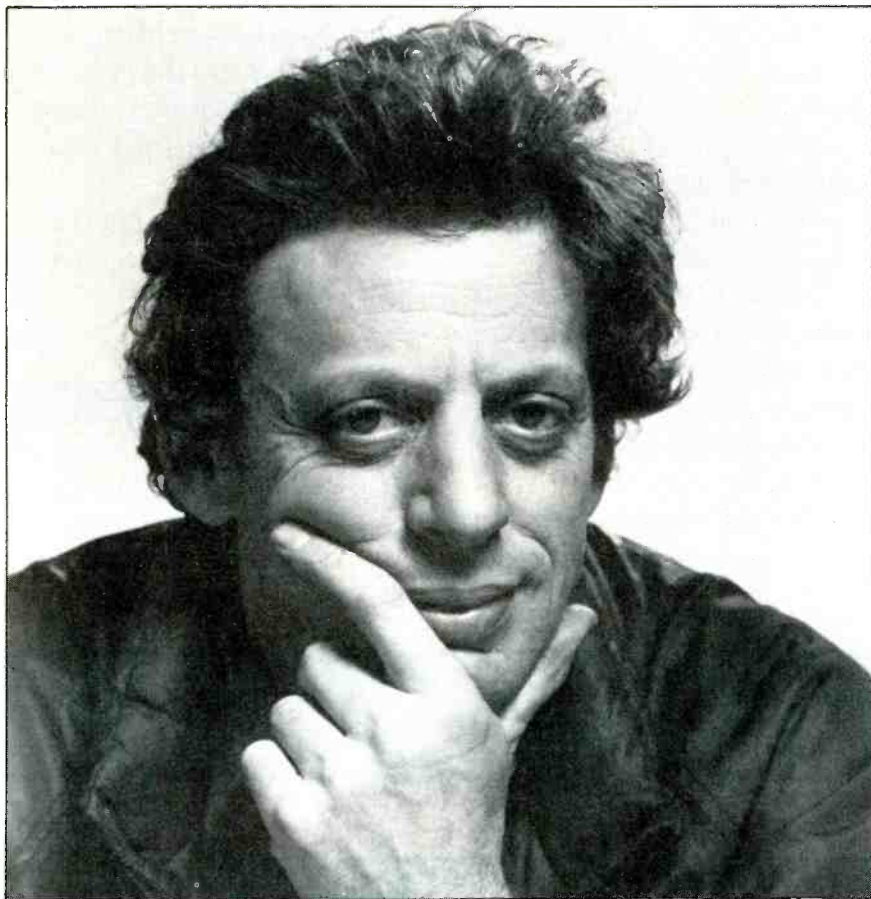
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JOHN DILIBERTO

CUTS OF GLASS



Philip Glass takes minimalism a step farther.

Glassworks: Philip Glass
Columbia Masterworks FM 37265.

Sound: B+ Performance: B

Music for Amplified Keyboard Instruments: David Borden

Red Music (Import) 002 \$9.98.

(Red Music Records are available from New Music Distribution Service, 500 Broadway, New York, N.Y. 10012)

Sound: B- Performance: A-

The concept of minimalism has become one of the significant developments in the music of the last two decades and is now a dominant technique for artists in the 1980s. In its purest form, minimalism has come to mean music based upon repeating melodic and/or rhythmic cycles that change over an extended period of time. Its prime exponents have been LaMonte Young, Terry Riley, Steve Reich, and Philip Glass. By the '70s, the techniques of tape-loop improvisation,

drone music, and phase patterns that they pioneered had become favorite devices for artists such as Mike Oldfield, Kraftwerk, Brian Eno, and Vangelis. This trend has continued into the '80s with King Crimson, Glenn Branca, and David Byrne.

While minimalist techniques have spread through several musical genres, its originators have not remained static. With a steady string of releases, consistent touring, and two major works, *Einstein on the Beach* and *Satyagraha*, Philip Glass has maintained the highest profile of the original four. In the operatic presentation of *Satyagraha*, Glass seems to be moving towards a more traditional classicism in his work and the first cut of *Glassworks* seems to continue this trend.

"Opening" is a rhapsodic solo piano piece that sounds like an extrapolation from the cantus firmus of Glass's

"North Star." This simple and romantic prelude paves the way for one of Glass's patented heavy metal derbies. Organs, flutes and saxophones rush in with short circular fragments played at breakneck speed. The overtones create aural illusions of mutated articulation like a demonic calliope.

When taken out of this context and orchestrated for strings, as on "Islands," Glass's music sounds less personal. The simple fragments give way to single-line melodies floating in a gentle counterpoint between strings and a detached, solitary soprano saxophone. *Glassworks*, with its sudden shifts in rhythm and density within individual pieces, is a departure from the side-long evolutions of *Music in Similar Motion* or *Music in Twelve Parts*.

David Borden is a lesser known composer who has developed his own concept of minimalism alongside Glass and Reich. His early performing ensemble, Mother Mallard's Portable Masterpiece Co., recorded two excellent albums in the early '70s on their own Earthquake label. Because he was based in Ithaca, New York, away from the publicity avenues of New York City, he has never garnered the attention of his contemporaries.

Borden's music is dominated by the synthesizer and he uses both its capacity for precision and its pristine tones. While Glass often employs shorter expressions, Borden maintains a sense of meditation that is not the contemplation of New Age merchants, but an ecstatic journey that makes *Music for Amplified Keyboards* a more involving experience than *Glassworks*.

"The Continuing Story of Counterpoint, Parts Six and Nine" are propulsive excursions into an intricate mandala of counterpoints and synthesized glissandos that barely outline a melody. Borden's old-style Moogs have the delicate plucked sound of harpichords, lending a stately air to compositions that develop a relentless, synchronized momentum. Two shorter pieces, "Esty Point, Summer 1969" and "Enfield in Winter," are more impressionistic, with the latter standing out as a solemn tone poem that promenades through variations and additions on its simply stated theme.

Philip Glass's status in the pantheon

of important 20th Century composers is assured. The absence of David Borden from this same status is simple neglect.
John Diliberto

D.S. al Coda: National Health
Europa Records JP2008, \$8.98.
 (Europa Records are available from 611 Broadway, Suite 214, New York, N.Y. 10012.)

Sound: B Performance: B+

The British electric jazz scene has always had a distinctly different flavor from its American counterpart. The British never showed the self-consciousness of Americans in mixing rock and jazz elements in their music, perhaps because their progressive rock is so highly evolved and their jazz traditions are by nature second hand. There is also an incestuous cross-pollination between bands and genres that often makes distinctions irrelevant.

National Health epitomizes these characteristics and sums up the best of the British fusion scene. Core members of Health include keyboardist Dave Stewart (formerly of Hatfield & the North and Bill Bruford), bassist John Greaves (Henry Cow), drummer Pip Pyle (Hatfield, Gong), and guitarist Phil Miller (Gilgamesh, Soft Heap). Add to this, reed players Jimmy Hastings and Elton Dean of Soft Machine, Caravan, and Keith Tippett sessions, and you have the makings for a Who Was Who in British Fusion.

All too often in the past, such amalgams have not borne fruit, but *D.S. al Coda*, the third Health LP, has some of the most striking ensemble fusion ever recorded. Employing the compositions of the late Alan Gowen, keyboardist and founder of National Health, *Coda* is less expansive and punchier than previous Health works. The four-piece horn section has a lighter touch, but also added bite during the ensemble passages.

Stewart's keyboards, which have always centered Health LPs, dominates *Coda* with an expanded palette of synthesized colors ranging from the trumpeting crys of "Portrait of a Shrinking Man" to the discordant clamour of "I Feel a Night Coming On." The latter explosion sets the pace for an ear-singeing solo from Elton Dean's saxello.



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"Intricate time changes and melodic constructions are driven by John Greaves' cavernous bass tones and Pip Pyle's polyrhythmic colors."

D.S. al Coda once again proves that the Pip Pyle/John Greaves rhythm team is one of the most formidable in fusion. The intricate time changes and melodic constructions are driven through their paces by Greaves' cavernous bass tones and Pyle's polyrhythmic colors. They provide ample

harmonic space in which Phil Miller wraps his guitar solos. Miller seems to play around the chord changes rather than with them like most guitarists, giving his high speed runs a centrifugal energy.

The meticulous arrangements which mark this album are crisply captured

on this recording, though the edges tend to be brittle and Pyle's syn-drums sound flat next to his conventional percussion instruments.

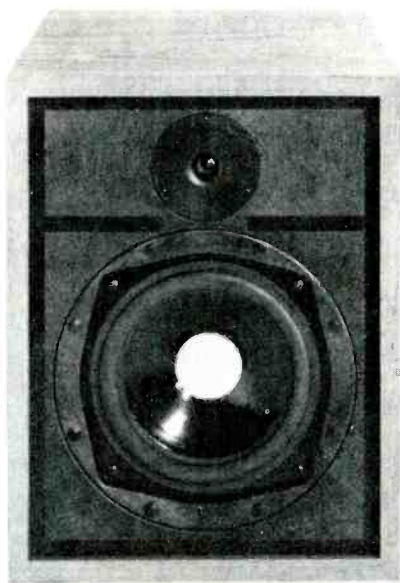
As its title suggests, *D.S. al Coda*, a tribute to Alan Gowen, marks a grand conclusion for a new beginning by National Health. *John Diliberto*

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Anthony Braxton.

Six Compositions: Quartet: Anthony Braxton

Antilles AN 1005, \$8.98.

Sound: B

Performance: A-

Even though Anthony Braxton is a member of the Association for the Advancement of Creative Musicians (AACM), one of the strongest forces of black consciousness in American jazz, he has usually been considered as apart from this movement by critics. He's often accused of being too intellectual and employing elements of Euro-classicism, ideas which are anathema to many who view jazz as a strictly Afro-American development of "America's only indigenous music form."

However, Braxton's music is a result of his black heritage and he has as much respect for the history of his music as any self-styled traditionalist. A quick listen to his *In the Tradition* LPs or his version of Charlie Parker's "Donna Lee" will easily prove this. *Six Compositions: Quartet* continues in this

Dolby Noise Reduction in 1982: A Progress Report

Purchasers of stereo equipment have long associated "Dolby" with better sounding cassettes. After all, they have bought more than seventy million products equipped with Dolby B-type noise reduction since it was introduced to cassette recording in 1970. Today, however, awareness of the benefits of

Dolby noise reduction has broadened significantly, and it is now widely associated with quality sound in general. New applications for Dolby noise reduction, and a new noise reduction system, Dolby C, are increasing the already high confidence in products bearing the familiar Dolby trademarks.

120 different product models with Dolby C-type noise reduction



Although it was introduced only two years ago, Dolby C-type noise reduction is now featured in 120 different product models. Nearly 2 million cassette recorders with Dolby C have been

manufactured already, making it by far and away the most accepted and familiar high-performance noise reduction system.

Personal portables with Dolby B-type noise reduction



Several new personal portable cassette players feature Dolby B-type noise reduction, for sound quality from encoded cassettes which is that much closer to stay-at-home stereos. In addition, IC manufacturers are now

completing the development of special, low-voltage Dolby B circuits which will lead to many more personal portables equipped with Dolby B in the near future.

Stereo VHS video recorders and cassettes with Dolby B



Dolby B-type noise reduction is used in the new VHS videocassette recorders with stereo sound, and most major videocassette duplicators are now

equipped to duplicate stereo recordings encoded with Dolby B. More than 50 stereo titles have been released so far.

Cable TV with Dolby FM stereo sound



For the first time in the U.S., millions of home viewers now have day-in, day-out access to TV broadcasts with high fidelity stereo sound. Three major cable channels — Warner-Amex's Music TV and Movie Channels, and CBS

Cable — regularly transmit Dolby FM stereo sound to local cable companies, which in turn simulcast the stereo signal over their FM cable along with the picture on the TV cable.

A record number of Dolby Stereo films



"Dolby Stereo" is appearing on more theatre marquees than ever before, as more than 50 feature films recorded in Dolby Stereo have been released so far this year. Thus it seems particularly appropriate that this year's winner of

the Academy Award for best picture, "Chariots of Fire," was a Dolby Stereo release, as for the fifth consecutive year was the winner for best sound, "Raiders of the Lost Ark!"



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S82/3992

"Anthony Braxton's grumbling contrabass clarinet broods like a drunk with his face on the table."

vein but also illustrates Braxton's search for an expanded harmonic, tonal, and rhythmic bass from which to build improvisations.

With this reputation for abstraction as a starting point, Braxton launches *Six Compositions* with a study in post-bop improvisation. Using a swinging

4/4 rhythm with a Latin lilt, Braxton takes the bouncy melody and turns it into a rollicking carnival on alto saxophone. "Composition No. 52" concludes the LP in the same spirit with sprightly lines evolving into a jagged counterpoint between Braxton and pianist Anthony Davis before moving

into one of Braxton's elliptical solos. Braxton doesn't construct his solos in a linear, charging fashion; instead they jump, curve and spin with their own inner logic of propulsion.

Braxton's darker, cerebral side is in evidence on "Composition No. 40 G." His grumbling contrabass clarinet broods like a drunk with his face on the table while through a haze of cymbals in the background the piano murmurs as a dirge-like bass.

Braxton has put together another excellent group in this quartet. Anthony Davis' piano is a perfect foil for Braxton, e.g. playing cat and mouse on "Composition No. 34" or expounding his own acerbic solo style. Drummer Ed Blackwell is perfectly suited for the deft time changes and subtle accenting of Braxton's pieces, a continuation of the style he developed with Ornette Coleman in the '60s. And newcomer Mark Helias follows in the tradition of former Braxton bassist Dave Holland, with deft fingering and a feel for his mammoth instrument that seems imbedded in wood.

All of these characteristics are benefited by the excellent, straightforward recording which extracts the full-range of sound with seemingly little processing. These are the advantages of having a creative artist such as Braxton, record for a major record label. (Anilles is a subsidiary of Island.)

John Diliberto

Drinkin TNT 'n' Smokin Dynamite:

Buddy Guy & Jr. Wells

Blind Pig BP 1182, \$8.98.

Sound: B

Performance: A

This duo has been performing its showy brand of basic blues for over 20 years, but there's been relatively little fanfare about its goings-on and releases are few and far between. This album, recorded over eight years ago at the Montreux Jazz Festival and featuring an all-star lineup behind these two virtuosos, may bring some well-deserved attention to these two second-generation blues giants.

The blues is sometimes best played when the people involved haven't rehearsed together often, and in this case the chemical reaction between the frontmen and their sidemen—Rolling Stone Bill Wyman, session men

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'Sound quality was notable for a very smooth midrange with a satisfying bass, surprisingly good for such a small system. But where the system really scored was in the remarkably consistent frequency response over a 120 degree angle. As you might expect, the stereo image was stable with excellent location and an unusual sense of spaciousness.'

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The New York Times

"... spacious acoustic ambience linked with precise stereo imaging creates a 'reach-out-and-touch-it' realism that this listener has

experienced rarely and only with the very best speakers. What's more, the effect is maintained over a broad listening area, so you are not confined to a particular listening position for best results. ... Add the exquisite clarity of the treble and ample bass free from false boominess, and you have the making of musical truth. As speaker prices go these days, the Ohm Walsh 2 seems a bargain."

©New York Times, June 1982

"These little truncated pyramids are efficient, coherent, smooth and easy to place in a room. They gave our reference speakers, at 3.5 times the price, some real competition. Clearly, Ohm Acoustics has a winner."

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Stereo Review

"... a very fine performing unit. Its sound was surprisingly natural, to the point that we were hardly aware we were listening to speakers, and this is one of the greatest compliments one could pay to a loudspeaker."

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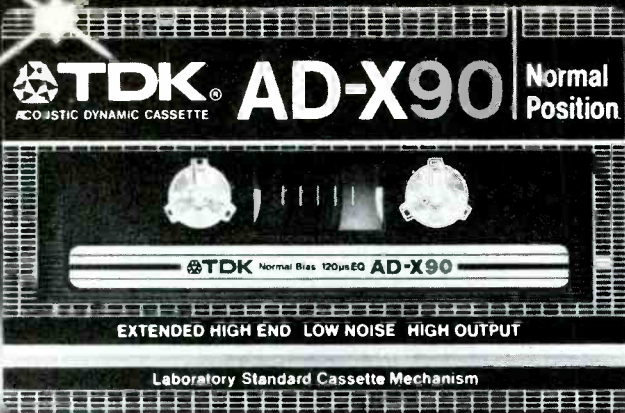
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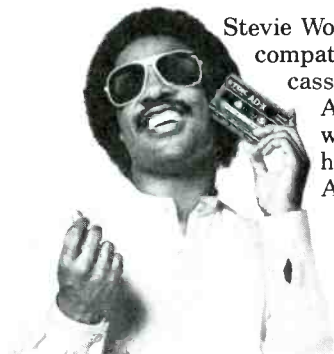
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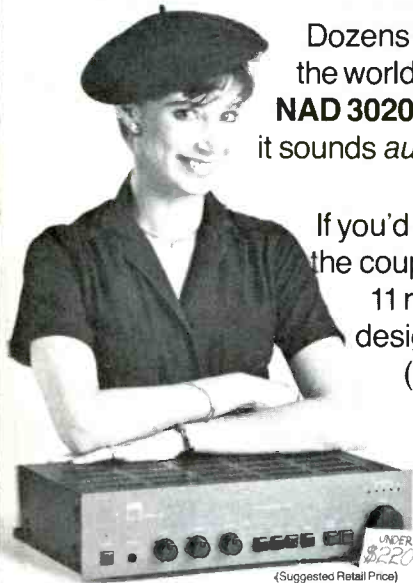
Buddy Guy and Jr. Wells.

Dallas and Terry Taylor (no relation to one another or to Mick), and Muddy Waters' longtime pianist Pinetop Perkins—more than makes up for any lack of rehearsal. Supposedly, the musicians had just finished backing up Muddy at Montreux when Buddy and Junior, who were less than pleased with the backup band with which they were provided, asked Bill Wyman if he'd like to join them for another set. The results were fantastic, and some individual with a fair amount of foresight made sure that tapes were rolling that night. This album is not only one of the best blues albums of recent memory, but the recording itself is also among the best documents of a live blues event.

The song titles read like *The Best of Buddy Guy & Jr. Wells*, with the standout performance a spine-chilling rendition of Wells' "Hoodoo Man Blues," a song he originally recorded when he was on Delmark Records. An excellent version of what might be called their anthem is also included, that being "Messin' With the Kid," and a song which Jeff Beck fans came to know as "Blues Deluxe" in a slightly bastardized version is also found here ("Ten Years Ago"). Buddy Guy's clean guitar has long been recognized as a major influence upon better-known players like Peter Green, Jimi Hendrix, and Eric Clapton, and the fact that he is well-known primarily among players is particularly distressing in this age when many latter-day bluesers are achieving mass recognition. Of course, *Drinkin' TNT* may help to change all that, but a new album on a major record label would certainly be in order for these guys.

Jon & Sally Tiven

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Signal Vs. Noise

Q. What is S/N ratio?—George Swytnyk, Chicago, Ill.

A. The abbreviation "S/N" stands for signal-to-noise ratio. It is stated as a ratio of the desired signal (music or other recorded or broadcast sound) to the amount of noise accompanying the signal. This ratio is expressed in dB. All electronic equipment produces some residual noise and the signal-to-noise ratio is a means of showing you how much noise is present in proportion to the desired signal.

The higher the signal-to-noise ratio, the better the piece of equipment—at least in this regard. Other things being equal, an S/N of 65 db is superior to one of 50 db.

Tonearm Drift

Q. I am having a problem with the tonearm on my turntable. Each time I lower the arm manually, the stylus drifts past the outside edge of the record.

I removed the mat from the turntable to obtain a more accurate reading from my turntable level which showed the turntable to be setup correctly. Given all of this, please explain why the stylus and tonearm begin to drift when lowered.—Gill Hole, Muncie, In.

A. The most likely cause for this problem is that your antiskating adjustment is set for too great a pull outward. Check this adjustment.

Since you are lowering the tonearm with a cueing lever, it may be that the arc-shaped arm on which the tonearm rests is somewhat bent, causing the arm to ride toward the outside.

Synthesized FM Tuners

Q. What is meant by a "synthesized" FM tuner? Wouldn't such an artificial tuner provide artificial stereo?

How does a synthesized tuner compare to a true stereo tuner, taking into consideration that both are quartz-locked and able to provide a digital read-out?—Tom Lewis, Los Angeles, Cal.

A. A tuner which is synthesized means that tuning is accomplished by means other than changing the capacitance of a tuned circuit which has been the only way until recently. There are a number of ways by which such synthesized tuning arrangements can

be achieved. In essence, however, the equipment will contain a stable oscillator and one which is controlled by a voltage, and a means of comparing these elements in order to tune to the frequency of the desired station. The tuner is real enough; it receives stations just as does any conventional tuner does. These are the same stations which are received by a tuner which does not synthesize the tuned-to frequency.

The quartz-locking feature insures frequency stability. When the frequency-determining oscillator drifts or moves off frequency, this locking arrangement prevents this from happening, keeping the signal properly tuned to the proper frequency and free from distortion.

Aside from these considerations, stereo reception is the same as with any other tuner and thus, the stereo, too, is real. But be aware that the synthesis method of generating the station frequency numbers can be employed regardless of the tuning method used to produce the audio signal. Just because there is a digital readout does not mean that synthesized tuning takes place.

Making Time Delay Work

Q. I am considering the purchase of a digital time-delay unit. I have a couple of questions that I hope you will answer.

For example, on Koss equipment the specifications state that the unit has a built-in 20 watt per channel amplifier. I understand that this amplifier is to drive the two extra speakers required for the effect.

For my main system, however, I use an amplifier which produces 120 watts per channel. How would the two pairs of speakers sound in comparison (volume and quality)? After all, one set receives 120 watts and the other set receives only 20 watts.

Is it possible to use a time-delay device which does not have a built-in power amplifier without purchasing a separate amplifier, possibly by using my present amplifier's preamp out/main amp in jacks?—Donald Bullock, San Francisco, Cal.

A. The delayed signal, for proper balance, must be softer than that of the main or front-channel signal.

Therefore, less power will be needed for the real signal than for the main channel signal. Unless your speakers are extremely inefficient, I am sure that 20 watts for the rear channels will suffice.

Under these circumstances, there is no incompatibility because of differences in the amplifier power of your main system and that produced by the rear-channel amplifier.

If you buy a delay unit which does not contain its own power amplifier, you cannot use just your present amplifier because you'll need four channels of amplification to make the system operate properly. To realize full system potential, it is necessary to have four speakers, each of which is playing its own sonic information. This cannot be obtained with a single two-channel power amplifier. Even though some delay devices can get their input signal from the preamp out/main amp in jacks, you can't drive rear speakers with the front-channel amps.

Power to the Phones

Q. I recently purchased a high-quality pair of dynamic stereophones. I use them with a 40- and a 16-watt/channel receiver. The smaller receiver produces a greater output at the phone jack than the higher powered receiver.

How can a smaller receiver have a higher output than a larger one?—Bob Turner, Camden, N.J.

A. Stereo headphones cannot handle much power. Even a modestly-powered amplifier, such as your 16-watt/channel unit, will produce more power than your phones can handle without themselves or your ears being damaged. Thus, all amplifiers have the means to attenuate the power feeding the phones. The amount of attenuation will determine how much power actually is fed into the phones. What has happened in your case is that the designers selected values of attenuation which resulted in the 40-watt amplifier providing less usable power at its phone jacks than that provided by the 16-watt amplifier. **A**

If you have a problem or question about audio, write to Mr. Joseph Giovanelli at AUDIO Magazine, 1515 Broadway, New York, N.Y. 10036. All letters are answered. Please enclose a stamped, self-addressed envelope.

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Two Piano Records from Delos Beethoven: Sonatas Opus 57 (*Appassionata*) and Opus 111. Carol Rosenberger, Delos DMS 3009, \$17.98.

As with so many of their recordings, Delos has chosen Bridges Hall of Music on the campus of Claremont College east of Los Angeles as the recording venue for this disc. The warmth and immediacy of this moderate-size recital hall are a proper match for both the music and the unusual characteristics of the Bösendorfer Imperial grand which Ms. Rosenberger plays. As I have pointed out before, the most notable characteristic of this instrument is the massiveness and solidity of musical climaxes and a total lack of "clanging" typical of so many domestic concert grands.

The rich palette of the instrument is well used by the artist, but more to the point is her delineation of the structure of these works. The Opus 111, in particular, needs the kind of formal probing for which Ms. Rosenberger has become noted.

The double-fold album is devoted largely to the artist's own detailed annotations, which show her to be a scholar as well as a performer of substance.

Considering everything, this record proves a point not often made. Audiophile discs can be important musical documents as well as sonic show pieces.

John Eargle

Shostakovich: Piano Concerto No. 1; Prokofiev: Classical Symphony. Carol Rosenberger, Piano; Gerard Schwarz, conducting the Los Angeles Chamber Orchestra. Delos DMS 3008, \$17.95.

While most recorded performances of the Shostakovich Concerto emphasize the mordant aspect of the writing, this one draws attention to its lyrical qualities. The simple two-microphone pickup in Bridges Hall emphasizes this quality by giving the piano a beautifully mellow, somewhat diffuse sound. Stephen Burn's trumpet obligato in this work is a real surprise; the 22-year-old

Read What Leading Reviewers Have Said About The Tandberg 3000 Series

virtuoso, in the opinion of many, can look forward to a solo career on his chosen instrument. He is that good.

The reverse side of this disc presents a competent and brisk reading of the "Classical Symphony" geared to the 30-plus size of the orchestra. The finale is probably the fastest on record!
John Eargle

Organ Works of Bach and Franck:

Noel Rawsthorne, organ.

Chalfont SDGX 306/307, \$15.00.

This two-record set, a Soundstream digital, was made on the gigantic Willis organ in the Liverpool Cathedral. Producer-engineer Brian Culverhouse succeeds in getting a perspective on the instrument that results in a near ideal balance between direct and reverberant sound. But alas, the reverberation time is so long (still going after six seconds) that much of the contrapuntal detail in the Bach "Pascaglia" and "Tocatta in F" is lost. The Franck "A-minor Chorale" and "Finale" fare much better, since they were composed for such an ambience. For those of you with sub-woofers, this two-record set will give them a proper workout. The low end is extended, clear, and not boomy at all.

A feature of this set is the "world premiere digital recording of a 64-foot stop." Well, maybe the first time on disc. The stop in question really is not a 64-foot one to begin with; it is a so-called *resultant* stop, which beats two other pipes together. For example, with low-C, the beat note of 8 Hz results from a combination of 16 Hz and 24 Hz sounded simultaneously. The late Virgil Fox did this sort of thing quite regularly by playing pedal fifths with the 32-foot stops going.

These discs reflect excellent metal processing, but they are not entirely free of occasional ticks. Recommended if you like organ music and have subwoofers.
John M. Eargle

Encores à la Française: Michael Murray, organ, recorded in Symphony Hall, Boston.

Telarc DG-10069, Soundstream digital, \$15.00.

This stunning recording is a must for all lovers of organ music. The technical

"The Tandberg TCA 3002 proved to be an incredibly quiet, distortion-free control unit. With a moving coil cartridge, I was particularly impressed by the total absence of background hiss and hum."

Audio

April, 1982

"This may just be the best tuner in the world!"

Absolute Sound

June, 1982

"One of the most astonishing measurements made on this tuner was the incredibly high 1 mV input S/N ratios. You will see from the lab chart that I measured a ratio of almost 90 dB in mono mode. Even the ratio measured in stereo mode was the highest I have ever obtained from any tuner. . . ."

Hi-Fi News & Record Review

October, 1982

"Even in the broadcast range of New York City, whose crowded FM spectrum has more than fifty receivable stations, the 3001, when set for wide, provided the lowest distortion and widest channel separation as well as the highest S/N we have yet measured on an FM tuner. . . . No other FM tuner comes even close to matching the S/N of the Tandberg 3001."

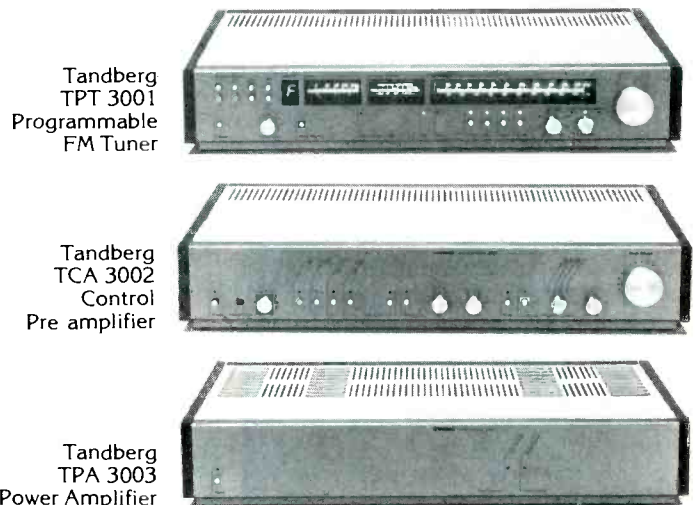
Stereo Review

March, 1981

"No other amplifier in my experience matches the TPA 3003 in its ability to differentiate subtle textures previously hidden within complex clusters of transients. All other amplifiers I've tested sound at least slightly blurred in comparison."

Absolute Sound

September, 1981



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“What a revelation it is to hear these works with only the two to two and a half seconds reverberation time.”

quality of the original recording is superb, and the disc transfers have been made at safe levels. Processing and pressing are likewise first-rate. Perhaps the most unusual aspect of the recording is that organs of the general size of the Aeolian-Skinner in Symphony Hall are normally located in rooms

with upwards of four or five seconds of reverberation time. What a revelation it is to hear these works with only the two to two and a half seconds reverberation of the empty Symphony Hall. True, the organ needs reverberation, but not as much as is ordinarily supposed. This record also serves to remind us

of just how good the *good* Aeolian-Skinners were. There are not many of the 1950-vintage around which have been maintained as well as this one has, and I must add that I have rarely heard chorus reeds so dead in tune!

The music is a mixed bag of works by Vienne, Dupré, Couperin, Widor, Franck, Gigout, and Lemmens. Somehow, a Bach transcription ended up in this collection—maybe because Dupré made the transcription. Murray plays all these works with rhythmic drive and control not often heard on records. Recommended without reservation!

John M. Eargle

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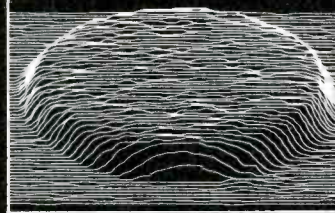


yet effortlessly handling up to 200 watts per channel.

There is much more to tell. But the most eloquent way to hear it is musically, from the SL-6 itself.

SL-6 driver

Perfect-piston motion: the new SL-6 tweeter, vibrating at 15kHz.



But first, a word of caution: only a limited number are planned for production. Which means its pleasures are limited to a privileged few. That select group of music lovers with the sensory and, yes, the financial resources to appreciate it. If the idea of being among them intrigues you, write or call for more information.

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Malcolm Bilson.

Haydn: Piano Trios in E flat major, G minor and C major. Malcom Bilson, fortepiano; Sonya Monosoff, violin; John Hsu, cello.

American Artists Group Music, Inc. A001, cassette, \$18.00.

Performance: B Processing: A
Recording: B

Bach: Goldberg Variations. John Gibbons, harpsichord.

American Artists Group Music, Inc. AX01, double-length cassette, \$25.00.

Performance: Variable Processing: A
Recording: C

The unique offering of the Haydn Trios is their performance on instru-

"The Haydn trios use instruments of their time: A fortepiano copy of a Louis Dulcken, a 1749 Thompson violin, and an 18th C. French cello."

ments of their time: A fortepiano copy of a Louis Dulcken, a 1749 Thompson violin without chin rest, and an 18th Century French cello. Their sounds, upon first hearing, require getting used to since they do not project the power of more modern instruments, particularly the fortepiano. The stringed instruments favor the upper registers and lack a strong bottom end. The curious effect in the recording is that, although Mr. Bilson is well known for his restrained playing, here he tends to overwhelm the strings during fortes in what I can only surmise is the engineer's fault. The cello, also, seems to have a different ambience (what there is of it) from the piano. The recording is very dry, unpleasantly so, with poor balances, emphasizing the thin characteristics of the instruments. The performances are quite good, although not of historical value, but good for the money.

The Goldberg Variations vary quite markedly throughout the performance. Unfortunately, the microphoning, which is very close in, emphasizes the sound of the action to distraction (I could barely concentrate on the music). The gossamer-like sound of the harpsichord is transformed here (as is almost always the case with harpsichord recordings) into a hard, clanky sound not very complimentary to such a wonderful instrument.

Superb processing perpetuates the qualities of both of the original recordings. *C. Victor Campos*

Corigliano: Concerto for Clarinet and Orchestra; Barber: Third Essay for Orchestra. New York Philharmonic, Mehta cond.; Stanley Drucker, clarinet.

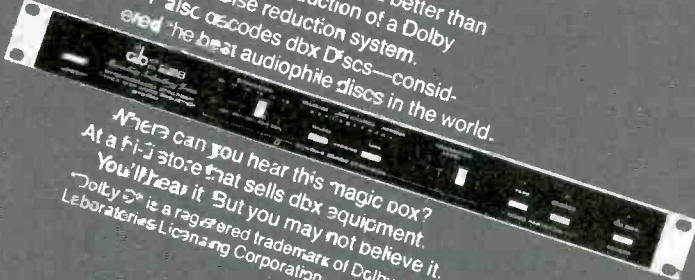
New World Records NW 309, dbx encoded, \$8.98.

John Corigliano is easily one of the more accessible of modern American composers. While it is difficult to pin down his style (some might say that there is little personal style at all), his writing flows rapidly and smoothly, always keeping the listener's attention in mind. The dbx disc medium is ideal for a complex score such as this. The inner details of the orchestra's virtuoso playing are rendered clear as light, and every breath and key-click of the

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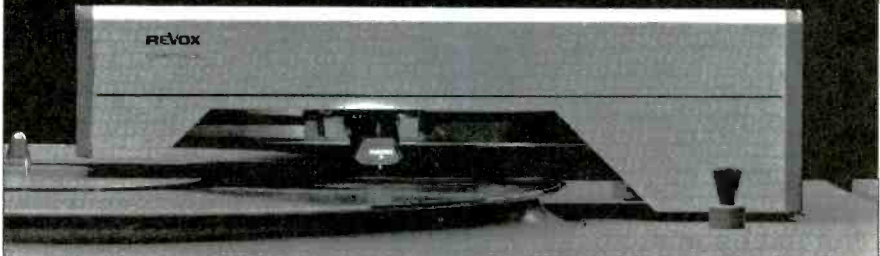
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"How can the complexities of the work possibly be adapted to the six strings of the guitar, the lowest tone of which is only 80 Hz?"

soloist are there to add their own kind of realism.

As is so often the case with dbx releases, the noise level in the *original* recording is the one which predominates on playback. So it is here; Drucker's clarinet enters with a noticeable underlay of tape hiss which is

somewhat surprising in a recording of such recent vintage. The dynamic range is extremely wide, and levels may have been kept lower than usual on that account. I suspect though that the hiss arises from the stereo reduction of a multi-track master prior to the dbx process. Let me stress that this is

a small complaint; most listeners will not be aware of it, and it certainly does not detract from good listening.

More up Mehta's alley is the Scriabin-like romanticism of Barber's "Third Essay," and it is given a very sympathetic reading.

To my knowledge, this record represents the first time a Top Six orchestra has been presented in the dbx format. That *could* make this an important re-release.

John M. Eargle

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ALLSOP 3

Mussorgsky: Pictures at an Exhibition, Kazuhito Yamashita, solo guitar. **RCA ARC1-4203**, digital, \$12.98.

Perhaps because of Ravel's brilliant transcription for orchestra of Mussorgsky's often inept piano original, "Pictures at an Exhibition" has been fair game over the years for all sorts of arrangers. The work has survived a turgid brass transcription and a grotesque one for organ. I suppose it was just a matter of time before somebody would attempt it for the guitar, and Yamashita, a 21-year-old guitarist from Japan, has done it.

How, you may ask, can the complexities of the work possibly be adapted to the six strings of the guitar, the lowest tone of which it is capable is only 80 HZ? Guitar arrangers have always had to rely on certain kinds of illusions. Complex chords are next to impossible, but a good guitar arranger knows that you don't have to play all the notes all the time, that short-term memory will fill in notes that are skillfully left out. The good arranger also knows when to abandon the original notes altogether and simply recast the musical *idea* in terms of the instrument.

Yamashita has done most of this very well; the slow movements come across best, whatever their original demands in compass and dynamic range. Some of the faster movements, notably the "Market Place at Limoges" and the "Hut of Baba Yaga," emerge blurred and labored. Still, one wonders that it can be done at all.

The recording is a JVC digital and reflects the best of the new technology. The pick-up is close, but there is ambience aplenty to round out the sound of the instrument and give needed warmth.

John M. Eargle

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BERT WHYTE

SHAPE-UP FOR SPEAKERS

Herewith, the second part of my report on the 1982 SCES. While the sheer number of new products precludes detailed coverage, and many worthy products must be left unheralded, several items drew my attention.

As always, legions of loudspeakers were demonstrated. Most of them, sad to say, were eminently forgettable. Fortunately, some fine-sounding speakers gave ample sonic evidence that their designers knew something about the reproduction of music. I was quite impressed with the overall clarity, top-end smoothness, good imaging, solid bass response, and dynamic capabilities of the Ohm Walsh 2 speaker. A derivative of the original F speaker with the Walsh "upside-down cone" driver, this speaker does not have the low-efficiency and reliability problems that plagued the F model. Smaller by far than the F, the Walsh measures 11½ in. square at its base, is 32½ in. high, and tapers to 9¼ in. square at the top. At \$350 each, these Ohm Walsh 2 speakers certainly must be rated a "best buy."

Actually, at this SCES, there were an unusual number of speakers that deviated in shape from the ubiquitous rectangular walnut box. The aforementioned Ohm Walsh 2 is a truncated pyramid. JBL demonstrated its interesting new L250 loudspeaker, which is a 52-in.-high asymmetrical pyramid, which also has a slanted front panel for phase alignment of the four drive units. Bass frequencies are handled by a new 14-in. woofer, which features a 4-in. voice-coil of copper wire ribbon and an 18½-lb. magnet. The 8-in. lower-midrange and 5-in. upper-midrange drivers are housed in separate enclosures within the main cabinet. A 1-in. dome tweeter handles the high frequencies. The complex crossover network has shelving controls for the low- and upper-midrange drivers and a roll-off control for the dome tweeter. The L250 is sold in mirror-image pairs at \$2,600. Surrogate ears on a friend, whose judgment I respect, were impressed by the high-power handling of the L250 (playing some Soundstream digital tapes), its good, full-spectrum balance, and the system's well-defined imaging. My friend tells me this is a speaker which will attract the

The Acoustat Two + Two speaker systems stretch 7ft., 10in. in height but are only 20 inches wide.



attention of even the most discriminating audio-tweaks.

Another good-quality speaker of unusual shape was the Pentagram P-10. This five-sided speaker is essentially a truncated pyramid, and with no parallel walls, it does not generate any internal standing waves. The system has a downward-facing 15-in. auxiliary bass radiator with a tunable suspension. There is a mechanical crossover at 25 Hz to a 10 in. woofer, another crossover to 450 Hz to a 2-in. dome midrange, and this crosses to a ribbon tweeter at 5,500 Hz. The drivers are in vertical line array. The sound is very clean, with excellent imaging and exceptionally good bass response. Quite efficient at 90 dB for one watt at one meter, the P-10 is claimed to handle 200 watts continuous program material.

From odd-shaped pyramids, we soar up to the 7-ft., 10-in. height of the electrostatic panels making up the new Acoustat 2+2 Model Six and Model Eight speakers, which are rath-

er imposing monoliths. This height was obviously chosen to just fit beneath the average 8-ft. ceilings of most homes. These speakers actually are an integrated stacking of the older Acoustat Models Two, Three, and Four, and the Three and Four will continue to be available. Unfortunately, even though Acoustat had one of the largest exhibit rooms at the Conrad Hilton, the space was broken up by huge building support pillars. Consequently, the acoustics were not at all good, and these speakers could not be heard to good advantage. The Model Six and Eight are designed to be driven by a full stereo amplifier per side. Acoustat recommends using its own new 200-watt/channel Trans Nova amplifiers or Levinson ML-3 amplifiers. The Model Eight's robustness is in marked contrast to the traditional fragility of electrostatic loudspeakers, being capable of an output of 125 dB SPL at 25 feet on program material peaks in a 20 x 30-ft. room! Imagine an electrostatic loud-

The number one selling audiophile loudspeaker in Japan isn't Japanese.

Over the years, Japan has introduced some of the most innovative audio products in the world. So it's not surprising that the Japanese are highly critical when it comes to selecting components for their own homes. What might surprise you, however, is that the number one selling audiophile loudspeaker in Japan isn't Japanese. It's made in the U.S.A. by JBL.

In fact, in a recent survey conducted by one of that country's most highly regarded audio magazines,* JBL was voted the most desired loudspeaker by an amazing 44% of those surveyed. The closest competitor received only 11.9%. Even more importantly, over 25% indicated that they already owned JBL speakers.

To find out a few more surprising facts about JBL, visit the audio specialists at your local JBL dealer.

**Stereo Sound*, Summer 1981 Speaker Systems Market Research



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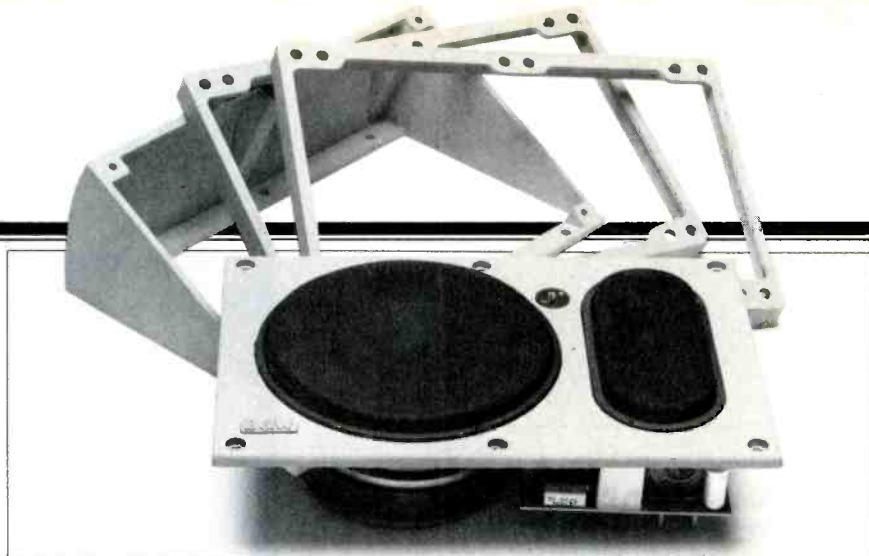
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“Extraordinary bass definition, midrange clarity and high end detail characterize the EMT van den Hul cartridge.”

speaker able to handle digital recordings and with a frequency response rated as 24 Hz to 20 kHz, ± 2 dB. At last, full bass response with great impact from an electrostatic speaker. I am currently evaluating the Model Eight with a pair of Levinson ML-3s, and thus far I must say the speakers have a tonal verity and opulence of sound coupled with awesome dynamic projection that affords an entirely new dimension in the reproduction of music. More on these extraordinary speakers at a later date.

Another remarkable speaker which I heard in prototype form at the WCES at Las Vegas is the Meridian M-10. Meridian has been foremost in the design of “active” loudspeakers, those with speaker drive units combined with specially configured amplifiers in a common enclosure. The M-10 is the “big daddy” of the Meridian line, featuring two 75-watt amplifiers powering the four 5-in. drivers and an 8 \times 12-in. passive radiator of the bass system, another 75-watt amplifier to power the two 5-in. midrange drivers mounted above and below the 2-in. dome tweeter, which is powered by a 35-watt amplifier. Crossovers are phase-aligned types at 190 Hz and 2 kHz. The -3 dB points are at 33 Hz and 24 kHz. All the electronics are in the base of the enclosure, and the narrow front panel, only slightly larger than the midrange speakers, is designed to be a point source of sound. Thus, stereo imaging is of very high order, among the three or four best speakers in this respect. Sound is very clean, with superb transient response and a solid, well-extended bass. The M-10 is fairly efficient; output is rated at 110 dB SPL on program peaks. Price of the M-10 is \$4,750 per pair, but remember, this includes the amplifiers. More on this new breed of speaker at a later date.

B & W surprised many people by introducing what they called the LM-1 loudspeaker—Leisure Monitor One—a system designed for cars, boats or for small rooms in the home. There is a totally enclosed version for the home, while one’s auto gets a panel-mount version. The 11½-lb. enclosure is a zinc die casting, lined with bituminous panels and is virtually resonance-free. The 4-in. bass/midrange driver has a Kevlar cone, treated with special



B & W LM1 speaker system offers several mounting options.

damping compounds and similar to the midrange unit of the B & W 801. The tweeter is a ¾-in. polyester-weave dome. The crossover is quite elaborate with a switch to tailor response for a car interior or a home. The APOC protection circuit, featured in the 801, is also used here. Thus, amplifiers of any power are safely accommodated. The LM-1 has clean, modern styling and is available in charcoal, brown, beige, blue and red. Price is \$500 the pair. When the audio press corps heard the LM-1 demonstrated at the SCES, there was virtually unanimous praise for the sonic quality of this diminutive speaker. The smoothness of response, excellent transient capabilities, and the extension of bass elicited much favorable comment.

There were some interesting new electronics at the SCES. The Citation XX power amplifier, largely the brainchild of Dr. Matti Ojala, made its debut. An ultra-powerful unit with 250 watts per channel and high current output, it is exceedingly fast with a 200-volt/microsecond slew rate and rise time of 1.6 microseconds. As one might expect, its transient capabilities are outstanding. Unfortunately, the few units at the SCES were coupled with speakers which were on the strident side. This limited-production amplifier costs a breathtaking \$7,500.

An amplifier from Norway, the Electrocompaniet, in its original embodiment seven years ago had the benefit of some Matti Ojala design work. That unit was only 25 watts per channel, whereas there are now several models rated up to 150 watts. The mono 150-watt model, with a slew rate of 250 V/ μ S and a 350 nanosecond rise time, is one of the fastest amplifiers on the market. The charming Karen Sumner

of Electrocompaniet demonstrated the bridged 150-watt unit through both Fourier and Quad ESL 63 speakers, and it is an outstandingly clean amplifier. I have been using the bridged units to drive the Quad ESL 63, and the smoothness of strings, the airy transparency of the sound, and the razor-sharp transient response is a joy.

New equipment from Mark Levinson is always of interest. The ML-11 power amplifier is a 50-watt per channel unit which can be bridged for 140-watt mono output. The power supply uses a toroidal transformer, dual bridge rectifiers, and four 10-millifarad capacitors. The companion ML-12 preamplifier draws its d.c.-supply power from the ML-11 via two umbilical cables, and it features a universal phono stage which will accept moving-magnet or moving-coil phono cartridges without any need for step-up devices. Phono loading can be accomplished via internal sockets. The ML-11 and ML-12 are built to the traditional Levinson high standard of quality. The units are meant to be sold as complementary pairs at \$2,750.

On the high-end phono cartridge front, a new peak was reached with the introduction of the \$1,295 EMT van den Hul cartridge, imported by Audio Classics of Berkeley, Cal. The always interesting Professor van den Hul was on hand to discuss his design. A modified or skeletonized version of the German moving-coil cartridge, it weighs just 6.3 grams and is fitted with a van den Hul Type-One 85-micron stylus. Frequency response is reported as ± 0.75 dB from 20 Hz to 20 kHz. Extraordinary bass definition, midrange clarity, and high-end detail, along with superb imaging and depth characterize this cartridge. A

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ANNUAL EQUIPMENT DIRECTORY

Bigger than ever (as usual), *Audio's* directory this year lists 3,300 products, from nearly 400 companies. The specification headings have again been revised, and we've added a new category, digital equipment.

When our directory began, a quarter century ago, it was devoted strictly to equipment for that new stuff, stereo, as part of an "All-Stereo Issue." Covering the field, it included 60 products, from 47 companies (18 of them still being listed here). Even that number was a trifle padded, with a few "stereo" speakers indistinguishable from monophonic ones. (On the other hand, it also included the first stereo satellite speakers, Electro-Voice's Stereons.)

Twenty-five years ago, the most powerful, lowest-distortion stereo amplifier was Leak's Stereo 50 (25 watts per channel, at just 0.1% distortion). Stereo tuners and independent AM and FM sections, for AM-FM simulcasts—but no multiplex sections, yet, though 28 stations were broadcasting FM multiplex stereo experimentally. There were no receivers, equalizers or cassette decks

The transistor, which was to revolutionize sound equipment, was not even used in the two portable recorders—which is why they outweighed today's portable video recorders. "Digital" referred only to the counters on tape decks; in coming years, it will probably change audio even more.

In any case, our usual caveats apply. The data supplied are from the makers and are not the results of our tests. Materials received too late for inclusion here will be compiled in our January addenda.

A Directory of manufacturer names and addresses begins on page 130 of this issue.





NOW YOU CAN HAVE DIGITAL RECORDING WHERE YOU WANT IT MOST: AT HOME.

There are moments when a musician is so inspired he stops making music and starts making magic. And, as most artists agree, these peak periods of supreme inspiration don't always occur in the clinical conditions of the recording studio.

Which explains why Sony, the inventor of digital audio processing, has just created the world's smallest, lightest and most compact digital audio processor — the PCM-F1.

Already touted by every major audio magazine, the PCM-F1 leaves one awestruck by its vital statistics.* Its level of performance surpasses that of even the most sophisticated analog recording studio. Its unique 3-way power supply allows you to use it anytime, anyplace.

And because Sony consciously designed it without a built-in VCR, it can be used with any VCR — 1/2 or 3/4 inch.

But perhaps its greatest feature is its price.

Obviously, we can go on and on about the brilliance of this new machine, but by now we figure you've heard enough about it and you're ready to go to your Sony dealer and hear it for yourself.



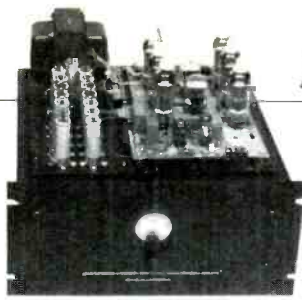
SONY The one and only.

*Features and Specifications: Wow and flutter — unmeasurable; dynamic range — greater than 90dB; distortion — less than 0.005%; frequency response — 10-20,000 Hz, ± 0.5 dB. Weight — 9 lbs., height — 3 1/4"; depth — 12"; width — 8 1/2". 14- and 16-bit quantization. © 1982 Sony Corp. of America. Sony is a registered trademark of the Sony Corp.

AMPLIFIERS



Classé Audio DR-2



Julius Futterman OTL-1



VSP Labs Gold Edition



Krell KSA-50

MANUFACTURER	Model	Unit Type: Integrated = I, Kit = K, Tube = T, Mono = M, Stereo = S, Moving Coil Input = MC	Cont. Avg. Watts/Channel into 8 Ohms	Power Bandwidth, Hz to kHz	Rated THD, %	Rated IHF IM, %	Class of Output Operation	Phono S/N, dB: A = Wtd. re: 5 mv. per IHF A-202	MM Phono Sensitivity, mV	Maximum MM Phono Input, mV	Rated Slew Rate, V/μS	High Level Sensitivity, mV	Meters = M, Peak/Clip LEDs = L	Dynamic Headroom, dB	Does Unit Invert Phase?	Weight, Lbs.	Price, \$	Notes
ACOUSTAT	TNT-200	B	200	2-400	0.01	0.01	AB			160			No	40	1095.00			
ADCOM	GFA-1A GFA-2	B B	200 100		0.05 0.05	0.1 0.05	AB AB			80		L L	2.8	23 29	450.00 360.00	Dual power supplies.		
AIWA	AA-8500 MX-100 SA-P80 SA-A60	I/M I B I/M	50 55 50 30	10-50 10-40	0.003 0.01 0.003 0.005		B B Plus A B	89 87	4 2.5			L L L L		14.3 12.7 10.1 9.3	295.00 300.00 220.00 140.00			
AKAI	AM-U61 AM-U41	I I	80 55	5-70 5-70	0.005 0.005			86 86	2.5 2.5	250 250				26.4 23.9	399.95 299.95			
AMBER	Series 70 Series 50A	B I	70 50	20-20 20-20	0.01 0.01	0.02 0.02	AB AB			25 25	137 137		No No	32 30	579.00 599.00			
APT	1	B	100	20-20 ±0.2	0.03	0.01	AB			60	900	L	3	No	23	680.00		
ARCAM	A60 SA60 SA200	I B B	35 35 100	20-20 20-20 20-20	0.08 0.08 0.03	0.08 0.08 0.03	AB AB AB	75	2	160			2 2 2	Yes No No	10 1/2 10 22	595.00 395.00 895.00		
AUDIBLE ILLUSIONS	M-80 M-120 S-50	B/T/M B/T/M B/T	80 120 50	15-20 15-20 20-20	0.2 0.2 0.2		A A/B A/B			18 22 15		M M M		No No No	55 55 46	1225.00 1250.00 1095.00		
AUDIO DESIGN	10A 20A 30A	B B B	100 100 100	10-50 10-50 10-50	0.03 0.03 0.03	0.03 0.03 0.03	AB AB AB			120 120 120			3 3 3	No No No	33 37 1/2 44	499.95 749.95 1199.95		
AUDIONICS	CC-3 275-A	B B	70 70	10-70 10-70	0.1 0.1	0.1 0.1	AB AB			50 50	1V 1V	L L	1.5 1.5	No No	22 22	743.00 675.00	Mono bridge, 250 watts. As above.	
AUDIO RESEARCH	D-40 D-60 D79C D90B D111 D120 D160	B/T B B/T B/T B B B/T	35 75 80 80 200 200 200	12-54 1-100 15-40 12-50 1-100 1-100 12-50	1.0 0.25 1.0 0.5 0.25 0.25 0.5	0.5 0.05 0.5 0.3 0.05 0.05 0.5	AB AB AB AB AB AB AB			8 40 10 15 40 40 15	750 1.1V 750 1.2V 1.5V 1.5V 1.2V			No No No No No No No	44 39 85 64 85 43 105	1695.00 1495.00 5000.00 2450.00 3950.00 2195.00 5000.00		
AUDIRE	Crescendo Forte Monarch	B B B-M	75 125 100	2-50 2-50 1-100	0.05 0.05 0.008	0.01 0.01 0.025	AB AB A			50 50 50		L		No No No	25 44 150	395.00 895.00 6000.00	Dual mono.	
BEDINI ELECTRONICS	25/25 25/25 Phase II 25/25 Phase III 1 MEG 45/45 100/100 100/100 Phase II 1 MEG 100/100 DE 200AB 200/200 90/90 SCR		25 25 25 45 100 100 100	20-20 20-20 0-150 20-20 20-20	0.25 0.25 0.25 0.1 0.1 0.1	0.25 0.25 0.25 0.1 0.1 0.03	A A A A A A		15 0.5 0.5	55 55 350			1 3 5	Yes Yes Yes	27 37 45	845.00 1299.00 1995.00		
			100					0.5	684					Yes	45	3500.00	Switching diode output stage.	
			200 200 90		0.1 0.1 0.1	0.1 0.1 0.03	AB A	0.5 0.5 0.5	40 45 270				2 1.5 8	Yes Yes Yes	45 45 87	1199.00 1499.00 3000.00	SCR output stage.	
BEL	2002	B	100	3-250			A				1.7V	†	No	52	1960.00	†Status/fault indicators.		

AMPLIFIERS

MANUFACTURER	Model	Unit Type: Integrated = I, Kit = K, Tube = T, Mono = M, Basic = B, Moving Coil Input = MC	Cont. Avg. Watts/Channel into 8 Ohms	Power Bandwidth, Hz to kHz	Rated THD, %	Rated IM, %	Class of Output Operation	Phono S/N, dB	A. Wtd. re. 5 mv. per IHF A-202	MM Phono Sensitivity, mV. per IHF A-202	Maximum MM Phono Input, mV	Rated Slew Rate, V/μS	High Level Sensitivity, mV	Meters = M, Peak/Clip LEDs = L	Dynamic Headroom, dB	Does Unit Invert Phase?	Weight, Lbs.	Price, \$	Notes
DAVID BERNING	EA-230	B/T	30	30-30	2		B			10			3	No	30		895.00		
BGW SYSTEMS	BGW75 BGW150 BGW250D BGW250E BGW750B BGW750C Proline 6000 Proline 7000	B B B B B B B B	25 50 100 100 225 225 100 200	20-20 20-20 20-20 20-20 20-20 20-20 20-20 20-20	0.10 0.05 0.10 0.10 0.10 0.10 0.10 0.10	0.03 0.02 0.02 0.02 0.02 0.02 0.02 0.02	AB, B AB, B AB, B AB, B AB, B AB, B AB, B AB, B				700 1V 1.4V 1.4V 2.1V 2.1V 1.2V 1.2V	M L M M L		No No No No No No No No	14 18 33 33 57 57 25 45		399.00 619.00 819.00 929.00 1399.00 1299.00 579.00 799.00		
BIPOLAR ELECTRONIC SYSTEMS	850	B	85	1-90	0.1	0.1	AB	100		80	1.6V		0	No	40		1595.00		
BRB SYSTEMS	200 120	B B	100 60	5-500 5-500	0.05 0.05	0.05 0.05	Quasi-A Quasi-A			250 200		L L	2 2	No No	35 30		899.95 599.95		
BRYSTON	2B 3B 4B	B B B	50 100 200	1-100 1-100 1-100	0.01 0.01 0.01	0.01 0.01 0.01	AB AB AB			60 60 60		L L L		No No No	25 35 50		525.00 925.00 1450.00	Dual mono, bridging switch. As above. As above.	
CARVER	M-400a M-500 M-1.5 M-2400	B B B I/MC	201 251 350 120	20-20 20-20 20-20 20-20	0.05 0.05 0.1 0.05	0.05 0.05 0.1 0.05	AB† AB† AB† AB†	0.9	100	50 50 50 50		L M L L	1.5 1.5 6.6 1.5	Yes Yes No No	9 22 16 15			†Magnetic field. With sonic holography.	
CERWIN-VEGA	M-200 A-400 A-600	B B B	125 225 350	20-20 7-100 7-100	0.02 0.03 0.03	0.2 0.03 0.03	A A A			70 80 80	1.4V 1.4V 1.4V	M, L L L	0.8 0.8 0.8	No No No	31 45 72		775.00 1200.00 1700.00		
CITATION	XX	B	250	2-190	0.02	0.02	AB			200					97¾		7500.00		
CLASSÉ AUDIO	DR-2	B	25	0.1-80	0.1	0.1	Pure A						6	No	65		2000.00		
CM LABS	DB250 DB500 DB660	B B I/MC	130 260 75	10-30 20-20 20-30	0.08 0.1 0.08	0.05 0.08 0.06	A/B A/B A/B	80	2	40 30 39			2 1.2 2	No No No	39 49 37		600.00 900.00 700.00		
CONRAD-JOHNSON	MV45-a MV75-a Premier One	B/T B/T B/T	45 75 200	30-15 30-15 30-15	1.0 1.0 1.0	1.0 1.0 1.0	AB AB AB							No No No	40 48 135		699.00 1345.00 3850.00		
M.R. CREEK	CAS 4040	I	35	15-40	0.01	0.01		2		380				No	10		299.95	Opt. MC stage, \$89.95.	
CROWN	SA-2 Power Line Four Power Line Three Power Line	B B B B	220 165 90 50	0-20 0-20 0-20 20-20	0.001 0.001 0.001 0.001		Var. A, AB A, AB A, AB			30 16 12 8	2.1V 1.8V 1.3V 970	L L L L		No No No No	57 55 25 15		1999.00 1349.00 949.00 579.00		
CYBERNET	SPA-80 SPM-80	B I	60 30	8-50 8-50	0.02 0.1	0.02 0.1		2.5	120	150		L			22 15½		263.96 199.96		
DB SYSTEMS	DB-6 DB-6M	B B/M	40 140	20-40 20-10	0.003 0.008	0.002 0.004	AB AB			15 30	1V 1V	L L	2 2	No No	18 18		595.00 595.00	Subsonic filter.	
DENNESEN	Antares Orion OM4 DM73S	B B/M B/T/M B/T	70 200 50 35	5-250 5-250 20-20 20-20	0.05 0.05 0.1 0.1	0.05 0.05 0.1 0.1	AB AB AB AB			500			3 3 2 2	Yes Yes Yes Yes	21 30 35 45		489.00 600.00 850.00 1250.00	MOS-FET. As above. 4, 8, 16 ohm outputs. As above.	
DENON	PDA-8000 PDA-3000 PMA-770 PMA-750 PMA-730	B/M B I/MC I/MC I/MC	200 180 100 80 60	5-100 5-100 5-100 5-100 5-80	0.005 0.005 0.02 0.02 0.05	0.005 0.003 0.002 0.002 0.004	A Dir. A Dir. A Dir. A	90 88 86	2.5 2.5 2.5	380 300 250 200 150		M, L M			48½ 74¾ 26½ 26½ 19¾		2600.00 2300.00 620.00 450.00 299.00		
ELECTRO-COMPA NIET	Ampliwire I Ampliwire II	B B	150 50	5-100 5-100	0.02 0.02	0.05 0.05	AB AB			100 100	1V 1V			Set. Set.	29 29		2195.00 1395.00	Mono version, \$1395.00.	
ELITE TOWNSHEND	660	B	100	0.15-53	0.015	0.08	AB							No	30		1095.00	Dual mono.	
ESOTERIC AUDIO RESEARCH	509 519 529	B/T/M B/T/M B/T/M	100 100 500	12-60 12-60 12-60	0.5 0.25 0.5	0.5 0.2 0.5	A A A			20 20 20	300 1V 1.5V	L L L	3 3 3	No No No	36 38 100		2250.00† 2800.00† 7200.00†	†Pair.	
FISHER	CA120 CA250 CA660 CA350 CA550 CA880 BA3000 BA6000	I I I I I I B B	30 30 40 50 70 100 60 100	20-20 20-20 20-20 20-20 20-20 40-20 20-20 20-20	0.07 0.09 0.7 0.009 0.009 0.09 0.01 0.01	0.07 0.09 0.7 0.009 0.009 0.09 0.01 0.01	AB AB AB A II A II AB AB AB	70 72 78 75 75 72 110 110	2.5 2.5 2.5 2.5 2.5 2.5	150 150 150 180 180 150 1V 1V	M L L L L M M M				13 15 18 21 20 27 21 31		249.95 299.95 299.95 399.95 449.95 449.95 379.95 549.95		

AMPLIFIERS

MANUFACTURER	Model	I/MC I/MC I I B	90 65 50 40 30 25 160	20-20 20-20 20-20 20-20 20-20 20-20 20-20	0.003 0.007 0.007 0.007 0.08 0.08 0.002	0.001 0.005 0.007 0.007 0.08 0.08 0.002	Sup. A Sup. A Sup. A Sup. A AB AB Sup. A	83 85 81 81 78 78	2.5 2.5 2.5 2.5 2.5 2.5	300 200 150 150 100 100		200 150 150 150 160 160	M M L L M		No No No No No No	24.2 18.9 13.9 13.2 10.1 9.7 61.6	650.00 430.00 280.00 230.00 180.00 150.00 2100.00	Notes
KENWOOD	KA-9XG KA-7X KA-5X A-9 A-7 L-02A M1	I I I I I B	120 100 45 40 22 170 105	20-20 20-20 20-20 20-20 20-20 20-20 20-20	0.008 0.008 0.03 0.05 0.09 0.003 0.005	0.008 0.005 0.03 0.05 0.05 0.003 0.005	B B B B B B	87 86 86 77 77 97	2.5 2.5 2.5 2.5 2.5 2.5	250 200 200 150 150 350	100 100	150 150 150			No No No No No No	22.4 20.9 15.8 13.7 9 7.6 20.1	495.00 400.00 275.00 235.00 159.00 3000.00 330.00	
KIRKSAETER	LAB 80 LAB 80LED LAB 120 LAB 120LEO	B B B B	90 90 135 135	10-120 10-120 10-120 10-120	0.015 0.015 0.015 0.015	0.003 0.003 0.003 0.003	Servo A Servo A Servo A Servo A					1V 1V 1V	L L L		No No No No	20 20 21 21	750.00 950.00 1000.00 1200.00	Toroidal transformer, twin power supplies. As above. As above. As above.
KLH	A-601 A-351	I I	60 35	10-50 10-30	0.02 0.08	0.02 0.08		84 76					L L			16 12	349.00 269.00	
KRELL	KSA-50 KSA-100 KMA-200	B B B/M	50 100 250	1-100 1-200 1-200	0.01 0.01 0.01	0.01 0.01 0.01	A A A				80 200 250				No No No	65 90 100	1600.00 2500.00 2900.00	
KYOCERA	B-901	B	150		0.01	0.01	Var. Bias						M			48 1/2	1670.00	MOS-FET.
LSR&D	Leach 101-T Leach Super 102-T	B B/M	160 300	20-20 20-20	0.05 0.05	0.05 0.05	AB AB				80 80	1.8V 2.4V	L L		No No	34 34	899.00 899.00	Toroidal power supply. As above.
LUXMAN	M-120A M-300 MQ-68C L-450 L-480 L-580	B B B/T I I I	120 150 30 55 70 100	20-20 20-20 50-15 20-20 20-20 20-20	0.015 0.008 0.05 0.03 0.03 0.03	0.015 0.008 0.05 0.03 0.03 0.03	AB AB AB AB AB AB				130 200 90 120 170	900 900 880 190 190 240	L L L L L			31.2 70.4 30 26.4 29.7 37.4	699.95 1499.95 799.95 399.95 499.95 799.95	Duo-Beta, d.c. stereo. Duo-Beta, opt. Class A operation. Duo-Beta circuitry. As above.
MARANTZ	PM750 DC SM500 DC	I/MC B	90 70	20-20 20-20	0.06 0.05	0.04 0.04	AB AB	85	2.8			150	L M			20 17	450.00 300.00	†Into 4 ohms.
McINTOSH	MC2500 MC2355 MC2250 MC2155 MC2120 MC502 MA6200	B B B B B B I	500 250 250 150 120 50 75	20-20 20-20 20-20 20-20 20-20 20-20 20-20	0.02 0.02 0.02 0.02 0.1 0.02 0.05	0.02 0.02 0.02 0.02 0.1 0.02 0.05	AB AB AB AB AB AB AB	79	2.0	100		750 750 750 750 750 750 250	M, L M, L L M, L L L L		No No No No No No	129 82 80 65 57 27 30		With 5-band EQ, front tape jacks.
MERIDIAN	103 103D 105	B B B/M	35 45 100	20-20 20-20 20-20	0.001 0.001 0.001											12.3 26 13	495.00 760.00 495.00	
MISSION	777	B	100		0.2						180						1400.00	
mitsubishi	DA-A30 M-A04	B B	105 50	20-20 20-20	0.008 0.02	0.006 0.003	AB AB				200 120		L	2 1.5	No No	32 16	550.00 330.00	Dual mono. 100 watts mono.
MUSIC REFERENCE	RM 150	B/T/M	150	10-50	0.1	0.2	AB				55		L	1	No	35	1530.00	Pair
NAD	3020 3150 2150	I I B	20 50 50	20-20 20-20 10-100	0.02 0.02 0.02	0.02 0.02 0.02	AB AB AB	75 77	0.5 0.4	270 340	15 50 50	30 30 30	L L L	3 4 4	No No No	11.6 19 18	218.00 348.00 278.00	†Sel. bridging impedance.
NAIM AUDIO	NAP110 NAP160 NAP250 NAB300 Integrated	B B B B I	40 50 70 70 25	20-20 20-20 20-20 20-20 20-20	0.1 0.1 0.1 0.1 0.1	0.1 0.1 0.1 0.1 0.1	B B B B B			2.0 200		75			No No No No No	15 29 29 45 15	750.00 1350.00 2250.00 2250.00 495.00	
NIKKO	NA500 NA700 NA1090 NA2090 Alpha 220 Alpha 440 Alpha VI	I I I/MC I/MC B B B	37 55 60 85 120 220 300	10-35 5-40 5-45 0.5-45 5-70 5-100 10-40	0.06 0.03 0.02 0.015 0.008 0.008 0.008	0.06 0.03 0.02 0.01 0.008 0.008 0.01	AB AB AB A† A† A† A†	80 88 86 86	2.2 2.5 2.5 2.5	120 150 150 150	100 100	150 150 150 150 1V 1V 1V	L L L L L L M		No No No No No No No	12.7 16.5 19.3 19.9 29.7 47.3 60.5	240.00 300.00 320.00 430.00 530.00 1000.00 1400.00	†Non-switching. ††Internal bridging circuitry.
NYTECH	CA252 CPA602 CXA252	I/MC B B	25 50 25	20-35 20-35 20-35	0.05 0.05 0.05	0.05 0.05 0.05	AB AB AB	65	1.5	100	25 25	100 1V 1V		6 6 6	No No No	11 13 1/4	485.00 585.00 415.00	Two-way x-over Inc.

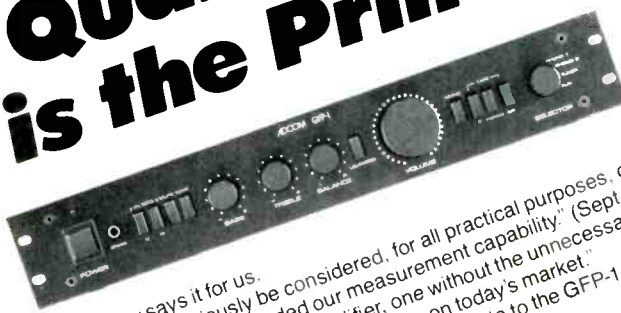
AMPLIFIERS

MANUFACTURER	Model	Unit Type: Integrated = I, Kit = K, Tube = T, Mono = M, Basic = B, Moving Coil Input = MC	Cont. Avg. Watts Channel into 8 Ohms		Power Bandwidth, Hz to kHz		Rated THD, %	Rated IHF IM, %	Class of Output Operation	Phono S/N, dB: A: Wtd. re: 5 mV, per IHF A-202	MM Phono Sensitivity, mV per IHF A-202	Maximum MM Phono Input, mV	Rated Slew Rate, V/μs	High Level Sensitivity, mV	Meters = M, Peak/Clip LEDs = L	Dynamic Headroom, dB	Does Unit Invert Phase?	Weight, Lbs.	Price, \$	Notes
			30-40	40-20	0.08	0.05														
OPTONICA	SM-3300 SM-4305	I	30 40	40-20 20-20	0.08 0.01	0.05	AB	AB	80 85	3.0 2.5	160 250	26 35	150 150	L				9.3 20.9	200.00 270.00	
PERREAUX	PMF2150B	B	200	10-3M	0.009	0.009	Hyb. A								3	No	48	1495.00		
PIONEER	A9 A8 A7 A6 A5	I I I I I	110 90 70 60 35	20-20 20-20 20-20 20-20 20-20	0.003 0.005 0.007 0.008 0.009	0.005 0.005 0.005 0.006 0.007	Sup. A Sup. A Sup. A Sup. A Sup. A	90 90 88 86 70	2.5 2.5 2.5 2.5 2.5	250 200 200 150 140			L L L L				35 1/4 30 1/2 26 1/4 15 1/2 14 1/4	800.00 550.00 450.00 325.00 225.00		
PRECISION FIDELITY	M-7A M-8	B/T/M B/T†	50 100	7-45 20-20	0.1 0.1	0.1	AB							6 1.3	Yes No	44 21	1095.00 599.00	Dual mono, straps to 100 watts. †Hybrid.		
PS AUDIO	Elite II	I/MC B	50 50	2-100 2-100	0.008 0.01	0.008 0.01	AB	85 90	1	160	60 60	1V 1V			No No	22 20	699.00 339.00	Remote power supply.		
PSE	Studio II	B	80	0-25	0.02		AB					100	1.2V		1.0	No	33	760.00		
QSC	3500 3350 3200	B B B	285 200 110	20-50 20-50 20-50	0.1 0.1 0.1	0.02 0.02 0.02						1V 1V 1V	L L L	3 3 3	No No No	50 41 26	1298.00 1148.00 858.00			
QUAD	303 405	B B	45 100				B †								Yes Yes	12 20	395.00 675.00	†Feed forward.		
REVOX	B740	B	100	20-20	0.04	0.04	AB					30	1V	M	2	No	44	2299.00		
RGR	Five	B	110	0.4-115	0.05	0.05	AB					40	1V		1.75	No	32	1050.00	50 amp current capable.	
ROGERS	A100 A75 III	I I	55 45	15-80 15-52	0.05 0.05		AB AB	74 73	1.8 2	150 120	15 14	100 180			No Yes	21 1/2 20	990.00 775.00			
SAE	X-25A X-15A X-10A A1001 A501 A301 A201 Two P10 Two A14 Two A7	B B B B B B B B I I	250 150 100 500 250 150 100 100 140 70	20-20 20-20 20-20 20-20 20-20 20-20 20-20 20-20 20-20 20-20	0.02 0.02 0.02 0.025 0.025 0.025 0.025 0.025 0.05 0.05	0.02 0.02 0.02 0.025 0.025 0.025 0.025 0.025 0.05 0.05	A A A AB AB AB AB AB AB AB	84 74	2.5 2.5	300 200	150 150	2.2V 1.9V 1.4V 2.5V 2.2V 1.9V 1.4V 1V 1.5V 1.0V	L L L L L L L L L L	1.0 1.0 1.0 1.0 1.0 1.0 1.0 0.5 1.0 1.0		47 35 28 67 47 35 20 20 47 32	1500.00 1100.00 900.00 1550.00 1050.00 850.00 650.00 399.00 799.00 499.00			
SANSUI	AU-D11 AU-D9 AU-D7 AU-D5 AU-D33 AU-D22	I/MC I/MC I/MC I/MC I/MC I/MC	120 95 80 65 50 35	10-20 10-20 20-20 20-20 20-20 20-20	0.005 0.005 0.02 0.02 0.004 0.006	0.005 0.005 0.02 0.02 0.006 0.007	† † Lin. A † †	90 90 86 86 84 84	2.5 2.5 2.5 2.5 2.5 2.5	200 200 200 200 170 170	350 300 220 220 150 200	250 250 200 200 200 200			No No No No No No	38.5 30.2 25.4 21.6 16.1 15	1000.00 650.00 480.00 420.00 350.00 270.00	†Super Feedforward.		
H. H. SCOTT	418A 428A 438A 458A	I I I I/MC	30 35 45 65	20-20 20-20 20-20 20-20	0.05 0.05 0.04 0.03	0.05 0.05 0.04 0.03		80 80 80 80	2.5 2.5 2.5 2.5	160 160 180 150	150 150 150 150		M M M			11 12 13 1/2 18	164.95 224.95 264.95 349.95			
SHERWOOD	S-6040 CP	B	100	20-20	0.03	0.03	AB					50	900	M	1.6	No	30	349.95	MOS-FET.	
SONY	TA-AX44 TA-AX5 TA-AX6	I I I	40 65 75	20-200 20-20 20-20	0.008 0.005 0.004	0.008 0.005 0.004	AB AB AB	76 82 86	2.5 2.5 2.5	150 150 160		150 150 150		1.8 1.2 1.8		12 3/8 10 7/8 13 1/8	280.00 410.00 480.00	Opt. remote control, heatpipe cooling. As above, record-out selector.		
SONY ESPRIT	TA-N900 TA-N901	B/M B	200 150	20-20 20-20	0.05 0.1	0.05 0.1	A A					150 150	1.7V 1.4V	L			23 1/8 28 3/4	1750.00 2500.00	MOS-FET output.	
SOUND-CRAFTSMEN	RA5501 A2502 A5002 RA7501 RA7502 RA7503	B B B B B B	125 125 250 250 250 250	20-20 20-20 20-20 20-20 20-20 20-20	0.05 0.05 0.09 0.09 0.09 0.09	0.05 0.05 0.05 0.05 0.05 0.05	AB AB H H H H					40 40 50 50 50 50	950 950 1.3V 1.3V 1.3V 1.3V	L M, L M, L L M, L M, L	2 2 2 2 2 2	No No No No No No	30 32 55 53 54 55	549.00 649.00 899.00 899.00 999.00 1199.00	MOS-FET. As above. Full spectral display.	
SPECTRASCAN	Avatar BPA-100B Avatar BPA-100M Avatar BPA-100E	B B B	100 110 120	0-30 0-40 0-30	0.05 0.05 0.05	0.03 0.03 0.03	AB AB AB					40 50 40	1V 1V 1V	L M, L L		No No No	28 35 27	1295.00 1795.00 850.00		
STAX	DA-100M	B/M	100	5-60	0.008	0.008	A					100	1.4V	L	2.0	No	34	2000.00		
STRELIOFF	100/100 200/200 400/400 400	B B B B/M	100 200 400 400	20-20 20-20 20-20 20-20			AB AB AB AB					20 25 30 35	1.8V 1.8V 1.8V 1.8V		1.5 1.5 1.5 1.0	No No No No	50 58 65 65	2000.00 2500.00 3500.00 3500.00		
SUMO ELECTRIC	Nine Andromeda Nine + Polaris	B B B B	70 200 75 100	20-20 20-20 20-20 20-20	0.05 0.05 0.01 0.05	0.05 0.05 0.01 0.05	A AB A AB						1.1V 1.8V 1.1V 1.3V	0 4 0 4	No No No No	38 38 38 25	750.00 750.00 1000.00 429.00			

AMPLIFIERS

MANUFACTURER	Model	Unit Type: Integrated = I, Kit = K, Moving Coil Input = MC	Cont. Avg. Watts/Channel into 8 Ohms	Power Bandwidth, Hz to kHz	Rated THD, %	Rated IHF IM, %	Class of Output Operation	Phono S/N db 'A' w/ld. re.	MM Phono Sensitivity, mV per IHF A-202	Maximum Sensitivity, mV per IHF A-202	Rated Slew Rate, V/μs	High Level Sensitivity, mV	Meters = M, Peak/Clip LEDs = L	Dynamic Headroom, db	Does Unit Invert Phase?	Weight, lbs.	Price, \$	Notes
SWISS PHYSICS	WHA100	B	120	0-500					450		L		No	55		5400.00		
TANDBERG	TPA3003 TIA3012	B I	150 100	20-20	0.02 0.015	0.02 0.02	AB AB	79	2.5	250	1V 1000	L L	35 No	No	25		5400.00	Toroidal transformer. MOS-FET.
TECHNICS	SE-A7	B	60	20-20	0.003	0.003	New A								21		500.00	120-watt mono bridge.
	SE-C01	B	40	20-20	0.03	0.03	B						1.7		7.7		400.00	55-watt mono bridge, pulse power supply.
	SE-A808	B	40	20-20	0.02	0.02	B						2.0		16		240.00	90-watt mono bridge.
	SU-V3	I	40	20-20	0.007	0.007	New A	75	0.4	150		M	1.5		18		280.00	Servo power supply. As above.
	SU-V5	I/MC	60	20-20	0.005	0.005	New A	76	0.32	150	150	M	1.5		19		350.00	
	SU-V7	I/MC	80	20-20	0.003	0.003	New A	77	0.25	150	150	M	0		29		450.00	
	SU-V9	I/MC	120	20-20	0.003	0.003	New A	76	0.25	150	150	M	0		33		650.00	
	SU-C03	I	40	20-20	0.03	0.03	AB	77	0.4	110	25		1.2		13		360.00	
	SU-C04	I	30	20-20	0.007	0.007	New A	74	0.45	120	25		1.5		9.9		250.00	
	SU-5	I	25	20-20	0.03	0.03	AB	77	0.55		30				9.9		230.00	
THRESHOLD	S150 S300 S500 S1000	B B B B/M	75 150 250 500		0.1 0.1 0.1 0.15	0.1 0.1 0.1 0.15	† † † †			80 80 80 160			No No No No	48 63 88 88		1320.00 1980.00 2970.00 3300.00	†Stasis operation.	
TOSHIBA	SC-335 MK2-S	B	40	20-20	0.1		AB				1V	L			13.4		199.95	†Transconductance mode MOS-FET.
VSP LABS	Transmos Gold Edition	B B	150 200	20-20	0.05 0.08	0.05 0.08	AB† AB†			70 70	150 200	L L	2.8 1.6	No No	40 45		825.00 995.00	
YAMAHA	BX-1 M-70 M-50 A-1060 A-960I A-760 A-560 A-460 B-6	B/M B B I/MC I/MC I/MC I/MC I B	100 200 120 140 120 100 65 40 100	10-100 20-20 20-20 20-20 20-20 20-20 20-20 20-20 20-20	0.001 0.002 0.002 0.003 0.005 0.005 0.01 0.01 0.003	0.002 0.002 0.002 0.002 0.002 0.002 0.01 0.01 0.003	AB AB AB AB AB AB AB AB AB			600 200 200	1V 1.4V 1.1V	L L L	2 2 2	No No No	40 30 26		2000.00 950.00 650.00	
								98	2.5	280	150	L	2	No	27		800.00	
								98	2.5	250	150	L	1.5	No	23		500.00	
								93	2.5	180	150	L	1.5	No	20		420.00	
								93	2.5	150	150	L	1	No	15		300.00	
								93	2.5	150	150	L	1	No	12		220.00	
															19 7/8		950.00	

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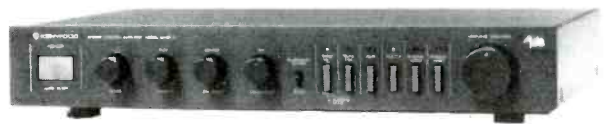
Hegeman Hapi 2



Sumiko Phono Amp



Mitchell A. Cotter CM-2



Kenwood C1

MANUFACTURER	Model	Unit Type	Tube	Phono Stage	Phono Conn.	Frequency Response, Hz to kHz, ±dB	Maximum Output, V	THD, %	IHF IM Distortion, %	Number of Tape Loops	MM Phono Sensitivity, mV for 0.5 V output at 1 kHz	MM Phono Overload, mV	MM Phono SN, dB	High Level Sensitivity, mV	Tone Controls?	Phono Input Sensitivity, mV	Phono Input Capacitance, pF	Moving Coil Input?	Does Unit Invert Phase?	Weight, Lbs.	Price, \$	Notes
ACOUSTAT	TNP					2-250 +0, -3	16	0.01	0.01	2	8	220	93	15	No	Sel.	47k	Yes	No	14	750.00	
ADCOM	GFP-1					20-20 ± 1/4	10	0.015	0.015	2	0.65	250	82		Yes	85	47k	No		16	350.00	
AGI	511A					20-20 ± 0.1	9.5	0.005	0.005	2	1.3	160	82	230	No	90	47k	No	No	13	565.00	
	511AH					20-20 ± 0.1	9.5	0.005	0.005	2	0.56	70	82	230	No	90	47k	No	No	13	565.00	
	511AM					20-20 ± 0.1	9.5	0.005	0.005	2	0.13	16	96	230	No	90	47k	Yes	No	13	645.00	
AIWA	SA-C80					10-100 +0, -3		0.005		2	2.5		88		Yes		Yes			4.9	140.00	
AMBER ELECTRONICS	SL-17					3-150 +0, -1	14	0.004	0.008	2	1.6	210	83	137	No	Adj.	47.5k	No	No	12	499.90	
	FF-17					3-150 +0, -1	14	0.004	0.008	2	1.6	210	83	137	Yes	Adj.	47.5k	Yes	No	13	699.00	
APT	Hofman					20-20 ± 0.5	7	0.01	0.01	3	1.25	180	74	320	Yes	Var.	Sel.	Opt.	No	12	575.00	
ARCAM	C200					20-20 +25, -5	8	0.01	0.01	2	Sel.	Sel.	80	100	Yes	Sel.	Sel.	Yes	No	9	750.00	With 2 phono inputs, \$895.00.
AUDIBLE ILLUSIONS	Uranus II	T				20-100 ± 0.5		0.015		1		600	83		No		47k	No	No	17	1050.00	
	Modulus I	T				20-20 ± 0.5		0.03		1		500	73		No		47k	No	No	8	449.00	
AUDIO DESIGN	One					10-50 ± 0.25	10	0.005	0.005	1		200	80		No	Var.	47k	No	No	12	399.95	
	MCP-1	MC				10-1M ± 0.5	2	0.01	0.01			75	75		No	Var.	Yes	No		6.6	199.95	
AUDIO INTERFACE	CSA-50	MC				1.2-540 +0, -3	4.2	0.008	0.008	0	26	210			No	Adj.	Yes	No		1 1/2	250.00	Battery power.
AUDIONICS	RS-1					5-50 ± 1	7.5	0.01	0.01	2	2	165	85	100	No	Sel.	Sel.	No	No	12	895.00	CX decoding. † Unweighted; Class A.
	RS-2					5-50 ± 1	7.5	0.01	0.01	1	2	150	85	100	No	Sel.	Sel.	No	No	12	722.00	
	ET-1	MC				5-100 ± 1	10	0.05	0.05			10	90†	0.2						3	250.00	
AUDIO RESEARCH	SP-6E	T				5-30 ± 0.25	60	0.01	0.002	1	0.5	900	60	25	No	30	50k	No	No	23	2350.00	
(Continued)	SP7					1-50 ± 0.25	14	0.002	0.002	1	0.5	500	68	25	No	30	50k	No	No	16	1295.00	

PREAMPLIFIERS

MANUFACTURER	Model	T	Unit Type: K = K, Tube = T, Mono = M.	Frequency Response, Hz to kHz, ± dB	Maximum Output, V	THD, %	IHF IM Distortion, %	Number of Tape Loops	MM Phono Sensitivity, mV, for 0.5 V Output at 1 kHz	MM Phono Overload, mV	MM Phono SNR, dB, "A" Wtd. re: 5 mV per IIF A-202	High Level Sensitivity, mV	Tone Controls?	Phono Input Capacitance, pF	Moving Coil Impedance, Ohms	Does Unit Invert Phase?	Weight, Lbs.	Price, \$	Notes
			Phono Type: MC = MC, Moving Coil Only = MC																
AUDIO RESEARCH (Continued)	SP8	T	5-30 ± 0.25	60	0.01	0.002	1	0.5	800	60	25	No	30	50k	No	No	22	1695.00	
	SP-10	T	5-30 ± 0.25	60	0.01	0.002	1	0.125	300	70	25	No	30	Adj.	Yes	No	40	3500.00	
	MCP-2	MC	1-100 ± 0.25	1.5	0.002	0.002			500				Adj.	Adj.	Yes	No	16	1195.00	
AUDIRE	Poco	MC	0.1-1M +0, -3	0.9	0.025	0.01				100				Sel.	Yes	Yes	2	175.00	
	Legato		1-100 +0, -1/4	10	0.005	0.001	2	5	150	72	100	No	160	47k	No	No	5	370.00	
	Difhet 2		1-100 +0, -1/4	18	0.005	0.001	2	5	285	86	100	No		47k	Yes	Varies	7	775.00	
BEDINI ELECTRONICS	6677		0.5-1M ± 3	10	0.025	0.025	2	0.25	1V	85		No	Adj.	47k	No	Yes	12	989.95	Dual mono.
DAVID BERNING CD.	TF-10	T	10-100 ± 1	8	0.5	0.5	2	1	130	68	150	No	45	47k	No	No	15	1595.00	Remote mute.
	TF-10H	T	10-100	8	0.5	0.5	2	1	130	68	150	No	45	47k	Yes	No	15	2095.00	As above.
BRB SYSTEMS	1B	MC	2-200 +0, -3		0.02	0.02						No			Yes	Yes	2	139.95	
	10		20-20 ± 0.1	8	0.005	0.005	2	1.0	200	90	50	No	Sel.	47k	No	No	10	459.95	
	10-M.C.		20-20 ± 0.1	8	0.005	0.005	2	1.0	200	90	50	No		Sel.	Yes	No	10	529.95	
BROADCAST ELECTRONICS	EP-1	P	30-15 ± 0.5		0.01	0.01		1.0	320	82			110	47k	No	No	4 1/2	345.00	With bal. input, EP-2, \$375.00.
BRYSTON	1B		20-20 ± 0.1	20	0.005	0.005	2	5	250	80	100	No	35	47k	No	Yes	12	735.00	
CARVER	C-4000		20-20 ± 0.25	6	0.05	0.05	2	0.9	100	81	85	Yes	Sel.	Sel.	Yes	No	11		With sonic holography, expander, auto correlator, time delay with amp. With sonic holography.
	C-1		20-20 ± 0.25	6	0.05	0.05	2	0.9	100	81	85	Yes	Sel.	Sel.	Yes	No	6		
CERWIN-VEGA	PR-1			2V	0.005	0.005	2	2.0	230	84	250	Yes		47k	No	No	15	500.00	
CLASSÉ AUDIO	NIL	MC	0.1-1M +0, -3	0.2										Var.	Yes	No	40	685.00	
CM LABS	DB600		10-80 ± 1	10	0.03	0.01	2	2	275	80	150	3	100	47k	Yes	No	12	550.00	
	DB700		10-80	20	0.01	0.003	2	2	400	85	150	No	100	47k	Yes	No	12	700.00	
CONRAD- JOHNSON	PV3K	K/T	10-100 ± 1	10	0.05	0.05	1	0.3	400	70	50	No	150	47k	No	No		299.00	
	PV3	T	10-100 ± 1	10	0.05	0.05	1	0.3	400	70	50	No	150	47k	No	No		399.00	
	PV2a	T	10-100 ± 1	25	0.05	0.05	2	0.45	500	72	50	No	150	47k	No	No	14	685.00	
	Premier Two	T	10-100 ± 1	25	0.05	0.05	2	0.25	500	72	50	No	150	47k	No	No	21	1585.00	
MITCHELL A. COTTER	MK-2L Trans.	MC	1-50 ± 0.5	250	0.001	0.001								2-10†	Yes	No	4	725.00	†Cartridge resistance.
	MK-2	MC	1-50 ± 0.5	250	0.001	0.001								10- 100†	Yes	No	4	660.00	†As above.
	PSC 2	P	1-50 ± 0.5	10	0.001	0.001		15	300	88				40	No	No	3	650.00	Requires PW-2 power supply, \$500.00.
	CM 2	†	1-50 ± 0.5	10	0.001	0.001									No	No	9	1450.00	†High level only; as above.
	NFB 2		14-40 +0, -3	9	0.001	0.001									No	No	3	600.00	Buffer; requires PW-2.
COUNTERPOINT	SA-1	T	0.5-44 ± 0.2	30	0.08	0.08	1		800	80		No	150	47k	No	Yes	22	1845.00	Cooling fan; ext. transformer.
	SA-3	T	2.5-30 ± 0.1	70	0.18	0.18	1		800	80		No	Var.	Var.	No	Yes	18	795.00	Ext. transformer.
	SA-5	T	0.5-70 ± 0.1	70	0.05	0.05	1		800	80		No	Var.	Var.	No	Sel.	20	1495.00	As above, tube power supply.
	SA-2	T/MC	0.5-350	38	0.01	0.01								180	Sel.	Yes	Yes	18	895.00
CROWN	Straight Line Two		10-50 ± 0.5	11	0.009		2	Adj.	Adj.	87	97	Yes	50	47k	Opt.	No	11	549.00	
	OL2		1-100 ± 0.5	11	0.0008	0.0003	3-5	Adj.	Adj.	94	100	Yes	5	Sel.	Opt.	No	20	2999.00	
CYBERNET	SPR-80		20-20 ± 0.5	1	0.007	0.0015	2	1.25	200	85	150	Yes		47k	Yes		8 1/4	190.00	
DAYTON WRIGHT (Continued)	SPA Mk1a		1-200 ± 1	8	0.001	0.001	2	0.2	150	78	45	No	70	47k	Yes	Yes	22	1530.00	
	SPA Mk2a		0.55-290 ± 1	8	0.001	0.001	2	0.2	170	78	45	No	70	47k	Yes	Yes	19	1980.00	
	SPA Mk2b		0.55-290 ± 1	8	0.001	0.001	2	0.2	170	78	45	No	70	47k	Yes	Yes	21	2190.00	

PREAMPLIFIERS

MANUFACTURER	Model	Unit Type: KT = Tube = T, Mono = M, Stereo = S, Phono = P, MC = Moving Coil Only, MC = Moving Coil	Frequency Response, Hz to kHz, ± dB	Maximum Output, V	THD, %	IHF IM Distortion, %	Number of Tape Loops	MM Phono Sensitivity, mV for 0.5 V Output at 1 kHz	MM Phono Overload, mV	MM Phono S.N. dB: A' Wid. re.	High Level Sensitivity, mV	Tone Controls?	Phono Input Capacitance, pF	Phono Input Impedance, Ohms	Moving Coil Input?	Does Unit Invert Phase?	Weight, Lbs.	Price, \$	Notes	
																				8
DAYTON WRIGHT (Continued)	Mk2m		0.55-290 ± 1	8	0.001	0.001	2	0.2	170	78	45	No	70	47k	Yes	Yes	22	2347.00		
	DW 556	M		1.5	0.003	0.002						No	50	Sel.	Yes	No	12	492.30		
DB SYSTEMS	OB-1A & 2A	MC	20-20 ± 0.04	9	0.0008	0.001	1	0.9	150	77	120	No	100	47k	No	Varies	4.6	475.00		
	OBR-15A & 2A		20-20 ± 0.04	10	0.0008	0.001	1	0.9	150	77	120	Yes	100	47k	No	Varies	7.2	825.00		
	DB-4A		10-100 ± 0.1	2	0.0008	0.001								2000	9k	Yes	No	1.1	185.00	
DENNESEN	Sirius	MC	5-250 ± 0.1	8	0.05	0.05	2	6	100	80	125	No	100	47k	No	Yes	7	379.00		
	JC80		2-100 ± 0.1	10	0.01	0.01	2	10	300	94	500	No	Adj.	Adj.	Yes	Sel.	20	3500.00		
	Cetus		5-250 ± 0.1	0.5	0.1	0.1								50	Adj.	Yes	Yes	2	300.00	
DENON	PRA6000		10-500 ± 0.2	23	0.002	0.002	2	2.5	380	87	150	Yes		50k	Yes		31½	3000.00		
	PRA2000		10-500 +0, -1	23	0.002	0.002	2	2.5	380	86	150	No		50k	Yes		24¼	1300.00		
EIDOLON RESEARCH	Julia	T	0.1-200 +0, -1.5	40	0.03	0.01	2	0.1	380	76	250	No	Sel.	Sel.	Yes	Yes	25	2695.00		
	Mental	T	0.1-200 +0, -1.5	40	0.03	0.01	2	0.1	380	76	250	No	Sel.	Sel.	No	Yes	20	1795.00		
	Salesia	T	0.5-100 +0, -1.5	40	0.03	0.01	2	0.1	380	76	250	No	Sel.	Sel.	No	Yes	16	849.00		
ELECTRO-COMPAINET	Preamplifier	MC	20-20 ± 0.2	15	0.02		2	Sel.	200	80	100	No	Sel.	Sel.	Yes	No	10	1300.00		
	Preamplifier II		20-20 ± 0.1	15	0.0005	0.002	2	Sel.	220	86	100	No	Sel.	Sel.	Yes	No	8	1295.00		
	MC-2													2000	30	Yes	No	2	250.00	
ELITE TOWNSHEND	600C		10-20 ± 0.1	10			3.0			50	No	Sel.	47k	Yes	No	5	550.00	Ext. power supply.		
ESOTERIC AUDIO RESEARCH	The Preamp	T	5-80 +0, -1	10	0.03		2	2.0	250	60	150	No	100	47k	Yes	Yes	22½	1400.00		
FISHER	CC3000			1	0.007	0.005		2.5	230	86	150	Yes	230	Sel.	Yes		11	249.95		
FM ACOUSTICS	FM212A	MC	1-3M	1	0.018	0.01	2	0.7	2V		75	No	Sel.	Sel.	Yes	Yes	1.9	680.00		
	FM240		2-2M +0, -3	8.5																17.6
GLI	PMX-7000		20-20	10	0.005	0.005	1		220	70		3		47k		No		300.00		
	PMX-9000		20-20	10	0.005	0.005	1		220	70		5		47k		No		469.00		
	5990		20-20	10	0.005	0.005	2		250	82		3		47k		No		995.00		
GOTT LABS	P1	P	10-50 ± 0.25	10	0.01	0.01	2	1.25	200	75	50	No	Sel.	47k	Opt.	No	12	399.00		
DAVID HAFNER CD.	DH-110A	†	5-250 +0, -3	12	0.001		2	11	300	80	56	Yes	Adj.	47k	Opt.	No	8½	399.95	†Kit, DH-110K, \$299.95.	
	DH-101A	†	20-20 +0, -0.25	7	0.001		2	10	180	80	50	Yes	250	47k	Opt.	No	8	299.95	†Kit, DH-101K, \$199.95.	
HARMAN/KAROOON	hk725		1-150 +0, -1	6.5	0.005	0.009	2	1.6	250	90	145	Yes	100	47k	No	No	9¼	329.95		
H.E.A.D.	The H.E.A.D. Phono Box P-52	MC†	2-100 ± 1										Sel.	Yes	No	7	575.00	†Transformer.		
		P	20-20 ± 2	10	0.02	0.02		1.2	180	86		No	56	47k	No	No	7	585.00		
HEATH	AP-1800	K	20-20 +0, -0.2	9	0.02	0.01	2	Sel.	Sel.	75†	67	Yes	Adj.	47k	Yes	Yes	20	389.95	†At 2 mV.	
HEGEMAN	Hapi 2	†	2-350		0.03	0.03	1	1.8				No	36	47k	No		5	650.00	†Kit, \$479.00.	
HITACHI	HCA-7500II		20-20 ± 0.2	5	0.005	0.005	2	2.5	260	91		Yes		Yes			9¾	370.00		
ILP	HY-6	K/M	0-100	1.5	0.005		3	38	68	100	Yes	250	47k		No			31.95		
	HY-66	K	0-100	1.5	0.005		3	38	68	100	Yes	250	47k		No			59.95		
	HY-9	K	0-100	1.5	0.005		3	38	68	100	No		47k		No			31.95		
	HY-69	K/M	0-100	1.5	0.005		3	38	68	100	Yes		47k		No			49.95		
	HY-71	K	15-100	1.5	0.01		3	38	68	100	No		47k		No			50.95		
JVC	P-L10			10	0.002		2	2.5	300	84	150	Yes	Sel.	Sel.	Yes	No	26.4	1650.00		
KENWOOD	C1		20-20	5	0.004	0.035		2.5	200	87	150	Yes		47k	Yes		9.3	225.00		
KIRKSAETER	Lab-11		1-120	12	0.002	0.002	2	Var.	220	83	200	Yes	230	47k	Yes	No	16	1200.00	Incl. mixer, phono amp, processor loop.	

PREAMPLIFIERS

MANUFACTURER	Model	MC	Unit Type: Kit-K, Tube-T, Mono=M, Photo Stage Only-P, MC		Frequency Response, Hz to kHz, \pm dB	Maximum Output, V	THD, %	HF IM Distortion, %	Number of Tape Loops	MM Phono Sensitivity, mV, \pm 0.5 V Output at 1 kHz	MM Phono Overload, mV	MM Phono S/N, dB, "A" Wid. re: 5 mV, per IEC A-202	High Level Sensitivity, mV	Tone Controls?	Phono Input	Phono Input Capacitance, pF	Moving Coil Impedance, Ohms	Does Unit Invert Phase?	Weight, Lbs.	Price, \$	Notes
			0.8-250 +0, -3	0.005																	
KLYNE AUDIO ARTS	SK-2	MC			0.8-250 +0, -3		0.005	0.005							Sel.	Yes	Yes	3 1/2	600.00		
KRELL	PAM-1				0.1-800 +0, -1	10	0.001	0.001	1	5	200	92	150	No	150	47k	Yes	No	25	2000.00	Dual mono.
KYOCERA	C-901				20-20 +0, -0.2	13	0.007		2	1.25	300	86	150	Yes		Adj.	Yes		15 1/2	1290.00	
LSR&D	Leach 201	MC			20-20 \pm 0	20	0.05	0.05	2	5	200	84		Yes	Sel.	Sel.	No	No	12	689.00	
	Leach 202				20-20 \pm 0	4	0.005	0.005							Sel.	Yes	No		1	159.95	
LUXMAN	C-120A	M			10-80 +0, -1	18	0.005	0.005	2	2.0	300	70†	130	Yes	90	50	Yes		10.3	449.95	†At 10 mV.
	C-300	M			0.5-140 \pm 0.5	20	0.005	0.005	2	2.0	300	89	140	Yes	50	50	Yes		20	999.95	
MARANTZ	SC500				5-100 \pm 1				2	2.8	220		150	Yes			Yes		7	275.00	
McINTOSH	C33				20-20 +0, -0.5	10	0.01		3	0.4	100	84	250	Yes†	65	47k	No		26		†inc. 5-band equalizer, compandor.
	C29				20-20 +0, -0.5	10	0.02	0.02	2	0.4	100	84	250	Yes	65	47k	No	No	21		
	C27				20-20 +0, -0.5	10	0.05	0.05	2	0.4	100	79	250	Yes	100	47k	No	No	20		
	C504				20-20 +0, -0.5	10	0.02	0.02	2	0.44	100	84	250	Yes	50	47k	No	No	14		
	MX-117	†			20-20 +0, -0.5	10	0.02	0.02	2	0.44	100	84	250	Yes	50	47k	No	No	24		†Tuner-preamp.
MERIDIAN	101B				5-50 \pm 0.5		0.01		2	1.4	160		No	100	47k	Yes		4	565.00	Balanced output opt.	
MISSION	776					11	0.05	0.05					No			Yes			997.00		
MITSUBISHI	DA-P30				10-100 +0, -0.5	19	0.004	0.005	2	2.8	380	81	150	Yes†	Adj.	47k	Yes	No	15 1/2	450.00	†Paragrophic; dual mono.
	M-P04				5-80 +0, -0.5	11	0.01	0.01	2	2.5	220	78	150	Yes	47	50k	Yes	No	5 1/2	260.00	
MUSICAL FIDELITY	AC-1	MC			1-1M +0, -3	2	0.03	0.03				70†			250	Adj.		No	5	550.00	†Unwid.; dual mono.
MUSIC REFERENCE	RM-5	T			0.2-350 \pm 3	40	0.07	0.07	2	1	600	87	150	No	Adj.	Adj.	No	Yes	18	930.00	Auto mute.
	RM-4	T/MC			0.7-700 \pm 3	20	0.01	0.01				78			Adj.	Adj.	Yes	Yes	10	650.00	
MXR	System Preamp				20-20 \pm 0.25	7	0.005	0.005	4	5	120	82	800	No	Adj.	47k	No	No	5	499.95	
	System Preamp				20-20 \pm 0.25	7	0.005	0.005	4	5	120	82	800	No	Adj.	47k	No	No	5	549.95	
	Linear Preamp				20-20 \pm 0.25	7	0.005	0.005	2	5	120	82	800	No	Adj.	47k	No	No	5	349.95	
NAD	1020				5-100 \pm 0.5	15	0.02	0.02	1	1.25	200	80	80	Yes	Sel.	47k	No	No	8.7	179.00	
NAIM AUDIO	NAC42N	MC			20-20 \pm 0.5		0.1	0.1	1	2.0	200		75	No		47k	No	No	6	560.00	
	NAC42S				20-20 \pm 0.5		0.1	0.1	1				75	No		470	Yes	No	6	560.00	
	NAC32				20-20 \pm 0.5		0.1	0.1	2	2.0	200		75	No		47k	Yes	No	6	1050.00	
	LPNA		P/MC			20-20 \pm 0.5		0.1	0.1								Yes	No	3	395.00	
NIKKO	Beta 20				10-50 \pm 0.5	10	0.005		2	2.0	300	86	110	Yes	125	Sel.	Yes	No	11.4	300.00	
	Beta 40				10-50 \pm 0.5	10	0.003		2	2.0	350	83	110	Yes	Sel.	Sel.	Yes	No	14	470.00	
NOVA ELECTRO-ACOUSTICS	CPA-100	MC			20-20 \pm 0.2	12	0.01	0.01	1	2.5	300	75	98	No	40	44k	Opt.	Sel.	12	1600.00	
	PPA-200																			300.00	
NYTECH	CP112				15-35 +0, -3	10	0.01	0.01	1	1.5	120	65	100	No	200	47k	Opt.	No	5 1/2	385.00	
	EXO102					4	0.05	0.05					1V				No			260.00	Two-way x-over inc.
ORTOFON	T30	MC			8-90 +0.3, -1										Sel.	Yes	No		725.00		
	T20	MC			10-60 +0.5, -1										2-4	Yes	No		250.00		
	T10	MC			20-45 +0.5, -1										2-4	Yes	No		160.00		
PICKERING	P-20	MC			10-100	0.82	0.08			0.03	60				6k	Yes	No	1.2	189.00		

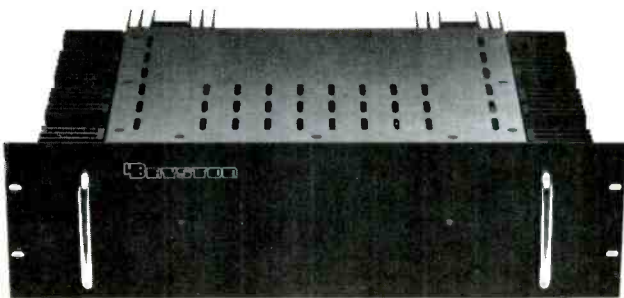
PREAMPLIFIERS

MANUFACTURER	Model		Unit Type: K ₁ = K, Tube = T, Phono Stage Only = P, Moving Coil Only = MC, Mono = M.	Frequency Response, Hz to kHz, ±dB	Maximum Output, V	THD, %	IHF IM Distortion, %	Number of Tape Loops	MM Phono Sensitivity, mv, for 0.5 V Output at 1 kHz	MM Phono Overload, mv	MM Phono S/N, dB, "A" Wtd. re. 5 mv. per IHF A-202	High Level Sensitivity, mv	Tone Controls?	Phono Input Capacitance, pF	Moving Coil Impedance, Ohms	Does Unit Invert Phase?	Weight, Lbs.	Price, \$	Notes
	Model	MC	2-8M ±3 20-20 ±0.1	0.75 0.012 0.021	0.012 0.008 0.008	1 1.2 500	78							Adj.	Yes	No	1 3/4 19	360.00 1350.00	
POWERLIGHT STUDIO	MC-5	MC	2-8M ±3 20-20 ±0.1	0.75	0.012	0.021	1	1.2	500	78				Adj.	Yes	No	1 3/4	360.00	
	JPC-20/20	P/MC	20-20 ±0.5	15	0.1	0.1	1	0.25	400	80	†	No	50	47k	No	No	9	495.00	†Passive, unity gain.
PRECISION FIDELITY	C-7A Revised	T/P	20-20 ±0.5	35	0.1	0.1	2	0.25	600	81	100	No	70	47k	Yes	Yes	9	595.00	†Hybrid.
	C-8 Hybrid	T†	20-20 ±0.5																
PS AUDIO	PS IV		2-20 ±0.1	16	0.001	0.001	2	0.5	160	85	1V	No	150	Var.	Yes	No	10	625.00	
	IVa VK		2-20 ±0.1	16	0.001	0.001	0	0.5	160	85	1V	No	150	Var.	Yes	No	8 1/2	435.00	
	PS IV A	P	2-20 ±0.1	16	0.001	0.001	0	0.5	160	85		No	150	Var.	Yes	No	3	355.00	
	PS II B	P	2-20 ±0.1	16	0.001	0.001	0	0.5	160	85		No	150	47k	No	No	3	160.00	
PSE	Studio I		10-50 +0, -.25	12	0.005		2	9	200	80	250	Yes	40	47k	Opt.	Sel.	16	750.00	With MC input, \$870.00.
QUAD	34						1	Var.				Yes		Yes	No	4	625.00		
	44						2	Var.				Yes		Yes	No	6	795.00		
REVOX	B739	†	20-20 +0, -.7	4	0.02	0.03	2	1.35	300	82	150	Yes	220	47k	No	No	28 3/4	2399.00	†Tuner-preamp; see also "Receivers," Model B780.
RGR	Four-1		0.5-300 +0, -.3	10	0.007	0.007	2	3	150	74	200	Yes	Sel.	47k	No	Varies	13	695.00	Two MM phono inputs.
	Four-1HG		0.5-300 +0, -.3	10	0.007	0.007	2				200	Yes	Sel.	Sel.	Yes	Varies	13	735.00	Two MC phono inputs.
ROBERTSON	EK-1		0.1-400 ±3	19	0.01	0.01	1				160	No		No	No	35	3200.00	1C phono cart. inc.	
RTS SYSTEMS	405	P	30-15 ±0.5	17.3	0.003	0.01	0	Adj.	125	72			Adj.	Adj.	No	No	3.3	378.00	
RWR	MCT-1	MC	10-100 ±1	1.4											No		2.9	600.00	Three gain settings.
SAE	X-IP		20-20 ±0.2	17	0.01	0.01	1	0.7	250	80	47	No	Var.	Var.	Yes		14	1200.00	
	P101		20-20 ±0.2	10	0.008	0.008	2	0.5	240	78	32	No	Var.	Var.	Yes		20	650.00	
	Two PA10		20-20 ±0.5	10	0.01	0.01	2	0.5	200	74	30	Yes	Var.	Var.	Yes		12	349.00	
SHERWOOD	S-6020CP		0-100 +0, -.3	10	0.005	0.005	2	1.25	250	85	150	Yes	160	47k	No	No	11	249.95	
SONY ESPRIT	TA-E901		0-200 +0, -.1	12	0.008	0.008	2	2.5	180	84	150	No	100	Sel.	Yes		22	2500.00	Dual mono.
	TA-E900		0-300 +0, -.1	12	0.005	0.005	2	2.5	180	84	150	No	Sel.	Sel.	Yes		28 3/4	3200.00	As above.
SOTA	Head Amp	MC	6-160 +0, -.3	0.25	0.05	0.05						No		Sel.	Yes	Yes	4	275.00†	†With battery power supply; rechargeable, \$350.00.
	RIAA	P/MC	6-160	1	0.01	0.02						No		Var.	Yes			750.00	Dual mono.
SOUNDCRAFTSMEN	CX 4000		5-100 ±0.25	10	0.01	0.01	2	1.4	200	97	90	No	100	47k	No	No	18	419.00	CX decoding.
	CX 4100		5-100 ±0.25	10	0.01	0.01	2	1.4	200	97	90	Yes†	100	47k	No	No	21	549.00	†With 10-band EQ; as above.
	CX 4200		5-100 ±0.25	10	0.01	0.005	2	Adj.	300	97	90	Yes†	Adj.	Sel.	Yes	No	27	699.00	As above.
SPECTRAL AUDIO	MS-One Ser. 3A		1-4M +0, -.1	10	0.01	0.01	1	0.15	150	95	100	No	100	47k	Yes	No	32	2985.00	
	DMC-10		1-4M +0, -.1	8	0.01	0.01	1	0.15	150	95	100	No	100	47k	Yes	No	24	1985.00	
SPECTRASCAN	LCA-10		20-20 ±0.2	12	0.008	0.008	2	2.5	200	80	150	No	Sel.	Var.	Opt.	No	10	595.00	
	LCA-20		20-20 ±0.2	12	0.006	0.006	2	2.5	200	85	150	Yes	Sel.	Var.	Opt.	No	12	749.00	
STANTON	310	P	20-20		0.05			0.5	120	70		Yes	Adj.	47k	No	No		240.00	
	BA-26	MC	10-100	0.82	0.08				0.03	60				6k	Yes	No	1.2	189.00	
STAX	CA-X		20-20 +0, -.0.3	20	0.002	0.003	1	1	200	90	100	No	100	Var.	Yes	No	34	3500.00	Dual mono.
	CA-Y		20-20 +0, -.0.3	20	0.003	0.003	2	1.2	180	78	143	No	100	Var.	Opt.	No	14	1400.00	FET.
STRELIOFF	PA-1 & RS-1		10-50 ±1	20			2	0.5	250	87	50	No	Sel.	Sel.	Yes	No	25	2500.00	
	SR-1		10-100 ±1	25			2	0.5	300	90	50	No	Sel.	Sel.	Yes	No	45	4000.00	
SUMIKO	Phono Amp		2-100 ±3	12	0.02	0.02	1	Var.	500	80		No	100	Var.	Yes	No	1 1/2	600.00	

PREAMPLIFIERS

MANUFACTURER	Model	Unit Type: Kit = T, Tube = T, Mono = M, Stereo = S, P, MC, Moving Coil only, MC	Frequency Response, Hz to kHz, ± dB	Maximum Output, V	THD, %	IHF IM Distortion, %	Number of Tape Loops	MM Phono Sensitivity, mV, for 0.5 V Output at 1 kHz	MM Phono Sensitivity, mV, 5 mV per IIF 2-202	MM Phono S/N, dB, A' Wtd. re. High Level Sensitivity, mV	Tone Controls?	Phono Input Capacitance, pF	Moving Coil Impedance, Ohms	Does Unit Invert Phase?	Weight, Lbs.	Price, \$	Notes		
SUMO	Electra		20-20 ± 0.1	15	0.01	0.01	1	0.36	125	89	300	Yes	100	Sel.	Yes	No	12	429.00	
SWISS PHYSICS	THA 368		2-150 ± 0.2	20			2	5	500	88	100	No	Adj.	Adj.	Yes	Adj.	10½	5400.00	
TANDBERG	TCA3002		5-130 ± 1.5	10	0.004	0.004	2	1	290	80	70	Yes	Adj.	Adj.	Yes	No	12½		
TECHNICS	SU-A8		0-100 + 0, -3	8	0.007		2	1.25	140	76	75	Yes		47k	Yes		9.9	350.00	
	SU-C01		7.5	0.009	0.009	1	1.25	200	77	75	Yes		47k	Yes		6.6	300.00		
THRESHOLD	FET-1		3-100 + 0, -3	10	0.015	0.015	2	5	100	78	20	No	Sel.	Sel.	Yes	No	22	2200.00	
	FET-2		3-100 + 0, -3	10	0.015	0.015	1	5	100	78	20	No	Sel.	Sel.	No	No	19	1100.00	
TIBI ELECTRONICS	MCP-100	MC	20-20 ± 0.1		0.02	0.02		0.1	100	75		No	50	80	Yes	No	1½	175.00	
TOSHIBA	SY-335 MK-2S		20-40 ± 1	1.0	0.1	0.1	2	1.25	150	74	150	Yes		47k	No	No	6.6	139.95	Mike mixing.
VAN DEN HUL	Head Amp	MC	1-5.5M ± 3	0.14	0.005	0.005						No	30	3	Yes	No	3	575.00	
VANDERSTEEN AUDIO	DL-1	MC	0.5-500 + 0, -3	1	0.01	0.01								Var.	Yes	No	3	285.00	
VSP LABS	DC Servo		5-100 ± 1	10	0.05	0.05	2	0.5	150	90	100	No	Sel.	Sel.	Opt.	No	15	449.00	
YAMAHA	C-50		5-100 + 0, -0.5	10	0.001	0.002	2	0.83	220	93	150	Yes	Sel.	47k	Yes	No	15	530.00	
	C-70		0-100 + 0, -0.5	10	0.001	0.002	2	0.83	260	94	150	Yes†	Sel.	47k	Yes	No	15¾	780.00	†Parametric.

BRYSTON



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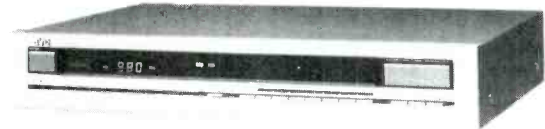
Yamaha T-70



Quad FM4



Kenwood L-O2T



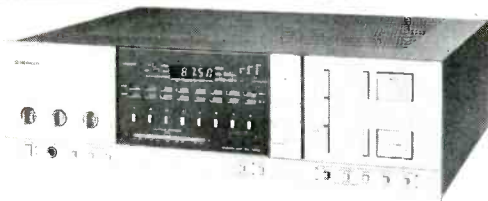
JVC T-X30

MANUFACTURER	Model	Unit Type: FM Only = F, Kit = K, Digitally Synthesized = D	Mono IHF Sensitivity, dBf	Stereo IHF Sensitivity, dBf	Capture Ratio, dB	Alt. Chan. Selectivity, dB, Wide/Narrow	Signal Strength, dB, 50-dB Quieting, dBf, Mono/Stereo	Number of Memory Presets	Separation, dB, 1 kHz	Separation, dB, 10 kHz	THD %, Mono/Stereo, 1 kHz, 100% Modulation	THD %, Mono/Stereo, 6 kHz, 100% Modulation	Maximum S/N, dB, Mono/Stereo	Switchable De-emphasis?	Net Weight, Lbs.	Price, \$
ADCOM	GFT-1A	D	9.8	1.0	80	17.2/34.7	8	55		0.08/0.08		80/75	No	14	375.00	
AIWA	AT-9500	D	10.3	1.5	70	17.2/36.8	12	50		0.06/0.15		80/77		7.3	270.00	
	TX-100	D	10.3	1.5	70	17.2/38.2	12	50		0.06/0.15		80/77		6.2	250.00	
	ST-R80U	D	10.3	1.5	70	17.2/	12	50		0.06/0.15		80/77		4.9	230.00	
	ST-R50U	D	10.8	1.5	65/35	18.2/38.2	12	45		0.1/0.2		75/72		5.3	190.00	
	ST-R30U		10.8	1.5				45				73/70		4.6	105.00	
	ST-R10U		11.2	1.8		18.2/28.2		40		0.3/0.6		70/67		3.5	90.00	
AKAI	AT-S61	D	11.2	1.0	75	16.2/37.2	20	55		0.06/0.09		78/70	No	7.3	249.95	
ARCAM	T21	F	13	22	1.5	60	20/40	5	40	30		72/70	No	7 1/4	560.00	
AUDIBLE ILLUSIONS	Modulus FM	F/D												12	750.00	
CM LABS	DB400	D	11	36	1	60	15/36	7	45	40	0.1/0.3	0.2/0.35	75/73	No	12	500.00
CROWN	FM Two	F	9.31		1.5	75	11.2/36	6	60	45	0.1/0.09		75/70	Yes	15 1/2	699.00
CYBERNET	STL-80	D	10.3		1.5/	80	16.5/38	12	50	39	0.1/0.2		75/65	No	12	271.96
DENDN	TU-900	F			1.0	50/90		0	60		.025/.035		88/85	No	13 1/2	590.00
	TU750	D			1.0	40	14.2/35.2	14	55		0.06/0.08		80/75	No	6 3/4	285.00
	TU-720				1.0	65	15.6/34.7	0	55		0.04/0.08		86/84	No	8 1/2	225.00
FISHER	FM440		14.1	20	1	60	20.8/38.3	0	40	32	0.2/0.4	0.3/0.5	65/60		11	179.95
	FM350		10.8	18.5	1.0	60	13.2/35.9	0	46	36	0.1/0.1	0.15/0.2	75/70		8	199.95
	FM130	D	14.1	20	1.0	60	20.8/38.3	12	40	35	0.2/0.4	0.3/0.5	70/65		8	299.95
	FM550	D	10.8	18.5	1.0	75	13.2/35.9	12	46	36	0.1/0.1	0.15/0.2	75/70		8	349.95
	FM660	D	10.8	18.5	1.0	70	14.1/36.8	10	46	36	0.1/0.15	0.15/0.25	72/68		12	379.95
	FM2421B	D	9.8	17.9	0.8	75	13.2/35.9	12	46	36	0.1/0.15	0.15/0.25	75/70		12	399.95
GARRARD	M7		10.3	14.2		60	14.2/34		40		0.35/0.5		60/60		11	
	M9		10.3	14.2		60	14.2/34		40		0.35/0.5		60/60		11	
HARMAN/KARDON	TU610			10	1.5	70	16/37.5		45	43	0.09/0.15		77/71	No	9 1/4	219.95
	TU615	D		10	1.0	70	15.5/36.4	12	50	48	0.08/0.10		78/72	No	10 1/4	349.95
	hk715	D		10	1.0	70	15/35.3	8	50	48	0.07/0.09		79/77	No	9 1/4	379.95
HEATH	AJ-1200	K/F	10.8	16.1	1.5	52	14.8/36.8		45	40	0.15/0.15		80/65	No	10 1/2	239.95
	AJ-1600	K	10.3	16.1	1.2	40/80	13.2/36.1		45	35	0.1/0.1	0.15/0.2	83/75	No	20 3/4	439.95
HITACHI	FTM33		10.8	38.2	1.0	50	19.2/38.2		50		0.1/0.25		77/70		7 3/4	170.00
	FTM44	D	11.2	38.2	1.0	70	19.2/38.2	12	50		0.1/0.1	0.25/0.3	80/75		6 7/8	260.00
	FT5500	D	10.8	38.2	1.0	45/65	19.2/38.2	10	60		0.04/0.06	0.06/0.08	85/78		8 7/8	350.00
JVC	T-X55	D	10.3		1.0	80	16.4/31	16	50		0.07/0.07		84/80		8.1	350.00
	T-X30	D	10.3		1.0	65	16.4/38.1	14	50		0.08/0.1		80/76		6.8	200.00
	T-K20	D	10.3		1.0	60	20.8/42.1	12	40		0.2/0.3		76/70		6.8	180.00
	T-K10	D	10.3		1.0	60	22.1/43.2	37	37		0.2/0.3		74/67		6.4	130.00
KENWOOD	L02T	F	10.3	39.2	1	45/65	10.3/39.2		55	45	.006/0.01	.006/0.03	95/85		27 1/4	1800.00
	KT-9XG	D	10.8	37.2	1/2	45/65	16.4/37.2	8	55		.003/.004		86/80		9 1/4	400.00
	KT-7X	D	10.8	38.4	1	55	16.4/38.4	6	50		0.07/0.09		74/71		8 7/8	250.00
	T-9	D	10.8	37.2	1	50	16.4/37.2	6	45	35	0.1/0.15		77/70		5 3/4	235.00
	T-7	D	10.8	37.2	1.5	50	/37.2	40	35		0.1/0.2		75/70		5 3/8	129.00

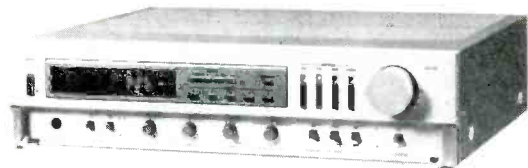
TUNERS

MANUFACTURER	Model	Unit Type, FM Dnly, F, Klz=K, Digitally Synthesized=D	Mono IHF Sensitivity, dBf		Stereo IHF Sensitivity, dBf		Capture Ratio, dB, Wide/Narrow		Alt. Chan. Selectivity, dB, Wide/Narrow		Signal Strength for 50-dB Dwellng, dBf, Mono/Stereo		Number of Memory Presets		Separation, dB, 1 MHz		THD, %, Mono/Stereo, 1 MHz, 100% Modulation		THD, %, Mono/Stereo, 6 kHz, 100% Modulation		Maximum S/N, dB, Mono/Stereo		Switchable De-emphasis?		Net Weight, Lbs.	Price, \$
			F	F/D	11	16	1.5	1	16/15/15	5	50	40	0.15	0.08	75/73	Yes	13	750.00								
KIRKSAETER	FM6 LAB10 LAB10-16	F F/D F/D	11 10 10	16 15 15	1.5 1 1		16/15/15	5 8 16	50 50 50	40 40 40	0.15 0.08 0.08		75/73 78/75 78/75	Yes Yes Yes	13 14 14	750.00 1200.00 1400.00										
KLH	T-201 T-101	D	10.3 11.2		1.5 1.8	60 40	36.5/38 37/39	14	45 40		0.1/0.2 0.15/0.3		70/65 68/62	No No	8 8	349.00 229.00										
LUXMAN	T-400 T-115	D	10.8 10.3		1.3 1.4	65 75	15.0/ 15.6	12	45 45	38 39	0.1 0.15	0.2 0.2	75/ 76/		12.5 13.2	299.95 399.95										
MARANTZ	ST500	D	9.8	36.1	0.9/1.5	65		14	48						10	330.00										
McINTOSH	MR80 MR78 MR75 MX117 Tnr.- Preamp	F F F F	9.3 @ 35 dB 9.3 @ 35 dB 11.2		1.5 2.5 1.8	90/110 55/90 75 75	14.7 19.1/39.5 19.1/39.5	4 45 45	50 40 34		0.2/0.2 0.2/0.2 0.18/0.38 0.18/0.38		75 75 70/70 70/70	No No No No	27 27 23 24											
MERIDIAN	104	F	13.2	31				6	50	50	0.1/0.2		67		4	555.00										
MITSUBISHI	DA-F30 M-F04	F/D			1.0/1.5 1.5	45/75 60	16.1/37.3 16.4/38.3	8	50 40	43 35	0.05/0.08 0.2/0.4		84.78 80/73	No	11 6 1/4	400.00 270.00										
NAD	4020A 4150	D	10.9 5	16	1.5 0.5	65 78	16.37 12.32	10	42 50	32 40	0.2/0.3 0.08/0.10	0.3/0.4 0.10/0.20	75/70 82.80	Yes No	9.3 8.7	218.00 318.00										
NYTECH	CT210	F	8.6	28.6	1	120	14.8/34.8	10	40	35	0.2/0.2	0.2/0.2	70/70	Int.	10	485.00										
OPTONICA	ST-3300 ST-4406		10.8 9.8		1.5 1.5	60 65	16.2/36.4 14.4/35.4	0 10	40 45	30 35	0.15/0.3 0.15/0.25	0.2/0.3 0.18/0.3	70/65 75/70	No No	6 11	200.00 260.00										
PIDNEER	F9 F7 F5	D D D	10.8 10.8 10.8		1.0/2.5 1.0 1.0	40/85 60 60	15.0/37.0 16/37.2 17.3/39.2	12 12	55/40 50 40	48 40 30	0.03/0.05 0.06/0.08 0.1/0.2	0.03/0.05 0.06/0.08 0.1/0.2	90/85 85/80 75/70	No No No	10 10 10	425.00 325.00 225.00										
PRECISION FIDELITY	T-8 Hybrid		10.8	24	3	100	17/25	0	45	40	0.1/0.25	0.1/0.25	72/65	No	7	349.00										
PSE	Studio III	F			1.0	60	20/40	6	45	30	0.1/0.1	0.15/0.15	70/70	Yes	9	510.00										
QUAD	FM4	F						7						No	4	625.00										
RDGERS	T-100 T-75	F F	8.8 8.8		1.3 1.5	40	11.2/28 18/36	6	35 38	40 25	0.1/0.2 0.3/0.7		75/70 77/66	No No		699.00 490.00										
SAE	T101 Two T14 Two T7 Two T6	D D D D	10.3 10.3 10.3 10.8	17	1.2/2.2 1.5 1.5 1.5	40/100 40/70 65 65	14.35.3 17/35 17/35 17/35	16 10 48 42	55 48 40 35	40 40 40 35	0.05/0.08 0.08/0.15 0.10/0.22 0.10/0.22	0.1/0.15 0.22/0.30 0.28/0.40 0.28/0.40	75/70 75/70 75/67 73/67		20 17 16 16	650.00 599.00 429.00 329.00										
SANSUI	TU-S9 TU-S7 TU-S5 TU-S33	D D D D	10.5 10.5 10.5 10.6		1.0 1.0 1.0 1.0	60 57 40 60	14.5/36.0 14.5/36.5 14.5/36.5 16.5/36.5	20 12	52 50 50 50	42 40 33 35	0.06/0.07 0.07/0.08 0.06/0.07 0.08/0.09	0.06/0.07 0.07/0.08 0.06/0.07 0.08/0.09	85/78 83/74 84/75 81/76	No No No No	9.3 9.5 9.5 7.7	420.00 350.00 290.00 200.00										
H.H. SCOTT	528T 558T	D	10.8 9.8		1.2 1.2	60 60	16.5/37 16.5/37	14	45 50		0.15/0.3 0.12/0.2		72/66 78/72		6 8	159.95 279.95										
SHERWOOD	S-6010CP	D	10.3		1	80	15.3/36.1	16	50	40	0.09/0.09	0.1/0.15	80/75	No	10	249.95										
SDNY	ST-JX44 ST-JX5 ST-J75	D D D/F	10.3 10.3 10.8		1.0 1.0 1.5	80 90 90	16.1/37.9 16.1/37.9 16.8/37.3	16 16 8	50 55 60	45 45	0.08/0.15 0.06/0.08 0.05/0.07	0.08/0.12 0.05/0.2	82/77 88/82 92/87	No No No	6 1/2 8 10 1/4	200.00 290.00 450.00										
SDUNDCRAFTSMEN	T6001		10.8		1.0		15.0/36.0	14	45	40	0.1/0.3	0.2/0.35	75/73	Yes	16	469.00										
SUMO ELECTRIC	Charlie	F/D	13.2	17.5	1/1.5	65/100	17/37.5	5	50	40	0.04/0.05	0.05/0.08	80/74	No	12	499.00										
TANBERG	TPT3001 TPT3011	F F	6.8 10.3	52.1 31	Sel. 0.9	Sel. 100	10.3/32.1 8.8/31	8 8	60 40	45 40	0.06 0.15/0.15	0.055	95/92 78/75	Yes Yes	15.3 12.6											
TECHNICS	ST-S4 ST-S6 ST-S8 ST-C04 ST-C03 ST-C01 ST-5	D D D D D D D	11.2 10.8 10.8 11.2 10.8 10.8 11.2		1.0 1.0 1.0 1.0 1.0 1.0	60/22 55/25 55/25 60 75 75 60	17.5/39 16.3/37.2 16.3/37.2 17.5/39 17/38.3 17/38.3 17.5/39	16 16 16 12 16 0 16	50 55 55 50 45 45 45	40 40 40 40 35 35	0.08/0.1 0.04/0.06 0.04/0.06 0.5/0.25 0.1/0.15 0.15/0.25 0.08/0.15		78/73 80/74 80/74 78/73 77/72 75/70 78/73		3.2 3.3 4.1 4 6.2 6.4 4.2	280.00 380.00 500.00 250.00 370.00 290.00 230.00										
TOSHIBA	ST-335 MK2-S		5.5		1.0	60	17.2/38.2		40		0.2/0.4		65/73	No	7 1/2	179.95										
YAMAHA	T-1060 T-560 T-460 T-760 T-960II T-70 T-2	D D D D D D D			1.2/2.5 1.5	25/85 65 55 70 80 85 100	14.7/35.3 14.8/37.3 15.1/37.4 17.3/33.9 15.7/33.9 14.7/35.3 10.3/31.1	10					88/83 86/84	No	8 1/2 8 1/2 6 1/4 7 3/4 8 1/4 15 1/2	350.00 230.00 180.00 285.00 330.00 370.00 750.00										

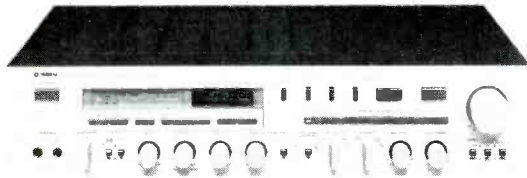
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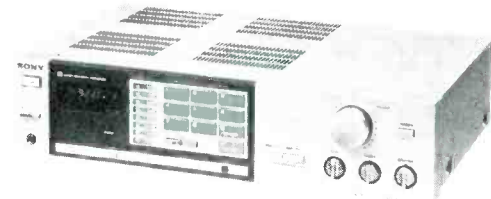
Pioneer SX-7



Denon DRA-400



Yamaha R-2000



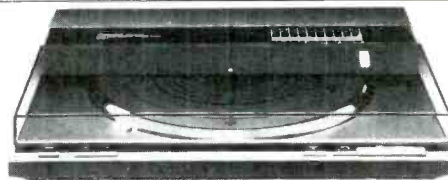
Sony STR-VX33

MANUFACTURER	Model	Unit Type: FM Only = F, Digitally Synthesized = D, CX Circuitry = C	Amp Section										Tuner Section							
			Avg. Watts/Channel into 8 Ohms	THD, %	IHF IM, %	Rated Power Bandwidth, Hz to KHz	MM Phono S/N, dB re. 5 mV, per IEC A-202	MM Phono Overload, mV	Dynamic Headroom, dB	Number of Memory Presets	IHF Sensitivity, dB, Mono/Stereo	Capture Ratio, dB	Mono Signal Strength for 50-dB Quieting, dB	Stereo Signal Strength for 50-dB Quieting, dB	THD, %, 100% Modulation, 1 kHz, Mono/Stereo	Alt. Chan. Select, dB, Wide/Narrow I.F. Bandwidth	Max. S/N, dB, Mono/Stereo	Weight, Lbs.	Price, \$	
AIWA	CX-50 AX-S50	D	30 20	0.3 0.3			82 80	120 180		10		1.5 1.5	17.2	38.0	0.15/0.3		78/72 75/70	15 7.9	550.00 400.00	
AKAI	AA-R42 AA-R32 AA-R22	D D D	60 45 30	0.008 0.008 0.05						20 16 12									429.95 329.95 249.95	
BANG & OLUFSEN	Beomaster 8000 Beomaster 6000 Beomaster 2400 Beomaster 1600 Beocenter 7000	F/D F/D F/D F/C F/D	100 75 25 20 30	0.05 0.08 0.2 0.4 0.15	0.1 0.05 0.15 0.2 0.15	20-20 20-20 20-20 20-20 20-20	75 75 79 75		1.0 0.7 5 1.5 1.0	9 6 5 7 6	13 6 19.2/24 19/24 15/21.5	1.8 1.8 4.5 1.5 1.5	19 22 18.5 19 17	38.0 39 38.9 38.9 35	0.7		65 65 58 54 55	76/72 75/72 70/66 70/68 /66	54 34 22 20 52	2600.00 1700.00 w/Remote 695.00 w/Remote 395.00 2100.00
BOSE	SCR		100	0.09	0.09	20-20	83	145			10.8/15.6	1.8	16.1	36.1		70	70/65	36 1/2	925.00	
CM LABS	DB245	C	45	0.06	0.03	20-20	70	200	1.6	0	16/37	1.1	15	36	0.3	60	75/73	36	525.00	
CYBERNET	SRC-80	D	50	0.08	0.08	7-35		150		12	10.9/20	2	18	40	0.15/0.3	60	70/65	26 1/4	447.38	
DENON	DRA-600 DRA-400	D D	60 45	0.08 0.05	0.03 0.03	10-35 5-40	86 80	150 200		16 10			10.3 10.3		0.1/0.2 0.07/0.15	60 77	74/71 75/71	24 1/4 19 1/4	540.00 399.95	
FISHER	RS90 RS110 RS120 RS220 RS245 RS140 RS270 RS280		20 20 20 20 30 40 50 100	0.5 0.1 0.09 0.07 0.07 0.09 0.02 0.05	0.5 0.1 0.09 0.07 0.07 0.09 0.02 0.05	60-20 40-20 20-20 20-20 20-20 20-20 20-20 20-20	65 70 70 70 130 230 80 200	130 130 130 130 130 230 200 200			0 0 0 0 12 12 12 10	14.1/21.5 14.1/21.5 14.1/25.4 14.1/21.5 14.1/21.5 12.4/18.5 10.3/18.5 10.8/18.5	2.0 1.0 1.5 1.0 1.0 1.5 0.8 0.8	21.5 21.5 25.4 21.5 21.5 20 14.1 20	40 39.2 39.2 39.2 39.2 38.2 36.7 38.2	0.2/0.4 0.2/0.4 0.035/0.7 0.2/0.4 0.2/0.4 0.3/0.4 0.1/0.15 0.3/0.3	60 60 55 60 60 60 70 70	65/60 65/60 70/65 66/62 66/62 70/65 75/70 70/65	10 16 13 18 18 15 29 36	169.95 179.95 189.95 249.95 329.95 329.95 449.95 449.95
GARRARD	1260 1360 1560 1660		25 35 40 60	0.3 0.1 0.05 0.03	0.1 0.1 0.05 0.03	30-15 30-15 50-15 50-15	80 80 75 75			14	10.3/14.7 10.3/14.7		14.7 14.7 13.2 14.7	30.0 30.0 31 25.0	0.5/0.8 0.5/0.8 0.17/0.2 0.15/0.17	60 60 60 60	60/60 60/60 63/63 60/60	25 1/2 26 1/2 23 23		
HARMAN/KARDON	hk330i hk350i hk460i hk570i hk580i hk680i		20 20 30 45 45 60	0.09 0.09 0.08 0.03 0.03 0.02	0.09 0.09 0.07 0.05 0.05 0.04	10-60 20-80 10-80 4-100 4-100 3-100	80 80 83 85 85 88	100 80 100 130 130 230		8 12			1.9 1.9 1.3 1.0 1.0 1.0	17 16 15.5 15 14.7 14.7	38 37.8 37.3 36.3 36.1 36.1	0.2/0.3 0.12/0.2 0.12/0.2 0.1/0.15 0.09/0.1 0.09/0.1	60 60 67 70 75 75	65 65 70 75 75 75	18 18 19 21 24 28 1/2	219.95 259.95 329.95 429.95 499.95 499.95
HEATH	AR-1250 Kit AR-1650 Kit		30 125	0.009 0.05	0.02 0.05	20-20 20-20	75 65	150 150	2.5 2.5		10.8 10.3/16.1	1.5 1.5	16.1 13.2	36.8 36.1	0.15/0.3 0.1/0.1	52 40/80	70/65 80/73	16 1/4 48	349.95 769.95	
HITACHI	SR2001 HTA3000 4001 5001	D D D D	25 30 40 50	0.3 0.05 0.03 0.03	0.05 0.05 0.03 0.05	40-20 20-20 20-20 20-20	70 70 72 72	120 140 140 140		12 12 12 12	10.8/ 10.8/ 10.8/ 10.8/	1.0 1.0 1.0 1.0	17.0 18.2 16.2 16.2	38.2	0.15/0.3 0.15/0.25 0.10/0.20 0.10/0.20	55 53 75 75	74/68 74/69 75/72 75/72	12 1/2 13 1/2 15 1/2 17	200.00 270.00 360.00 410.00	
JVC	R-X80 R-X60 R-X40 R-K20 R-K10	D D D D D	70 55 40 30 30	0.008 0.008 0.008 0.03 0.03	0.008 0.008 0.008 0.03 0.03	20-20 20-20 20-20 20-20 20-20	77 77 71 71 71	100 100 100 100 100		16 16 12 12 12	10.3/ 10.3/ 10.3/ 10.3/ 10.3/	1.5 1.5 1.5 1.5 1.5	14.8 14.8 14.8 14.8 14.8	37.2 37.2 38.3 38.3 38.3	0.1/0.15 0.15/0.15 0.15/0.2 0.15/0.2 0.15/0.3	75 75 65 65 65	83/74 83/74 80/73 80/73 82/74	20 1/2 18 1/2 13 1/2 13 13	570.00 450.00 350.00 280.00 210.00	

TURNTABLES



SOTA Sapphire



Technics SL-QL1



Kyocera PL-901



Trans Audio Premiere

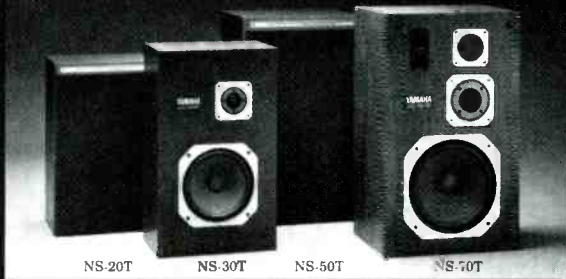
MANUFACTURER	Model	Wow & Flutter, % DIN 45-507	Rumble, -dB DIN 45-539-B	Motor Type	Drive System	Speed Inaccuracy, ±%	Speed Adjustment Range, ±%	Speed Accuracy Range, ±%	Straight-Line Tracking Arm?	Controls Outside Dustcover?	Pivot-Stylus Distance, Inches	Multi-Play, No. of Discs	Auto Cue, C, Auto Return = R, Programmable Play = P	Max. Tracking Error, Degrees/Inch	Anti-Skating Adjustment?	Recommended Tracking Force Range, Grams	Damped Cueing?	Dimensions Inches, Incl. Dustcover	Price, \$	
AIWA	AP-D80U	0.028		D.C. Hall Hall	Direct	3		Yes	Yes	8½		C/R	1.4	Yes	0-3		Yes	17¼ x 4¼ x 14¼	370.00	
	LX-100	0.03			Direct, Front Load	3		Yes	Yes	8½		C/R	0.1	Yes			Yes	13 x 4¼ x 13	330.00	
	AP-D60U	0.035		Linear F.G. Servo	Direct	3		No	Yes	8½		C/R	3.5	Yes			Yes	16½ x 2¼ x 14¼	240.00	
	AP-D35U	0.07		A.C. Sync.	Belt			No	Yes	8½		C/R	3.0	Yes	0-4		Yes	16½ x 4¼ x 14	120.00	
AKAI	AP-L95	0.025	73	Quartz D.C.	Direct	0.002		Yes	Yes	7¼		C/R,P	0	Yes	2		Yes	17.4 x 5 x 16	449.95	
	AP-L45	0.025	73	Quartz D.C.	Direct	0.002		Yes	Yes	7¼		C/R	0	Yes	2		Yes	17.4 x 5 x 16	299.95	
	AP-Q41	0.025	73	Quartz D.C.	Direct	0.002		Yes	Yes	8½		C/R	0.7	Yes			Yes	17.3 x 3.8 x 13.5	249.95	
	AP-Q310	0.045	73	Quartz D.C.	Direct	0.002		Yes	No	8½		C/R	2.6	Yes			Yes	17.3 x 3.8 x 13.5	175.00	
	AP-D210	0.045	73	D.C.	Direct	0.5	6	Yes	No	8½		R	0.7	Yes			Yes	17.3 x 3.8 x 14.1	135.00	
	AP-B110	0.06	65	A.C. Sync.	Belt			No	Yes	8½		R	0.6	Yes			Yes	17.3 x 5.2 x 15.1	99.95	
BANG & OLUFSEN	Beogram 8000	0.04	70	Ind.	Belt	0.02	3	Strobe	Yes	Yes		No	C/R		Yes	0.1-1	220	Yes	19 x 3½ x 15	895.00
	Beogram 3404	0.06	65	Servo	Belt	0.03	3		No	Yes		No	C/R	0.11/ cm	Yes	0-2		Yes	17½ x 3½ x 14½	425.00
	Beogram 1700	0.09	62	Servo	Belt				No	No		No	C/R	0.11/ cm	Yes	0.15-1.5		Yes	17½ x 3½ x 13	345.00
	Beogram 1602	0.09	62	Servo	Belt				No	No		No	C/R		Yes			Yes	17½ x 3½ x 13	240.00
BENJAMIN	BE-4100	0.02	70	D.C. PLL	Belt			Strobe	Yes	Yes			R	0.05			Yes	18¼ x 16 x 5¼	450.00	
	B55AR	0.06	60	4-Pole	Idler				No	No			C			0.05-3		18¼ x 14½ x 5¼	210.00	
	Lenco L75SR	0.06	60	4-Pole	Idler				No	No			C			0.5-5		18 x 14½ x 5¼	250.00	
BROADCAST ELECTRONICS	12C	0.1	38	A.C. Hyst. Sync.	Rim	1	3			Yes		No						15 x 15½ x 5	395.00	
WAYNE H. COLDNEY CO.	AB-1	0.07	78	A.C. Sync.	Belt	0.02			Yes	Yes	5¾	No	No	0	No		16	Yes	25¾ x 17½ x 6	1895.00
CYBERNET	CP-100	0.08 wrms	63	4-Pole Sync.	Belt		0		No	Yes	8¼	No	C/R		Yes			Yes	16½ x 15½ x 5	103.20
	CP-200	0.04 wrms	71	F.G. Servo	Direct		4	Strobe	No	Yes	8¾	No	C/R		Yes			Yes	16½ x 15½ x 5¼	143.20
	CP-300	0.035 wrms	73	F.G. Servo	Direct		4	Strobe	No	Yes	8¾	No	C/R		Yes			Yes	16½ x 15½ x 5¼	175.20
DENDON	DP-100M	0.003	90	A.C. Servo	Direct	0.002	10	Digital	No		11¼	No		Yes			Yes	23¾ x 12½ x 8½	6200.00	
	DP-80	0.015	80	A.C. Servo	Direct	0.002	6	Strobe	No	No	No	No					Yes	15 Dia. x 5½	895.00	
	DP-75	0.015	80	A.C. Servo	Direct	0.002	0	Strobe	No	No	No	No					Yes	15 Dia. x 5½	550.00	
	DP-60L	0.009	78	A.C. Servo	Direct	0.002	0	Strobe	No	No	9¾	No		2.5	Yes	0.2-5	Yes	23½ x 7¼ x 16½	585.00	
	DP-52F	0.01	78	A.C. Servo	Direct	0.002	0	Lamp	No	Yes	9¾	No	C/R	2.5	Yes	0-3	Yes	18½ x 5¼ x 17	525.00	
	DP-51F	0.01	78	A.C. Servo	Direct	0.002	0	Lamp	No	Yes	9¾	No	C/R	2.5	Yes	0-3	Yes	18¼ x 5¼ x 17	425.00	
	DP-32F	0.012	78	Magnetoat	Direct	0.002	0	Lamp	No	Yes	8¾	No	C/R	3.0	Yes	0.2-5	Yes	17 x 5¼ x 15½	325.00	
	DP-31F	0.012	78	Magnetoat	Direct	0.002	0	Lamp	No	Yes	8¾	No		3.0	Yes	0.2-5	Yes	17 x 5¼ x 15½	225.00	
	DP-30LS	0.018	75	A.C. Servo	Direct	0.002	3	Strobe	No	Yes	8¾	No		3.0	Yes	0.2-5	Yes	18 x 16 x 5½	275.00	
	DP-11F	0.02	75	Linear	Direct	0.002	0	Lamp	No	Yes	8¾	No	C/R	3.0	Aut.	0-3	Yes	14½ x 4 x 13½	199.95	
	DUAL	741Q	0.025	80	Quartz Hall PLL	Direct	.0015	12	Strobe	No	Yes	8¾	1	C/R	0.4	Yes	0-2	155	Yes	17½ x 15½ x 5¼
728Q		0.045	78	Quartz D.C. Servo PLL	Direct	0.002	11	Strobe	No	Yes	8¾	1	C/R	0.4	Yes	0-2	155	Yes	17½ x 15½ x 5¼	369.95
708Q		0.045	78	Quartz D.C. Servo PLL	Direct	0.002	11	Strobe	No	Yes	8¾	No	R	0.4	Yes	0-2	155	Yes	17½ x 15½ x 5¼	349.95
627Q		0.045	78	Quartz D.C. Servo PLL	Direct	0.002	11	Strobe	No	Yes	8¾	1	C/R	0.4	Yes	0-3	155	Yes	17½ x 15½ x 5¼	259.95
607		0.05	75	D.C. Servo	Direct		11	Strobe	No	Yes	8¾	No	R	0.4	Yes	0-3	155	Yes	17½ x 15½ x 5¼	219.95
528		0.07	70	16-Pole Sync.	Belt		6	Strobe	No	Yes	8¾	1	C/R	0.4	Yes	0-3	155	Yes	17½ x 15½ x 5¼	179.95
508		0.07	70	16-Pole Sync.	Belt		6	Strobe	No	Yes	8¾	No	R	0.4	Yes	0-3	155	Yes	17½ x 15½ x 5¼	159.95
505-1		0.08	69	16-Pole Sync.	Belt		6	Strobe	No	No	8¾	No	R	0.4	Yes	0-3	155	Yes	17½ x 14½ x 5½	129.95
1268		0.07	70	16-Pole Sync.	Belt		6	Strobe	No	Yes	8¾	6	C/R	0.4	Yes	0-3	155	Yes	17½ x 15½ x 7½	199.95
1258		0.08	68	16-Pole Sync.	Belt		6	Strobe	No	No	8¾	6	C/R		Yes	0-3	155	Yes	16¾ x 14½ x 7½	149.95

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piano soundboards.

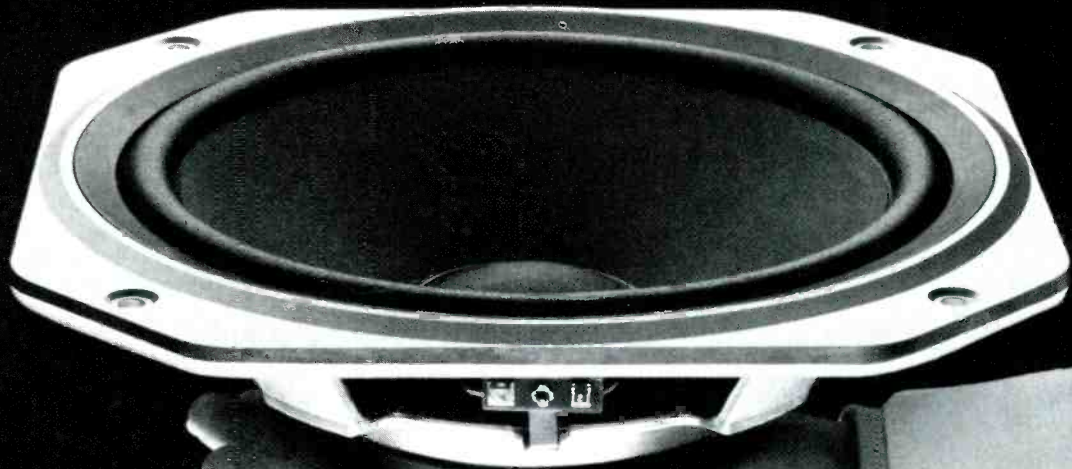
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For the music in you.

YAMAHA



TURNTABLES

MANUFACTURER	Model	Wow & Flutter, % - 33 1/3 rpm.		Motor Type	Drive System	Speed Inaccuracy, ±%		Speed Adjustment Range, ±%		Straight-Line Tracking Error, ±%		Controls Outside Tracking Arm?		Pivot-Shims Distance, Inches		Multi-Play, No. of Discs		Auto Cue = C, Auto Return = R, Programmable Play = P		Max. Tracking Error, Degrees/Inch		Anti-Skating Adjustment?		Recommended Tracking Force Range, Grams		Total Cable Capacitance, pf		Damped Cueing?		Dimensions, Inches, Incl. Dustcover		Price, \$			
		PL4 PL2 PL8F PL44F	0.014 0.05 0.025 0.045			78 68 78 70	D.C. Servo D.C. Servo D.C. Servo D.C. Servo	Direct Belt Direct Belt Direct Belt Direct Belt		Strobe No Yes No	No No Yes No	8 3/4 8 1/2 8 1/2 6 1/2	No No Yes No	R R C/R C/R	R R C/R C/R	Yes Yes Yes Yes	1.7-2.3 1.7-2.3	Yes Yes Yes Yes	3-5 1.5-3 1.5-3 0.75-1.5	1.7-2.3 1.7-2.3	Yes Yes Yes Yes	16 1/2 x 4 1/4 x 14 1/2 16 1/2 x 4 1/4 x 14 1/2 16 1/2 x 3 3/8 x 13 1/4 16 1/2 x 3 3/8 x 13 1/4	160.00 130.00 400.00 250.00												
REALISTIC	Lab-130 Lab-290 Lab-395 Lab-440 Lab-2000	0.08 0.05 0.05 0.035 0.05	60 70 70 70 65	D.C. Servo D.C. Servo D.C. Servo D.C. Servo	Belt Belt Direct Direct Direct		4 4.5 4.5 4	Strobe No Strobe Strobe	No No Yes No	8 8 1/2 8 1/2 6 1/2	No R R C/R C/R	R R C/R C/R	Yes Yes Yes Yes	3-5 1.5-3 1.5-3 0.75-1.5	0	Yes Yes Yes Yes	15 x 13 x 4 3/8 16 1/2 x 14 5/8 x 5 1/8 16 1/2 x 14 5/8 x 5 1/4 13 3/4 x 15 x 4 1/2	Yes Yes Yes Yes	160.00 130.00 400.00 250.00																
REVOX	B795 B791	0.05 0.05	70 72	D.C. Servo D.C. Servo	Direct Direct	0.01 0.01	9.9	LED Digital	Yes Yes	1 1/2 1 1/2	No No	R R	0.5 0.5	0.8-2.0 0.8-2.0	220 220	Yes Yes	17 1/2 x 15 x 5 1/2 17 1/2 x 15 x 5 1/2	Yes Yes	599.00 749.00																
RDETEL	RP820 RP840 RP860	0.05 0.03 0.03		4-Pole F.G. Servo F.G. D.C. Servo	Belt Direct Belt			No Strobe Strobe	No No No	Yes Yes Yes	No No No	R R C/R	2.5 2.5 2.5	Yes Yes Yes	1.5-3 0.75-3 0.75-3		Yes Yes Yes	17 x 15 1/4 x 5 17 x 15 1/4 x 5 1/4 17 x 15 1/4 x 5 1/4	115.00 175.00 175.00																
SANSUI	XR-07 XR-05 P-M7 P-L50 P-L40 P-D30 P-D20 P-D10	0.009 wrms 0.019 wrms 0.028 wrms 0.028 wrms 0.028 wrms 0.038 wrms 0.038 wrms 0.038 wrms	80 78 72 72 72 72 72 72	Coreless Brushless Coreless Brushless Coreless Brushless F.G. Servo Coreless Brushless F.G. Servo Coreless Brushless F.G. Servo Coreless Brushless F.G. Servo	Quartz Servo Direct Quartz Servo Direct Direct Direct Direct	0.002 0.002 0.002 0.12 0.12 0.12 0.12 0.12		LED LED LED LED LED LED LED LED	No No Yes Yes Yes No No No	Yes Yes Yes Yes Yes Yes Yes Yes	9 3/4 9 3/4 5 5/8 5 5/8 5 5/8 8 3/4 8 3/4 8 3/4	No No C/R/P C/R/P C/R C/R No R	2.0 2.0 0.2 0.2 0.2 2.3 2.3 2.3	Yes Yes Yes Yes Yes Yes Yes No	0.5 Min. 0.5 Min. 1.5-2.0 1.0 Min. 1.0 Min. 1.0 Min.	70 70 120 120 120 120 120	Yes Yes Yes Yes Yes Yes Yes	19 3/8 x 7 1/8 x 17 19 3/8 x 6 7/8 x 14 3/4 13 5/8 x 4 x 14 1/4 17 x 4 1/2 x 14 3/4 17 x 4 1/2 x 14 3/4 17 x 4 3/4 x 14 1/4 17 x 4 3/4 x 14 1/4 17 x 4 3/4 x 14 1/4	500.00 370.00 370.00 340.00 270.00 200.00 160.00 120.00																
SANYO	TPX1 TPX1S TPX2 TPX3 TPQ5 P33	0.06 wrms 0.06 wrms 0.06 wrms 0.05 wrms 0.04 wrms 0.04 wrms	60 60 65 67 67 78	D.C. Servo D.C. Servo D.C. Servo D.C. Servo D.C. Quartz D.C. Servo	Belt Belt Belt Direct Direct Direct		3 3 3 3 3	Strobe Strobe Strobe Strobe Strobe	No No No No Yes	Yes Yes Yes Yes Yes	8 7/8 8 7/8 4 1/2 4 1/2	No No C/R C/R C/R	R R C/R C/R C/R	1.5 1.5 1.5 1.5 0.2	Yes Yes Yes Yes No	0-3 0-3 0-3 0-3 1-7	Yes Yes Yes Yes Yes	16 1/2 x 13 1/4 x 4 3/8 16 1/2 x 13 1/4 x 4 3/8 17 3/8 x 17 1/2 x 4 3/8 17 3/8 x 17 1/2 x 4 3/8 17 3/8 x 17 1/2 x 4 3/8 13 1/4 x 13 3/8 x 4	89.95 99.95 119.95 139.95 159.95 179.95																
H.H. SCOTT	PS48A PS68A	0.05 0.035	55 60	F.G. D.C. Servo F.G. D.C. Servo	Belt Direct		3 3	Strobe Strobe	No No	Yes Yes		C/R C/R	1.5 1.5	Yes Yes	1-3 1-3		Yes Yes	17 3/8 x 14 3/4 x 5 5/8 17 3/8 x 14 3/4 x 5 5/8	159.95 189.95																
SHERWOOD	ST-901 ST-902 ST-903 ST-905	0.075 0.06 0.05 0.04	66 70 70 80	Sync. F.G. D.C. Servo F.G. D.C. Servo Quartz F.G. D.C. Servo	Belt Belt Belt Direct		3 3 6 6	No Strobe Strobe Strobe	Yes Yes Yes Yes	8 7/8 8 7/8 4 1/2 4 1/2	No No C/R C/R	R R C/R C/R	1.5 1.5 0.1 0.1	Yes Yes No No	0.5-3 0.5-3 1-1.5 1-1.5	100 100 100 100	Yes Yes Yes Yes	17 3/8 x 14 1/4 x 4 5/8 17 3/8 x 14 1/4 x 4 5/8 15 7/8 x 15 7/8 x 4 1/2 15 7/8 x 15 7/8 x 4 1/2	129.95 159.95 199.95 279.95																
SONY	PS-LX2 PS-LX3 PS-LX5 PS-FL1 PS-FL3 PS-FL5 PS-X500 PS-X600 PS-X800	0.025 wrms 0.025 wrms 0.025 wrms 0.035 wrms 0.025 wrms 0.025 wrms 0.025 wrms 0.025 wrms 0.025 wrms	75 75 78 75 78 78 78 78 78	Brushless D.C. Servo Brushless D.C. Servo Brushless D.C. Servo Brushless D.C. Servo Brushless D.C. Servo Brushless D.C. Servo Brushless D.C. Servo Brushless D.C. Servo	Direct Direct Direct Direct, Front Load Direct, Front Load Direct, Front Load Direct	0.05 0.05 .0003 0.2 0.05 .0003 .0003 .0003		Lamp Lamp Lamp LED LED LED Lamp Lamp Lamp	No No No No No No No No Yes	Yes Yes Yes Yes Yes Yes Yes Yes Yes	8 1/2 8 1/2 8 1/2 8 1/2 8 1/2 8 1/2 8 1/2 8 1/2	No C/R C/R C/R C/R C/R No C/R C/R	R R R R R R 3 3 3	Yes Yes Yes Yes Yes Yes Aut. Aut.	0-3 0-3 0-3 0-3 0-3 0-3 0-3 0-3 0-3	90 90 90 90 90 60 50 50 49.5	Yes Yes Yes Yes Yes Yes Yes Yes Yes	17 x 14 x 4 1/4 17 x 14 x 4 1/4 17 x 14 x 4 1/4 17 x 15 1/8 x 4 3/8 17 x 15 1/8 x 4 3/8 17 x 15 1/8 x 4 3/4 17 x 15 1/8 x 4 3/4 17 x 15 1/8 x 4 3/4 17 3/8 x 17 3/8 x 4 3/4	150.00 190.00 220.00 230.00 300.00 400.00 350.00 400.00 850.00																
SOTA	Sapphire	0.04	73	D.C. Servo	Belt	0.02	5	Strobe																										20 1/4 x 16 1/2 x 7 1/2	850.00
S.T.D.	305-M 305-S	0.06 0.06	70 70	16-Pole Sync. 16-Pole Sync.	Belt Belt																														750.00 550.00

TURNTABLES

MANUFACTURER	Model	Wow & Flutter, D/W 45-507	Rumble, -dB D/W 45-507	Motor Type	Drive System	Speed Inaccuracy, ±%	Speed Adjustment Range, ±%	Speed Accuracy Indicator Type	Straight-Line Tracking Arm?	Controls Outside Dustcover?	Pivot-Stylus Distance, Inches	Multi-Play, No. of Discs	Auto Cue = C, Auto Return = R, Programmable Play = P	Max Tracking Error, Degrees/Inch	Anti-Skating Adjustment?	Recommended Adjustment? Range, Grams	Total Cable Capacitance	Damped Cueing?	Dimensions, Inches, Incl. Dustcover	Price, \$
SYSTEMDEK	II	0.09	78	24-Pole A.C. Sync.	Belt	0	2	No	Yes	No									16.7 x 11.9 x 4.4	399.00
	III	0.09	78	24-Pole A.C. Sync.	Belt	0	2	No	Yes	No									18.1 x 14.4 x 5.9	899.00
TECHNICS	SP-10 MkIII	0.015	92	Brushless Quartz	Direct	0.01	9.9	Strobe Digital		No									14½ x 14½ x 4½	1700.00
	SP-10 MkII	0.025	70	Brushless Quartz	Direct	0.002		Strobe		No									6¾ x 22½ x 18¼	1100.00
	SL-15	0.025	78	D.C. Servo Brushless Quartz	Direct	0.002		Strobe	Yes	Yes	4½	No	C/R/P	0.04	No	1-1.5	Yes	12½ x 12½ x 2½	875.00	
	SP-15	0.025	78	D.C. Servo Brushless Quartz	Direct	0.002	9.9	Strobe Digital			No								6¾ x 19½ x 15½	700.00
	SL-10	0.025	78	D.C. Servo Brushless Quartz	Direct	0.002		Strobe	Yes	Yes	4½		C/R	0.1	No	1-1.5	150	Yes	12½ x 3½ x 12½	620.00
	SL-QL1	0.025	78	D.C. Servo Brushless Quartz	Direct	0.002		Strobe	Yes	Yes	4½		C/R	0.1	No	1-1.5	170	Yes	17 x 3½ x 13¾	470.00
	SP-25	0.025	78	Brushless Quartz	Direct	0.002	6	Strobe											6¾ x 19½ x 15½	400.00
	SL-1200 Mk2	0.025	78	D.C. Servo Brushless Quartz	Direct	0.002	8	Strobe	No	No	9½	No		2.5	Yes	0-2.5	70	Yes	6¾ x 17¾ x 14¾	400.00
	SL-DL1	0.025	78	D.C. Servo Brushless Quartz	Direct	0.002	5	Strobe	Yes	Yes	4½		C/R	0.1		1-1.5	170	Yes	17 x 3½ x 13¾	360.00
	SL-6	0.025	78	Brushless Quartz	Direct				Yes	Yes	4½		C/R/P	0.1		1-1.5		Yes	12½ x 12½ x 3½	300.00
	SL-D5	0.025	78	Brushless Quartz	Direct				Yes	Yes	4½		C/R							250.00
	SL-DL5	0.025	75	D.C. Servo	Direct		5	Strobe	No	Yes	9½		C/R	2.5	Yes	0-2.5	135	Yes	16¾ x 7¾ x 14¾	220.00
	SL-85	0.045	70	F.G. D.C. Servo	Belt		6	Strobe	No	Yes	9½	6	C/R	2.5	Yes	0-2.5	145	Yes	16¾ x 7¾ x 14¾	205.00
	SL-5	0.025	78	Brushless Quartz	Direct				Yes	Yes	4½	No	C/R	0.1		1-1.5		Yes	12½ x 12½ x 3½	200.00
	SL-D30	0.025	78	Brushless Quartz	Direct		5	Strobe	No	Yes	9½		C/R	2.5	Yes	1-1.5		Yes	16¾ x 14¾ x 4¾	170.00
	SL-D20	0.025	78	Brushless Quartz	Direct		5	Strobe	No	Yes	9½		R	2.5	Yes	1-1.5		Yes	16¾ x 14¾ x 4¾	150.00
	SL-830	0.045 wrms	70	F.G. D.C. Servo	Belt		3	Strobe	No	Yes	9½	No	C/R	2.5	Yes	1-1.5		Yes	16¾ x 14¾ x 4¾	140.00
	SL-820	0.045 wrms	70	F.G. D.C. Servo	Belt		3	Strobe	No	Yes	9½	No	R	2.5	Yes	1-1.5		Yes	16¾ x 14¾ x 4¾	125.00
	SL-810	0.045 wrms	70	F.G. D.C. Servo	Belt		3	Strobe	No	Yes	9½	No		2.5	Yes	1-1.5		Yes	16¾ x 14¾ x 4¾	100.00
	SL-Q30	0.025	78	Quartz D.C. Servo	Direct	0.002	5	Strobe	No	Yes	9½	No	C/R	2.5	Yes	1-1.5		Yes	16¾ x 14¾ x 4¾	220.00
SL-Q20	0.025	78	Quartz D.C. Servo	Direct	0.002	5	Strobe	No	Yes	9½	No	R	2.5	Yes	1-1.5		Yes	16¾ x 14¾ x 4¾	200.00	
THORENS	TD 166 Mk II	0.04	70	Sync.	Belt			No	No	9	No		0.45	Yes	1-3	200	Yes	6 x 17 x 14	235.00	
	TD 10J Mk II	0.05	65	D.C. Servo	Belt		6	Strobe	No	8¾	No	R	0.45	Yes	1-3	230	Yes	5 x 17¾ x 15½	335.00	
	TD 110C	0.05	68	D.C. Servo	Belt		6	Strobe	No	8¾	No		0.45	Yes	1-3	230	Yes	5¼ x 17½ x 14	350.00	
	TD 115 Mk II	0.04	68	D.C. Servo	Belt		6	Strobe	No	8¾	No	C	0.45	Yes	1-3	230	Yes	5¼ x 17½ x 14	435.00	
	TD 147	0.04	72	Sync.	Belt			No	No	9	No	C	0.45	Yes	1-3	190	Yes	6½ x 17½ x 14¼	525.00	
	TD 126C III	0.035	72	D.C. Servo	Belt		6	Strobe	No	9	No	C	0.45	Yes	1-3	190	Yes	6¾ x 19½ x 15½	800.00	
	TD 126 SME	0.035	72	D.C. Servo	Belt		6	Strobe	No	9	No	C	0.45	Yes	1-3	Sel.	Yes	6¾ x 19½ x 15½	1175.00	
	TD 226 SME	0.035	72	D.C. Servo	Belt		6	Strobe	No	9	No	C	0.45	Yes	1-3	Sel.	Yes	8¾ x 26¾ x 18¾	1700.00	
	TD 160 Super	0.04	72	Sync.	Belt			No											6½ x 17½ x 14¼	395.00
	TD 126B III	0.035	72	D.C. Servo	Belt		6	Strobe	No										6¾ x 19½ x 15½	650.00
TOSHIBA	SR-B150/ SR-B2L	0.07	60	4-Pole A.C. Sync.	Belt			No	Yes	8¾	No	C/R	2	Yes	1-2.5		Yes	16¾ x 15 x 5½	114.95	
	SR-D350/ SR-D3	0.022	73	D.C. Servo	Direct	1	5	Strobe	No	8¾	No	C/R	2	Yes	1-2.5	250	Yes	16¾ x 15 x 5½	149.95	
	SR-D650	0.022	73	D.C. Servo	Direct	1	5	Yes	No	8¾	No	C/R	2	Yes	1-2.5	250	Yes	16¾ x 15 x 5½	219.95	
TRANS AUDIO	Premiere			D.C. Hall	Belt		4		Yes	9¾		C		Yes	1-3		Yes	20 x 15 x 7½	3000.00	
	Alexandria			D.C. Hall	Belt		4		No	8½		C		Yes	1-3		Yes	19 x 14½ x 5¾	900.00	
VECTOR RESEARCH	VT-150	0.08	65	A.C. Sync.	Belt				Yes	8¾		R		Yes	1-4	170	Yes	17¾ x 14 x 5½	120.00	
C.W. & J. WALKER	CJ.55	0.06	77	16-Pole Sync.	Belt	0.2			Yes									18¾ x 14½ x 6	399.95	
YAMAHA	PX-2	0.015	80	Quartz PLL F.G.	Direct			LED	Yes	Yes	7½		C/R	0.15		0.1-3	130	Yes	19¾ x 6½ x 16¾	900.00
	PX-3	0.015	77	Quartz PLL F.G.	Direct			LED	Yes	Yes	7½		C/R	0.15		0.1-3	130	Yes	18½ x 5¾ x 16¾	670.00
	P-700	0.015	70	Quartz PLL F.G.	Direct				Yes	No	Yes	8¾	C/R	3	Yes	0.3-3	100	Yes	17¾ x 4¼ x 14¾	270.00
	P-500	0.015	70	F.G. Servo	Direct				Yes	No	Yes	8¾	C/R	3	Yes	0.3-3	100	Yes	17¾ x 4¼ x 14¾	220.00
	P-300	0.015	70	F.G. Servo	Direct				Yes	No	Yes	8¾	C/R	3	Yes	0.3-3	100	Yes	17¾ x 4¼ x 14¾	190.00
	P-200	0.04	70	F.G. Servo	Belt				No	No	Yes	8¾	R	3	Yes	0.3-3	100	Yes	17¾ x 4¼ x 14¾	90.00
	P-550	0.015	70	F.G. Servo	Direct				No	No	Yes	8¾	C/R	3	Yes	0.3-3	100	Yes	17¾ x 5½ x 14¾	360.00
	P-751	0.015	70	F.G. Servo	Direct				LED	No	Yes	8¾	C/R	3	Yes	0.3-3	100	Yes	17¾ x 5½ x 14¾	270.00

LOUDSPEAKERS

MANUFACTURER	Model	Enclosure or System Type	Woofer			Midrange			Tweeter			Separate Level Controls W = Woofer, M = Midrange, T = Tweeter, S1 = Superwoofer	Anechoic Freq. Response, Hz to kHz, ± dB	SPL/1 Wav/1 Meter, dB	Recommended Min. Amp. Pwr., Watts	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches	Finish	Grille Color and Material	Weight, Lbs.	Price, \$
			Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type															
AAL	dr/s 800	Air Sus.	8			3½	Cone				50-20 ±3	5	5k	8	18½ x 11¼ x 8	Wal. Vinyl	Black Cloth	15	89.00			
	dr/s 1000	Air Sus.	8			3½	Cone			45-20 ±3	5	5k	8	23 x 11½ x 8	Wal. Vinyl	Black Cloth	16	99.00				
	dr/s 2000	Air Sus.	10	5	Cone	3½	Cone			35-20 ±3	5	2.5k,5k	8	24 x 15 x 10½	Wal. Vinyl	Black Cloth	28	139.00				
	dr/s 3000	Air Sus.	12	5	Cone	3½	Cone			40-20 ±3	5	2.5k,5k	8	24 x 15 x 10	Wal. Vinyl	Black Cloth	26	99.00				
	dr/s 4000	Air Sus.	12	5	Cone	3½	Cone			30-20 ±3	5	2.5k,5k	8	27 x 16 x 11	Wal. Vinyl	Black Cloth	36	189.00				
	dr/s 5000	Bass Ref.	12	5	Cone	3½,3	Cone, Pz.			25-22 ±3	10	1.5k,5k	8	27 x 16 x 11	Wal. Vinyl	Black Cloth	37	219.00				
	dr/s 6000	Air Sus.	15	5	Cone	3½,3	Cone, Pz.	M, T		20-22 ±3	10	1.5k,5k	8	29 x 18½ x 15	Wal. Vinyl	Black Cloth	61	279.00				
	dr/s 7000	Bass Ref.	(2)10	5	Cone	3	Pz.	M, T		20-22 ±3	10	1k,5k	4	32¼ x 14¼ x 10½	Wal. Vinyl	Black Cloth	65	299.00				
ACCLAB	320A	Ac. Sus.	10	4	Cone	3	Cone			40-18.5 ±4	89	5	2k,7.5k	8/	13 x 22½ x 10½	Wal. Vinyl	Black Cloth	28	278.00 Pair			
	340A	Ac. Sus.	12	4	Cone	3	Cone			33-18.5 ±4	90	5	1.5k,7.5k	8/	14¼ x 25½ x 11	Wal. Vinyl	Black Cloth	39	378.00 Pair			
	440A	Ac. Sus.	12	4	Cone	3,3½	Cone, Pz.			33-30 ±4	90	5	1.5k,7.5,10k	8/	14¼ x 25½ x 11	Wal. Vinyl	Black Cloth	39	478.00 Pair			
	480A	Pas. Rad.	12	4	Cone	3,3½	Cone, Pz.			30-30 ±4	90	5	48,1.5k,7.5k,10k	8/	14¼ x 38 x 11	Wal. Vinyl	Black Cloth	53	598.00 Pair			
	AM 100	Ac. Sus.	4			1	Dome			55-25	10		4/	4¾ x 7¾ x 4½	Black Alum.	Black Metal	4¾	159.00 Pair				
ACOUSTAT	Three	ES						T		30-18 ±2	88	75		4/3	59 x 28 x 3½	Opt.	Dpt.	75	1600.00 Pair			
	Two + Two	ES						T		28-18 ±2	91	50		4/3	94 x 20 x 3½	Opt.	Opt.	95	2000.00 Pair			
	Four	ES						T		28-18 ±2	91	50		4/3	59 x 36 x 3½	Opt.	Opt.	88	2000.00 Pair			
	Six	ES						T		26-18 ±2					94 x 28 x 3½	Opt.	Opt.	150	3750.00 Pair			
	Eight	ES						T		24-18 ±2					94 x 36 x 4	Opt.	Opt.	175	4750.00 Pair			
ACOUSTIC DESIGN GROUP	Triad	Ac. Sus. Sat. & Subwoof.	6½	3½	Cone	¾	Dome	W		24-21 ±3	87	25	160,6k	8/6	Three Pieces	Black Wal.	Brown Cloth	18	450.00 Syst.			
ACOUSTIC IMAGE	I	Sealed	8			1	Dome	No		36-22 ±3	85	30	3.5k	8/7	13 x 10¼ x 32¾	Wal.	Black	37	450.00 Pair			
	II	Vented	(2)8			1	Dome	No		30-22 ±3	85	40	3.5k	8/7	13 x 13¾ x 40½	Dilled Wal.	Black	70	600.00 Pair			
	III	Sealed	10	5	Cone	1	Dome	No		36-22 ±1.5	84	40	150,3.5k	8/7	13 x 13¾ x 40	Wal.	Black	65	850.00 Pair			
	Subwoofer System	Subwoof.	(2)10					No		20-500 ±3	84	60	Ext.	8/7	18 x 23½ x 26	Wal.	Black	85	400.00 Pair			
ACOUSTIC INTERFACE	Angstrom	Ac. Sus.	6½			1	Dome			78-20 ±2.5	90	15	5k	8/6	12¾ x 6¾ x 6½	Black Enml.	Black Cloth	9	110.00			
	Shadow	Ac. Sus.	8			1	Dome			69-20 ±2.5	91	15	4.6k	8/6	24½ x 8¾ x 8¾	Black Cloth	Black Cloth	18	125.00			
	Intimate	Ac. Sus.	10			1	Dome	T		49-20 ±2.5	93	15	4.5k	8/6	19 x 12 x 12	Oiled Wal.	Black Cloth	29	220.00			
	Transcendant	Vented	12	1¼	Dome	1¼	Dome	M, T		38-20 ±2.5	94	15	1.9k	8/6	24 x 16 x 14½	Oiled Wal.	Black Cloth	51	325.00			
	Professional Series II Tremor	Vented	12	2	Dome	1	Dome	M, T		29-20 ±2.5	95	15	800,6.6k	8/6	36 x 16 x 18½	Oiled Oak	Black Cloth	80	550.00			
	Studio Reference	Vented Subwoof.	(2)12					M, T		29-200 ±2.5	95	15	150	8/6	62 x 16 x 26	Oiled Wal.	Black Cloth	150	690.00 Pair			
	Sound Portal	Vented	12	4x15	Horn	2x5¼	Horn	M, T		22-20 ±2.5	96	15	880,4.7k	8/6	48 x 16 x 18½	Oiled Oak	Black Cloth	102	790.00			
	Sound Prism	Vented Horn	15	6x16	Horn	5x6	Horn	M, T		15-20 ±2.5	101	15	800,4.7k	8/6	48 x 25½ x 17	Oiled Wal.	Black Cloth	175	1500.00			
		Vented Horn	18	7½x 18½	Horn	3x7¼	Horn	M, T		10-20 ±2.5	105	900 Inc.	600,4.7k	8/6	78 x 21 x 36	Oiled Oak	Black Cloth	400	7500.00			
ACOUSTIC RESEARCH	9LS	Ac. Sus.	10,12	8,1½	Cone, Dome	¾	Dome			28-32 ±2	87	15	200,1.1k,5.5k	4/3,2	51½ x 18½ x 14¼	Oiled Wal.	Brown Cloth	118	750.00			
	98LS	Ac. Sus.	12	8,1½	Cone, Dome	¾	Dome	M, T		39-32 ±2	87	15	200,1.1k,5.5k	4,3	29½ x 15½ x 10½	Dilled Wal.	Brown Cloth	63	450.00			
	93S	Ac. Sus.	(2)8	8	Cone	1¼	Cone			44-22 ±2	87	15	350,2k	6/4,5	30½ x 14 x 10¾	Oiled Wal.	Brown Cloth	50	270.00			
	94S	Ac. Sus.	8	8	Cone	1¼	Cone			44-22 ±2	87	15	350,2k	6/5	30½ x 14 x 10¾	Oiled Wal.	Brown Cloth	43	230.00			
	58S	Ac. Sus.	12	1½	Dome	¾	Cone			37-25 ±2	87	15	700,7.5k	4,3,2	27 x 13¾ x 10¾	Oiled Wal.	Brown Cloth	52	325.00			
	48S	Ac. Sus.	10	4	Cone	1	Dome			45-24 ±2	87	15	400,2.5k	6/4,8	25 x 13¾ x 10¾	Oiled Wal.	Brown Cloth	38	210.00			
	38S	Ac. Sus.	10			1¼	Cone			45-22 ±2	88	15	2k	8/5,3	24 x 13½ x 10¾	Oiled Wal.	Brown Cloth	31.7	160.00			
	28S	Ac. Sus.	8			1	Dome			50-24 ±2	87	15	2k	6/4,5	21½ x 11¼ x 7¾	Oiled Wal.	Brown Cloth	24	130.00			
	18S	Ac. Sus.	8			1¼	Cone			62-22 ±2	88	15	2k	8/5,5	16½ x 9½ x 6½	Oiled Wal.	Brown Cloth	13	99.00			
	1MS	Ac. Sus.	4			¾	Dome			95-25 ±2	85	7	2.8k	4/3,8	7½ x 4¾ x 4¾	Oiled Wal. Gray	Black Alum.	4½	110.00			

LOUDSPEAKERS

MANUFACTURER	Model	Enclosure or System Type	Woofer Diameter, Inches		Midrange Diameter, Inches		Tweeter Diameter, Inches		Tweeter Type	Separate Level Controls? W=Woofer, M=Midrange, T=Tweeter, ST=Super-tweeter	Angular Freq. Response, Hz to kHz, \pm dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp. Pwr., Watts	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches	Finish	Grille Color and Material	Weight, Lbs.	Price, \$
ACDUSTI-PHASE	Phase 001	Ported	6½			1	Horn		55-20 ±4	92	3	3.5k	8/4	11¼ x 7½ x 6½	Wal. Vinyl	Black Cloth	9	89.95		
	Micro Phase	Ported	6½			1	Dome		48-20 ±4	92	3	1.6k	8/4	17½ x 10½ x 8	Wal. Vinyl	Black Cloth	17	99.95		
	Phase 150	Ported	10			1	Dome	T	40-20 ±4	90	5	2.6k	8/6	22¼ x 13¼ x 11¼	Wal. Vinyl	Black Cloth	32	159.95		
	Phase Monitor	Ported	12	4½	Cone	1	Horn	M,T	35-20 ±3	90	10	1.5k,6.5k	8/4	25 x 14 x 13½	Wal. Vinyl	Black Cloth	49	219.95		
	Phase 201	Ported	10	5	Cone	1	Dome	M,T	35-20 ±3	91	10	1.2k,5k	8/4	24½ x 14¼ x 12½	Wal. Diled	Black Cloth	48	249.95		
	Phase 301	Ported	12	5	Cone	1	Dome	M,T	32-20 ±3	92	10	900,6.5k	8/4	25 x 15 x 13½	Wal. Diled	Black Cloth	50	329.95		
ACUTEX	MTS1	Inf. Baf.	4			1¼	Dome		100-20	83	10	2.5k	8	7½ x 4½ x 4½	Black Metal	Black Metal	5½	109.00		
	MTS1W	Inf. Baf.	4			1¼	Dome		100-20	83	10	2.5k	8	7½ x 4½ x 4½	Black Metal	Brown Cloth	4	129.00		
	MTS3	Inf. Baf.	6½	1½		1¼	Dome		40-20 ±3	89	10	2.5k	8	13¾ x 9 x 6½	Wal. Diled	Brown Cloth	11½	149.50		
ADS	200	Ac. Sus.	4			1	Dome		85-20 ±3	90	5	2.5k	4	6¾ x 4¾ x 4¾	Black Alum.	Black Alum.	4½	129.50		
	300	Ac. Sus.	5¼			1	Dome		68-20 ±3	91	5	2.5k	4	8½ x 5¾ x 5¾	Black Alum.	Black Alum.	6¾	169.50		
	300W	Ac. Sus.	5¼			1	Dome		68-20 ±3	90	5	2.5k	4	8½ x 5¾ x 6¾	Wal.	Black Alum.	8	174.50		
	400	Ac. Sus.	7			1	Dome		60-20 ±3	93	5	1.5k	4	11¾ x 7¾ x 6¾	Dpt.	Alum.	9	199.50		
	L420	Ac. Sus.	7			1	Dome		48-20 ±3	92	15	1.5k	6	17¾ x 11¼ x 7	Wal.	Bronze Metal	16	174.50		
	L520	Ac. Sus.	8			1	Dome		35-20 ±3	92	15	1.5k	6	21½ x 12¼ x 10½	Wal.	Bronze Metal	30	224.50		
	L620	Ac. Sus.	10			1	Dome		30-20 ±3	92	15	1.5k	6	25½ x 14½ x 11¼	Wal.	Bronze Metal	40	279.50		
	L710	Ac. Sus.	(2)7	2	Dome	¾	Dome		40-23 ±3	93	15	550.4k	6	21½ x 12¼ x 10½	Wal.	Dpt. Metal	35	379.50		
	L730	Ac. Sus.	10	1½	Dome	¾	Dome		30-23 ±3	92	20	650.4k	6	25½ x 14½ x 11¼	Opt.	Dpt. Metal	42	429.50		
	L810	Ac. Sus.	(2)8	2	Dome	¾	Dome		35-23 ±3	94	20	550.4k	6	25½ x 14½ x 11¼	Wal.	Dpt. Metal	46	489.50		
	L1230	Ac. Sus.	(2)8	2	Dome	¾	Dome	T	30-23 ±3	94	20	500.4k	6	40½ x 19¼ x 9½	Wal.	Black Cloth	87	750.00		
	L1530	Ac. Sus.	(2)10	2	Dome	1	Dome	T	25-20 ±3	95	10	450.4k	6	50½ x 23¼ x 12½	Wal.	Black Cloth	115	1250.00		
	L2030	Ac. Sus.	(2)14	(4)2	Domes	1	Dome	M,T	22-20 ±3	95	10	450.4k	6	58½ x 27¼ x 13½	Wal.	Black Cloth	190	2095.00		
PB1500	Ac. Sus. Subwoof.	(2)10					W	25-Xover ±3	94		72,90,115,145		16 x 22½ x 23½	Opt.	Black Cloth	90	1345.00			
SS2300	Ac. Sus. Sat. & Subwoof.	(2)10,7			1	Dome	W	25-20 ±3	94		72,90,115,145,1.5k		Three Pieces	Opt.	Cloth & Alum.		1695.00 Syst.			
ADVANCED ELECTRO-DYNAMIC SYSTEMS	Helios	Vented	9			2 Dia. x 9	Cyl.		30-20 ±3	85	40	1k	8/6	12 x 10 x 38	Oiled Wood	Dpt.	50	1600.00 Pair		
	Omicron	Vented	6½			1	Dome		40-18 ±3	85	20	2.5k	8/6	11½ x 11½ x 17½	Oiled Wood	Opt.	30	600.00 Pair		
ADVENT	2002	Ac. Sus.	8			1½			50-23 ±3	88	7	3.2k	8/6	18½ x 11 x 8	Wal. Vinyl	Beige Cloth	16½	109.95		
	3002	Ac. Sus.	8			1	Dome		48-23 ±3	88	7	2.8k	8/7	20 x 12 x 8½	Wal. Vinyl	Beige Cloth	21½	139.95		
	4002	Ac. Sus.	10			1	Dome		46-23 ±3	87	10	1.8k	8/6	21½ x 13¼ x 9½	Wal. Vinyl	Beige Cloth	31½	189.95		
	5002	Ac. Sus.	10			1	Dome		42-23 ±2½	87	10	1.8k	8/6	26 x 14¼ x 11½	Wal. Vinyl	Beige Cloth	39½	219.95		
	5012	Ac. Sus.	10			1	Dome		42-23 ±2½	87	10	1.8k	8/6	26 x 14¼ x 11½	Wal. Vinyl Opt.	Beige Cloth	39½	249.95		
AIWA	SC-E300	Bass Ref.	9¾	4	Cone	2	Cone	M,T	40-20	91		1.5k,6k	8	12¼ x 21¾ x 10¾	Silv.	Black Cloth	23.1	350.00 Pair		
	SC-E80	Bass Ref.	7¾	2¾	Dome	1¾	Dome	M,T	45-20	90			8	9¾ x 16½ x 10¼	Silv.	Black Cloth	20.1	330.00 Pair		
	SC-E60	Bass Ref.	7¾			1	Dome	T	45-40	90		2k	8	9¾ x 14¼ x 9¾	Silv.	Gray Cloth	20.1	250.00 Pair		
	SX-15	Ac. Sus.	7¾	3¾	Cone		Rbn.	M,T	40-50	90		1k,9k	8	9¾ x 19¾ x 10¼	Silv.	Gray Cloth	20.1	250.00 Pair		
	SC-E35	Bass Ref.	6¾			2	Cone		50-20				8	8¾ x 13 x 8¾	Silv.	Black Cloth	8.8	170.00 Pair		
	SC-E11	Ducted Port	3¾			2	Dome		60-20				8	4¾ x 7¾ x 6	Black	Black Metal	6.4	165.00 Pair		
	SX-5	Ac. Sus.	6¾			1½	Cone		45-20	89		3k	8	7¾ x 15¾ x 8¾	Silv.	Black Cloth	13.4	150.00 Pair		
AKAI	CW-T77	Inf. Baf.	12	4	Cone	1¾	Cone	M,T	30-20	93		2k,12k	8	15½ x 11½ x 29½	Wal. Vinyl		45	269.95		
	CW-T55	Inf. Baf.	10	4	Cone	1¾	Cone	M,T	40-20	93		1.5k,5k	8	13¾ x 9 x 26¾	Wal. Vinyl		31	199.95		
	CW-T33	Inf. Baf.	10			1¾	Cone	T	45-20	93		1.5k,5k	8	11¾ x 8½ x 22¾	Wal. Vinyl		20	269.95 Pair		
	SW-7	Inf. Baf.	5			1¼	Horn		55-22	92		5k	8	5½ x 5 x 9	Wal. Vinyl Matte		5	195.00 Pair		

LOUDSPEAKERS

MANUFACTURER	Model	Enclosure or System Type	Woofer Diameter, Inches		Midrange Diameter, Inches		Tweeter Diameter, Inches		Separate Level Control? W= Woofer, M= Midrange, T= Tweeter, S= Superwoofer	Acoustic Freq. Response, Hz to kHz, ±dB	SPL 1 Watt/1 Meter, dB	Recommended Min. Amp. Pwr., Watts	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches	Finish	Grille Color and Material	Weight, Lbs.	Price, \$
			Woofer	Midrange	Woofer	Midrange	Tweeter	Tweeter											
ALLISON ACOUSTICS	One	Ac. Sus.	(2)10	(2)3½	Cones	(2)1	Cones	M,T		87	30	350,3.75k	8/7	40 x 19 x 10¾	Oiled Wal.	Black Plas.	67	590.00	
	Two	Ac. Sus.	(2)8	(2)3½	Cones	(2)1	Cones	M,T		87	30	350,3.75k	8/7	36 x 16 x 9¾	Oiled Wal.	Black Plas.	57	510.00	
	Three	Ac. Sus.	10	3½	Cone	1	Cone	M,T		87	30	350,3.75k	4/3½	40 x 15¼ x 10	Oiled Wal.	Black Plas.	45	395.00	
	Four	Ac. Sus.	8			(2)1	Cones	T		87	30	2k	8/6½	11 x 19¾ x 10	Opt.	Black Plas. Opt., Plas.	23½	290.00	
	Five	Ac. Sus.	8			1	Cone	T		87	15	2k	4/3½	11 x 18¼ x 10	Oiled Wal. Opt.	Black Plas. Opt., Plas.	21	195.00	
	Six	Ac. Sus.	8			1	Cone	T		87	15	2k	4/3½	11¼x11¼x11¼	Opt.	Black Plas. Opt., Plas.	17	172.00	
	Seven	Ac. Sus.	8			1	Cone			87	15	2k	4/3½	27½ x 9¾ x 9¾	Lacq. Oak	Brown Plas.	22	225.00	
	Eight	Ac. Sus.	8	3½	Cone	1	Cone	M,T		87	30	450,3.75k	4/3½	12¼ x 20 x 10	Lacq. Oak	Brown Plas.	29	345.00	
	Nine	Ac. Sus.	10	3½	Cone	1	Cone			87	30	350,3.75k	4/3½	37¼x12½x10¾	Lacq. Oak	Brown Plas.	55½	495.00	
ALTEC LANSING	4 Series II	Vented	10				Horn	T	60-20 ±3	89.5	20	2k	8/	23 x 14½ x 12¼	Oiled Wal.	Black Knit	30	299.00	
	6 Series II	Vented	10	5	Cone		Horn	M,T	60-20 ±2.5	91.5	20	700.5k	8/	25½ x 15½ x 13½	Oiled Wal.	Black Knit	37	399.00	
	8 Series II	Vented	12	5	Cone		Horn	M,T	35-20 ±2.5	93.5	20	700.5k	8/	29½ x 16½ x 14	Oiled Wal.	Black Knit	51	479.00	
	1010	Vented	10					M,T	60-20 ±4	92	15	3k	8/	23 x 14½ x 12¼	Wal. Knit	Black Knit	30	199.00	
	1012	Vented	12	5	Cone			M,T	60-20 ±4	93	15	1k,8k	8/	29½ x 16½ x 14	Wal. Knit	Black Knit	57	299.00	
	Santana II	Vented	12			5	Cone	T	45-20 ±5	92.5	12	2.5k	8	25½ x 19 x 16	Vinyl Oiled Wal.	Black Knit	57	329.00	
	14	Vented	12				Horn	M,T	40-20 ±5	96.5	10	1.5k	8	30 x 21 x 16½	Oiled Wal.	Black Knit	77	629.00	
	19	Vented	15				Horn	M,T	36-20 ±5	103	10	1.2k	8	39 x 30 x 21	Oiled Wal. Opt.	Black Knit Opt., Knit	143	1000.00	
	LF1	Vented Subwoof.	12					W	20-80 ±5	95.5	10	80	8	16 x 36 x 36	Lacq.		106	699.00	
	LF2	Vented Subwoof.	12					W	35-80 ±3	95.5	10	Sel.	8	16 x 36 x 36	Lacq.		122	949.00	
	310	Vented	10	4	Cone	2½	Cone			92	10	3k,10k	8	23 x 14½ x 21¼	Oak Vinyl	Black Knit Black Knit	30	199.00	
	312	Vented	12	5	Cone	2½	Cone			93	10	1.2k,7k	8	28¼x16¼x12¼	Vinyl	Black Knit	41	249.00	
APATURE	R-T Add-On R-5	Sealed Ac. Sus.	5¼			2x½	Rbn.	T	To 40k	92	15	Sel.	8	6 x 6 x 6	Black Koa	Screen Brown Knit	5	60.00	
	R-103	Ac. Sus.	10	5¼	Cone	2x½	Rbn.	M,T	59-40	92	15	250,5.4k	8	8 x 8 x 12	Koa	Brown Knit	14	129.95	
	R-12	Ac. Sus.	12	5¼	Cone	2x½	Rbn.	M,T	38-40	92	15	250,5.4k	8	13 x 12 x 26	Koa	Brown Knit	43	219.95	
	R-10	Trans. Line	10	3x1½	Rbn.	2x½	Rbn.	M,T	35-40	92	15	250,5.4k	8	15½ x 12 x 27½	Koa	Brown Knit	54	275.00	
	LFM	Ac. Sus. Subwoof.	(2)10					W	35-40	90	20	1.8k,7k	8	13 x 12 x 26	Koa	Brown Knit	49	349.95	
	Trident	Ac. Sus. Sat. & Subwoof.	(2)10	(2)5¼	Cones	(2)2x½	Rbns.	W,T	34-125	92	15	125	8	21 x 30 x 15½	Koa	Brown Knit	70	279.95	
	Soundstage		(8)10	(16)5x7	Rbns.	(8)2x½	Rbns.	W,M,T	34-40	92	15	125,5.4k	8	Three Pieces	Koa	Brown Knit	98	550.00 Syst.	
ATLANTIS	Atlantean 110	Inf. Baf.	10	4	Cone	1	Dome	T	200-20 ±3	87			8/8	24 x 5 x 3	Opt.	Opt. Cloth			
	Atlantean 210	Inf. Baf.	(2)10	4	Cone	1	Dome	M,T	32-1 ±3	90			8/6						
AUDIO CONCEPTS	R-1					1 x 19	Rbn.		±3										
	W-1		9																
AUDIOPHILE PRODUCTS	Modular Satellite-1	Sat.		6½	Cone	1½	Dome		90-19.5	92	40	2.4k	6/4		Satin Black	Black Foam	36	350.00	
	Modular Satellite-2	Sat.		6½	Cone	1½	Dome		90-19.5	92	40	2.4k	6/4		Satin Black	Black Foam	37	650.00	
	Modular Woofer-A10	Subwoof.	10						30-200	91	40	120	6/4		Satin Black	Black Foam	72	480.00	
	Modular Woofer-TL10	Trans. Line Subwoof.	10						20-200	90	40	120	6/4		Satin Black	Black Foam	94	480.00	
	Modular Woofer-TL12	Trans. Line Subwoof.	12						20-200	90	40	120	6/4		Satin Black	Black Foam	125	660.00	
	Modular Woofer-TL15	Trans. Line Subwoof.	15						16-200 ±2	90	40	120	6/4		Satin Black	Black Foam	160		
	Mini Monitor-1		8			1½	Dome		60-19.5 ±3	91	40	1.8k	6/4		Satin Black	Black Foam	38	420.00	
	Full Range-1		8			1½	Dome		40-19.5 ±3	91	40	1.8k	6/4		Satin Black	Black Foam	63	550.00	
	AUDIO PRO	B4-200	Subwoof.	(4)8						30-200 +0, -3			Inc. Sel.	10k	21¼x21¼x42½	Wal.	Black Cloth	131	2750.00
B2-50		Subwoof.	(2)6½						20-200 +0, -3			Inc. Sel.	10k	18¼x17½x21½	Opt.	Black Cloth	64	995.00	
B2-40		Subwoof.	(2)7						30-200 +0, -3			Inc. Sel.	10k	14¾x14¾x20¼	Opt.	Black Cloth None	40	695.00	

LOUDSPEAKERS

MANUFACTURER	Model	Enclosure or System Type	Woofer Diameter, Inches			Midrange Diameter, Inches			Tweeter Diameter, Inches			Separate Low Crossover W = Woofer, M = Midrange, T = Tweeter, ST = Separable	Anchored Free Response, Hz to KHz, ±dB	SPL @ 1 Watt/1 Meter, dB	Recommended Min. Amp. Pwr., Watts	Impedance, Ohms, Nominal/Minimum	Dimensions, Inches	Finish	Grille Color and Material	Weight, Lbs.	Price, \$
			Woofer	Midrange	Midrange Type	Tweeter	Tweeter Type	W, T	W	M	T										
AUDIO PRO (Continued)	A4-14	Active Blamped Inf. Baf.	(2)5	4½	Cone	1	Dome	W, T	30-20 ±2	90	15	2k	10k	12½ x 10½ x 20¼	Opt.	Black Foam	35	1750.00			
	2-25	Inf. Baf.	8			1	Dome		52-20 ±2	90	15	2k	6.4.5	20¼ x 11¼ x 10¼	Dpt.	Black Foam	20	450.00			
	S2-7	Sat.		6½	Cone	1	Dome		100-20 ±2	90	15	2k	4	9 x 6 x 15½	Opt.	Black Foam	9½	395.00			
AUDIOL REPRODUCTION	050	Inf. Baf.	8			1	Dome		70-20 ±3	86	15	3.2k	8	16 x 9¾ x 8¾	Opt.	Black Foam	15½	485.00			
	101	Inf. Baf.	8			1	Dome		50-20 ±3	88	15	3.2k	8	22¾ x 12½ x 11¼	Opt.	Black Foam	26½	785.00			
	102	Inf. Baf.	8			1	Dome		50-20 ±3	89	20	3.2k	8	22¾ x 12½ x 11¼	Dpt.	Black Foam	28½	985.00			
	202	Inf. Baf.	8			1	Dome		45-20 ±3	89	25	3.2k	8	26¼ x 13 x 14½	Opt.	Black Foam	44	1385.00			
AUDIO SOURCE	LS-One	Ac. Sus.	4			1	Dome		100-20	83	12	2.5k	8	7½ x 4½ x 4½	Alum.	Alum. Metal	5½	99.95			
	LS-Three	Ac. Sus.	5	1¾	Dome	1	Dome		80-20	85	10	1.2k	8	10¼ x 6¾ x 5½	Alum.	Alum. Metal	9¼	159.95			
	SW-1A	Ac. Sus. Subwoof.	6½				Dome		47-200	82	12		6	12 x 7½ x 8	Alum.	Alum. Metal	16	179.95			
AUDIOSTATIC	ES240MD	Full-Range ES Line Source ES							40-20	88	45		8.4	26 x 54 x 1½	Dpt., Cloth		60	2195.00			
	ES380MD								35-22	88	45		8.4	29 x 56 x 1½	Dpt., Cloth		70	3195.00			
BANG & OLUFSEN	Beovox MS-150	Bass Ref.	8	3	Dome	1	Dome					150,900.3k	8	14½ x 32¾ x 13¾	Rswd.	Black Cloth	160	1995.00			
	Beovox S-120	Bass Ref.	8	3	Dome	1	Dome					900.3k	8	10½ x 22½ x 11	Rswd.	Black Cloth	64	995.00			
	Beovox S-80	Ac. Sus.	8	3	Dome	1	Dome					700,2.5k	8	10½ x 21 x 11	Rswd.	Black Cloth	48	795.00			
	Beovox S-55	Ac. Sus.	8	4½	Dome	1	Dome					800.3k	8	10½ x 21 x 9½	Rswd.	Black Cloth	41	495.00			
	Beovox S-45-2	Ac. Sus.	8	3½	Dome	1	Dome					2k	8.4	10¼ x 18¾ x 8¼	Rswd.	Black Cloth	37	395.00			
	Beovox S-30	Ac. Sus.	8			1	Dome						3k	8.4	10 x 18¾ x 6	Rswd.	Black Cloth	26	260.00		
	Beovox P-45	Ac. Sus.	(2)5	3½	Dome	1	Dome						2k	8.4	13¾ x 25¾ x 5½	Rswd.	Black Cloth	48	595.00		
	Beovox P-30	Ac. Sus.	6½			1	Dome						3k	8.4	11½ x 21½ x 4½	Rswd.	Black Cloth	27	385.00		
	Beavox C-75	Log Line	(2)4			1	Dome						2.5k	6	4¼ x 12¼ x 7¾	Alum.	Black Cloth	27	540.00		
	Beavox C-30	Log Line	4			1	Dome						2.5k	6	4¼ x 12¼ x 5¾	Alum.	Black Cloth	16	260.00		
BECKER ELECTRONICS	Radian Research 8.2	Ported	8			4	Dome		50-20 ±3	91.5	15	3k	8	19 x 11 x 9¾	Wal. Vinyl	Black Cloth	49	Pr.			
	RR 8.3	Ported	8	5	Cone	4	Dome	T	54-19 ±3	92.5	15	3k,8.5k	8	21 x 11½ x 9¾	Wal. Vinyl	Black Cloth	49	Pr.			
	RR 10.3	Ported	10	5	Cone	1	Dome	M, T	40-20 ±3	93.5	15	700,4.4k	8	23 x 12½ x 10¾	Wal. Vinyl	Black Cloth	37				
	RR 12.3	Ported	12	5	Cone	1	Dome	M, T	35-20 ±3	93.5	15	900,6k	8	25¼ x 14¼ x 11¾	Wal. Vinyl	Black Cloth	45				
	RR2-10-3	Pas. Rad.	(2)10	5	Cone	1	Dome	M, T	35-20 ±3	93.5	15	900,6k	5/4	36¼ x 13 x 13¾	Wal. Vinyl	Black Cloth	70				
	RR 12-5	Pas. Rad.	8,12	3,5	Dome, Cone	1	Dome	M, T					50		Diled Wal.	Black Cloth	100				
	RR Sat.	Pas. Rad. Sat.	5			1	Dome		115-20 ±3	91	10		8	9¼ x 6¼ x 5¾	Wal. Vinyl	Black Cloth					
	RR Sub.	Pas. Rad. Subwoof.	10				Dome		35-115 ±3	90	40		8	16 x 18 x 16	Wal. Vinyl	Black Cloth	57				
	IDS I	Ported	8			3	Dome		50-20 ±4	91.5	5	3k	8/6	19 x 11 x 8	Hick. Vinyl	Black Cloth	38	Pr.			
	IDS II	Ported	10	5	Cone	3	Dome		45-20 ±4	91	5	2k,6k	8	22 x 13 x 10	Hick. Vinyl	Black Cloth	30				
	IDS III	Ported	12	5	Cone	3	Dome	M, T	40-20 ±4	91	15	1.5k,6k	8	27 x 15 x 10	Hick. Vinyl	Black Cloth	38				
	IDS IV	Ported	15	5	Cone	3	Dome	M, T	33-20 ±4	93	15	1.2k,7k	8/6	29 x 18 x 12	Hick. Vinyl	Black Cloth	52				
	IDS V	Ported	(2)10	5	Cone	3	Dome	M, T	35-20 ±4	93	15	1.5k,6k	5/4	36 x 13 x 13¾	Hick. Vinyl	Black Cloth	50				
	Pro 101	Ac. Sus.	8			3	Cone		70-19 ±3	89	5	3.5k	8	23 x 11¾ x 8¾	Wal. Vinyl	Brown Cloth	38	Pr.			
	Pro 202	Ac. Sus.	10	5	Cone	3	Cone		65-19 ±3	90	5	2k,6k	8	27 x 13 x 10¾	Wal. Vinyl	Brown Cloth	28				
	Pro 303	Ac. Sus.	12	5	Cone	3	Cone		60-19	91	5	2k,6k	8	30 x 15 x 10¾	Wal. Vinyl	Brown Cloth	35				
	Pro 404	Ac. Sus.	(2)8	5	Cone	3	Cone		65-19	91	5	2k,6k	8	34¼ x 11¾ x 10¼	Wal. Vinyl	Brown Cloth	33				
BENNETT SOUND	Compusound 300	Inf. Baf.	(2)12	6½	Cone	2.1	Domes	No	10-20 ±3	90	Inc.	190,750,2.25k		52 x 21 x 17	Opt.	Brown Cloth	130	5500.00			
	Compusound 150	Inf. Baf.	(2)10	3	Dome	1	Dome	M, T	15-20 ±3	90	Inc.	150,2k		46 x 13 x 15	Opt.	Brown Cloth	68	3300.00			
B. E. S. (Continued)	SM100	Puls. Diaph.	850 Sq. In.				Puls. Diaph.		40-19 ±5	88	5	800	8.6	27¾ x 19 x 4½	Oiled Oak	Brown Cloth	26	458.00			
	SM250 MKII	Puls. Diaph.	850 Sq. In.		Puls. Diaph.		Pz.	T	38-22 ±5	88	5	800,10k	8.6	28½ x 19 x 4½	Oiled Oak	Brown Cloth	26	558.00			
	SM255 MKII	Puls. Diaph.	850 Sq. In.		Puls. Diaph.		Pz.	M, T	32-22 ±5	91	10	800,10k	8.6	30¼ x 20 x 5¾	Oiled Oak	Brown Cloth	39	778.00			

LOUDSPEAKERS

MANUFACTURER	Model	Enclosure or System Type	Woofer Diameter - Inches		Midrange Diameter - Inches		Tweeter Diameter - Inches		Separate Level Controls? W=Woofer, M=Midrange, T=Tweeter, S=Subwoofer	Amplitude Freq. Response, Hz to kHz, ± dB	SPL/1 Watt/1 Meter, ± dB	Recommended Min. Amp. Pwr., Watts	Crossover Frequencies, Hz	Impedance Ohms, Nominal/Minimum	Dimensions, Inches	Finish	Grille Color and Material	Weight, Lbs.	Price, \$
B.E.S. (Continued)	SM270	Puls. Diaph.	850				Pz.	M, T		32-22	92	10	800, 10k	8/6	32½ x 22 x 6¾	Oiled Oak	Brown Cloth	52	900.00
	SM300	Puls. Diaph.	1750				Pz.	M, T		30-22 ± 5	93	25	500, 5k, 10k	8/6	53½ x 22 x 6¾	Oiled Oak	Brown Cloth	79	1498.00
	C-60S	Puls. Diaph.	850							50-10 ± 5	83	5	800	8/6	23¾ x 17¾ x 3	Oiled Oak	Brown Cloth	9½	250.00
	C-60D	Puls. Diaph.	850							40-19	88	5	800	8/6	23¾ x 17¾ x 3	Oiled Oak	Brown Cloth	11½	300.00
	C-60ES	Puls. Diaph.	850							50-10 ± 5	83	5	800	8/6	25 x 19 x 4¼	Oiled Oak	Brown Cloth	16	360.00
	C-60ED	Puls. Diaph.	850							40-19 ± 5	88	5	800	8/6	25 x 19 x 4¼	Oiled Oak	Brown Cloth	19	440.00
BLACK ACOUSTICS	The Silhouette	Ducted Vent Trans.	6½			2	Cone	No		85-15 ± 6	91	10	2.2k	6/4.5	18 x 12 x 6	Opt.	Opt.	13	275.00
	The Black Rainbow	Vent Dual Trans. Line	6½	6½	Cone	1¼	Dome	No		70-15 ± 2	83	70	1.9k	6/4.5	21 x 9 x 9	Opt.	Opt.	21	490.00
	The Night	Vent Dual Trans. Line	6½	6½	Cone	1	Dome	No		41-19.5 ± 3	87	40	2.5k	6/4.5	40 x 10 x 8	Opt.	Opt.	35	790.00
BLACKMAX	Rock Monitor 8B	Slot Loaded Slot	8	5	Cone	2½	Cone	M, T		35-20 ± 3	92	10	1k, 5k	8/4	36 x 12 x 11	Wal. Vinyl	Black Cloth	48	299.00
	Rocker RX	Slot Loaded	8	5	Cone	2½	Cone	M, T		45-20 ± 3	94	10	2.5k	8/4	17½ x 12 x 11	Wal. Vinyl	Black Cloth	48	199.00
BOSE	901 Series IV	Direct Reflect.	(9)4½								20		8	21 x 13 x 12½	Oiled Wal.	Brown Cloth	44	1325.00	
	601 Series II	Direct Reflect.	(2)8			(4)3	Cones				20	1.5k, 2.5k	8	14 x 13 x 29½	Wal. Vinyl	Brown Cloth	36	890.00	
	501 Series III	Ported	10			(2)3	Cones				20	1.5k, 2.5k	8	14½ x 14½ x 24	Wal. Vinyl	Brown & Gold Cloth	35	680.00	
	301	Ported	8			3	Cone				10	1.2k, 3k	8	17 x 9½ x 10½	Wal. Vinyl	Brown Foam	19	360.00	
	201	Ported	6			2	Cone				10	1.5k, 2.5k	8	14½ x 6¾ x 7¾	Wal. Vinyl	Black Foam	7	262.00	
	Studiocraft 2	Ported	8			3	Cone			38-20	10	1.5k	8	10¾ x 7½ x 17¾	Wal. Vinyl	Black Cloth	16		
	Studiocraft 3	Ported	10			(2)3	Cones			30-20	15	1.5k	8	14 x 9¼ x 23¾	Wal. Vinyl	Black Cloth	27		
Studiocraft 4	Pas. Rad.	10	6½	Cone	(2)3	Cones			24-20	15	60, 400, 2.5k	8	14½ x 11½ x 46	Wal. Vinyl	Black Cloth	59			
BOSTON ACOUSTICS	A200	Ac. Sus.	10	4½	Cone	1	Dome			36-25 ± 3	90	15	450, 3k	8/6	41 x 21 x 6¾	Opt.	Black Cloth	58	375.00
	A150	Ac. Sus.	10	4½	Cone	1	Dome			37-25 ± 3	90	15	550, 3k	8/6	32½ x 16 x 8	Opt.	Black Cloth	44	275.00
	A100	Ac. Sus.	10			1	Dome			37-25 ± 3	90	15	1.8k	8/6	32½ x 16 x 8	Wood Vinyl	Black Cloth	42	190.00
	A70	Ac. Sus.	8			1	Dome			40-25 ± 3	90	15	2k	6/4.5	24 x 14 x 7½	Wood Vinyl	Black Cloth	26	140.00
	A60	Ac. Sus.	8			1½	Cone			55-25 ± 3	90	10	3k	8/6	18 x 11½ x 7½	Wood Vinyl	Black Cloth	16	100.00
	A40	Ac. Sus.	6½			¾	Dome			68-20 ± 3	88	8	3.5k	8/5.4	13 x 8½ x 7½	Wood Vinyl	Black Cloth	9	75.00
BOZAK	LS-200A	Ducted	8			1	Dome			60-20 ± 3	86	15	2.5k	8/6.5	20 x 11½ x 10½	Wal. Ven.	Brown Knit	33	159.00
	LS-220A	Ducted	8			1	Dome			60-20 ± 3	86	15	2.5k	8/6.5	36 x 11½ x 9½	Wal. Ven.	Brown Knit	47	209.00
	LS-250A	Inf. Baf.	12	4	Cone	1	Dome			45-20 ± 3	86	20	800, 2.5k	8/7	23¼ x 14½ x 12½	Wal. Ven.	Brown Knit	45	259.00
	LS-330A	Inf. Baf.	12	6	Cone	1	Dome			40-20 ± 3	87	25	500, 2.5k	8/6.5	34½ x 15½ x 12¼	Wood Ven.	Brown Knit	64	399.00
	MB-80	Air Sus.	6			1	Dome			80-20 ± 3	83	35	1.6k	8/6.5	12½ x 7½ x 7½	Oak Ven.	Brown Knit	43	450.00
	BARD		8			2	Cone			30-20 ± 3	15	2.5k	8	21 x 12 x 18	Enml.	Knit Metal	21	199.00	
BRAUN	IC-1002	Ac. Sus.	7	4	Cone	1	Dome			38-25	15	700, 5k	8	13⅝ x 8⅞ x 7	Flat Black	Black Alum.	15⅝	360.00	
	L-200	Ac. Sus.	5½			1	Dome			40-25	86	10	1.5k	8	10 x 5⅝ x 6¼	Flat Black	Black Alum.	10½	359.95
BSR	888	Ac. Sus.	(2)8	8		2½		T		20-20	90	20	400, 3k	5.5/4.5/8.7	36½ x 11½ x 10¼	Wal. Vinyl	Brown Cloth	34	199.95
	153	Ac. Sus.	15	4			Horn	T		20-20	90	15	1k, 4k	8.7	29⅞ x 18 x 11	Wal. Vinyl	Brown Cloth	50	199.95
	123	Ac. Sus.	12	4		3		T		20-20	90	15	1k, 4k	8.7.6	26½ x 14½ x 11¼	Wal. Vinyl	Brown Cloth	35	129.95
	103	Ac. Sus.	10	4		3		T		20-20	90	15	1k, 4k	8/7.6	22⅞ x 12¾ x 9½	Wal. Vinyl	Brown Cloth	23	99.95
	82	Tuned Port	8	3						20-20	91	10	4k	8/7.9		Wal. Vinyl	Brown Cloth	28	69.95
B & W (Continued)	DM 10	Vented	6¼			1	Dome			75-20 ± 3	87	10		8/6.4	19 x 10 x 9¼	Opt.	Opt.	14½	179.00
	DM 22	Ac. Sus.	6¼			1	Dome			70-20 ± 3	87	10		8/6.4	19¾ x 10 x 10	Opt.	Opt.	21½	249.00
	DM 23	Vented	6¼	3½	Cone	1	Dome			70-20 ± 3	88	10	900, 4.5k	8/6.4	19½ x 10 x 9½	Opt.	Opt.	21¾	295.00
	DM 12	Ac. Sus.	6			1	Dome			85-20 ± 2	85	15		8/6.4	14 x 8¾ x 10½	Opt.	Opt.	21	375.00
	DM 14	Ac. Sus.	(2)			1	Dome			80-20 ± 2	86	15		8/6.4	22½ x 10 x 11½	Opt.	Opt.	36.3	595.00

LOUDSPEAKERS

MANUFACTURER	Model	Enclosure or System Type	Woofer Diameter, Inches			Midrange Diameter, Inches			Tweeter Diameter, Inches		Separate Level Control: W=woofer, M=midrange, T=tweeter, ST=superwoofer	Acoustic Freq. Response, Hz to kHz	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp. Pwr., Watts	Crossover Frequencies, Hz	Impedance Ohms, Nominal/Minimum	Dimensions, Inches	Finish	Grille Color and Material	Weight, Lbs.	Price, \$
B & W (Continued)	DM 7 II	Pas. Rad.	(2)8			1	Dome				80-20 ±2	86	40		8.6.5	35½ x 10½ x 15	Opt.	Opt.	62½	795.00	
	DM 16	Ac. Sus.	8¾	4	Cone	1	Dome				65-20 ±2	87	15		8.6.5	37½ x 13¼ x 16¾	Opt.	Opt.	81½	1085.00	
	802F	Ac. Sus.	6½	4	Cone	1	Dome				55-20 ±2	85	50		8	41 x 11¼ x 14½	Opt.	Opt.	77	1475.00	
	801F	Ac. Sus.	10¾	4	Cone	1	Dome	M,T			45-20 ±2	85	50		8	37½ x 17 x 22	Opt.	Opt.	103	1975.00	
	LM 1	Ac. Sus.	4		Cone	1	Dome	T			95-25 ±4	85	20	3k,4.5k	8.6.4	9½ x 6 x 7¾	Opt.	Opt.	11½	295.00	
CADAWAS ACOUSTICS	TC-3	Auto Damping	(2)8, 10,12	5¼	Cone	1, 2	Dome, ST	M,T			87	60	100,250, 3.5k,8k	8.4	52 x 14½ x 11	Oiled Wal.	Brown Cloth	85	2500.00		
	TC-1	Auto Damping	(2)8, 10	5¼	Cone	(2)1, 2	Domes, ST	M,T			87	25	250,3.5k, 8k	10/6	24¾ x 14½ x 11	Oiled Wal.	Brown Cloth	44	1195.00		
	Mobile Monitor One	Auto Damping	(2)5¼		Cone	1	Dome	T			87	15	2.5k	8	14 x 7½ x 8	Oiled Wal.	Brown Cloth	15	595.00		
	TC-2	Auto Damping Subwoof.	(2)8, 12					W			20-125 ±5	87	25	125	8	24¾ x 14½ x 11	Oiled Wal.	Brown Cloth	40	650.00	
CAMBRIDGE PHYSICS	206	Ported	6			1	Dome				56-20 ±3	92	15	2k	8/6	9¼ x 17 x 8	Oiled Wal.	Black Cloth	15	149.00	
	208	Ported	8			1	Dome				47-20 ±3	94	15	2k	5.5/ 4.6	11 x 18¼ x 10½	Oiled Wal.	Black Cloth	25	199.00	
	210A	Ported	10			1¾	Dome				38-20 ±1.5	89	35	950	8/4.6	14 x 24 x 12	Oiled Wal.	Black Cloth	38	299.00	
	310A	Ported	10	4½	Cone	¾	Dome	M,T			30-20 ±1.5	87	35	520,4k	8/4.6	15¼ x 26¾ x 13	Oiled Wal.	Black Cloth	50	449.00	
CANTON	Quinto 510	Pas. Rad.	8	1½	Dome	¾	Dome				36-30		20	800,5k	8/3	8¾ x 13¾ x 8¼	Opt.	Opt., Metal	15	500.00	
	Quinto 520	Pas. Rad.	8½	1½	Dome	¾	Dome				28-30		25	800,5k	8/3	9¾ x 15¾ x 9½	Opt.	Opt., Metal	20	600.00	
	Quinto 530	Pas. Rad.	10¼	1½	Dome	¾	Dome				25-30		30	1k,5k	8/3	11¾ x 18½ x 10¾	Opt.	Opt., Metal	26	750.00	
	Quinto 540	Pas. Rad.	12¼	1½	Dome	1½	Dome				22-30		40	800,3.5k	8/3	13¾ x 22½ x 12¾	Opt.	Opt., Metal	42	1000.00	
	HC 100	Pas. Rad.	4¼			¾	Dome				48-30		5	1.7k	8/3	5½ x 7½ x 5¾	Opt.	Opt.	4½	250.00	
	GL 210	Pas. Rad.	4¼			¾	Dome				48-30		5	2.1k	8/3	4¾ x 7¾ x 4¼	Opt.	Opt.	5	250.00	
	GL 260	Pas. Rad.	6¼			¾	Dome				42-30		15	1.7k	8/3	7½ x 10½ x 4¾	Opt.	Opt.	9	350.00	
	Plus L	Pas. Rad.	4¼			¾	Dome				45-30		10	2.2k	8/3	4¾ x 7¾ x 4	Opt.	Opt.	6	350.00	
	GLS 50	Pas. Rad. Subwoof.	12¼						W		20-130		20	120	8/3	13¾ x 12¾ x 13¾	Opt.	Opt.	28	400.00	
	Plus B	Triamped Pas. Rad. Subwoof.	12¼						W		20-130		Inc.	130		13¾ x 15¼ x 15	Opt.	Opt.	49	1100.00	
	GLE 40F	Pas. Rad.	6½			¾	Dome				48-30		10	1.7k	8/3	13 x 9 x 3¼	Opt.	Opt.	9	350.00	
	HC Set	Pas. Rad. Sat. & Subwoof.	12¼	4¼	Cone	¾	Dome				22-30		20	120,1.7k	8/3	Three Pieces	Opt.	Opt.	37	600.00	
	G Set	Pas. Rad. Sat. & Subwoof.	12¼	4¼	Cone	¾	Dome				22-30		20	120,2.1k	8/3	Three Pieces	Opt.	Opt.	38	600.00	
	L Set	Pas. Rad. Sat. & Subwoof.	12¼	4¼	Cone	¾	Dome				22-30		20	120,2.8k	8/3	Three Pieces	Opt.	Opt.	38	700.00	
	Plus Set	Triamped Sat. & Pas. Rad. Subwoof.	12¼	4½	Cone	¾	Dome				20-30		Inc.	120,2k		Three Pieces	Opt.	Opt.	59	1400.00	
Ergo	Triamped Pas. Rad.	9¾	5	Cone	¾	Dome	W			20-30		Inc.	130,2.2k		15 x 39 x 15	Opt.	Opt.	82	3500.00		
CELESTION	SL6	Ac. Sus.	6½			1¼	Dome				65-20 ±3	82	35	2.3k	8	14½ x 8 x 10	Oiled Wal.	Brown Cloth	17	800.00	
	Ditton 250	Ac. Sus.	8	5	Cone	1	Dome				55-20 ±3	86.6	10		8	22½ x 11½ x 9¾	Wal.	Brown Cloth	27	600.00	
	Ditton 110 Mark II	Ac. Sus.	8			1	Dome				78-20 ±3	87.5	10	3k	8	17¼ x 9¾ x 8¼	Wal.	Brown Cloth	16	400.00	
	Ditton 100	Ac. Sus.	6½			1	Dome				87-20 ±3	87.5	10	2.3k	8	13 x 8¼ x 7¾	Vinyl Wal. Vinyl	Cloth	9¾	290.00	
CERWIN-VEGA	D-3	Vented	10	6	Cone	1	Horn	M,T			29-20	92	5	700,3.5k	8	25½ x 14 x 10¾	Opt.	Opt.	39	250.00	
	D-5	Vented	12	6	Cone	1	Horn	M,T			29-20	96	5	700,3.5k	8	25½ x 16¼ x 10¾	Opt.	Opt.	44	300.00	
	D-7	Vented	12	(2)6	Cones	1	Horn	M,T			25-20	98	5	500,3.5k	8	34 x 16 x 14¾	Opt.	Opt.	70	400.00	
	D-8	Vented	15	6	Cone	1	Horn	M,T			29-20	101	5	700,3.5k	4	31½ x 19 x 17¾	Opt.	Opt.	83	450.00	
	SAT I	Sat. & Subwoof.	12	6	Cone	1	Horn	M,T			110-20	92	5	3k	8	Three Pieces	Opt.	Opt.	85	500.00	
CHAPMAN	T-3	Inf. Baf.	5		Cone	1	Dome	No			70-20 ±3	85	20	3k	8	15 x 7¾ x 6¾	Oak	Black Knit	20	565.00	
	T-7	Inf. Baf.	10	5	Cone	1	Dome	No			30-20 ±3	86	50	200,3k	4	36¾ x 13¾ x 10¾	Oak	Black Knit	65	1245.00	
CLARKE SYSTEMS	Prestige	Port	8			1	Dome				50-18 ±3	89	10	3.5k	8	18 x 10 x 9	Rswd.	Black Cloth	25	260.00	
	Encore II	Port	8			1	Dome				45-20 ±3	89	15	2.5k	8	22 x 12 x 11	Rswd.	Black Cloth	33	380.00	
	310	Port	10	5	Cone	1½	Ring				40-16 ±4	92	5	1k,5k	8	23½ x 13 x 11	Rswd.	Black Cloth	40	400.00	
	Premiere	Port	10	4½	Cone	1	Dome				40-20 ±3	90	10	500,4k	8	26 x 13 x 11	Rswd.	Black Cloth	49	519.00	
(Continued)																					

LOUDSPEAKERS

MANUFACTURER	Model	Enclosure or System Type	Woofer Diameter, Inches		Midrange Diameter, Inches		Tweeter Diameter, Inches		Separate Level Controls? W = Woofer, M = Midrange, T = Tweeter, ST = Super-twt.		Anechoic Freq. Response, Hz to Hz, ±dB	SPL/1 Watt/1 Meter, dB	Recommended Min. Amp. Pwr., Watts	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum		Dimensions, Inches	Finish	Grille Color and Material	Weight, Lbs.	Price, \$
CLARKE SYSTEMS (Continued)	Precedent II	Sealed	12	4½	Cone	1	Dome				35-20 ± 2	90	15	400,4k	8	31 x 15 x 13	Rswd.	Black Cloth	70	658.00 Pair	
	LM	Trans. Line	4			½x2	Rbn.				90-25 ± 3	89	10	4k	4	13 x 6 x 7	Rswd.	Black	13	399.00	
	Subwoofer	Sealed Subwoof.	(2)10								35-125 ± 3	90	20	125	8	31 x 15 x 13	Rswd.		75	280.00	
	Monitor	Trans. Line	(2)10	6½, 1	Cone, Dome	(3)½x2	Rbns.				30-30 ± 2	90	50	150,2k, 7.5k	4	13 x 6 x 7	Rswd.	Black	125	2000.00 Pair	
COSMOSTATIC	Omni-Directional Electrostatic	Dmni. Trans. Line	(4)6			1½, (11)	Dome, ES				31-20	92	50 Inc.	1k	8.5	21½ x 21½ x 60	Oiled Wal.	Black	153	3600.00 Pair	
CSI	MDM4	Ported	(2)6½			3½	Cone				70-17 ± 3	89	15	1.5k	8.5	19 x 13 x 9¾	Rswd. Lam.	Brown Cloth	25	740.00 Pair	
	MDM-TA3	Ported	(2)6½	3½	Cone	¾	Dome	M,T			45-20 ± 3	91	15	1.8k, 7k	8.5	19 x 16 x 11¾	Rswd. Lam.	None	35	1140.00 Pair	
DAHLQUIST	DQ-10	Inf. Baf.	5, 10	1¾	Dome	¾, ST	Dome, Pz.	T			40-27 ± 3		50	400,1k, 5k, 12.5k	8/5	30½ x 31½ x 9	Opt.	Opt.	60	1000.00 Pair	
	DQ-1W	Inf. Baf.	13								20-100		60		8	26 x 18½ x 14¾	Opt.	Opt.	70	350.00	
	DQM-9	Dual Port	11	5	Cone	1	Dome				28-22	95	25	450,3.5k	8/6	14½ x 25 x 13¼	Gray Nxtl.	Black	65	1200.00 Pair	
	DQM-7	Dual Port	9	4	Cone	1	Dome				35-22	94.5	25	550,4k	8/6	13½ x 25 x 11½	Gray Nxtl. Opt.	Black	55	800.00 Pair	
	DQM-5	Dual Port	9			1	Dome				37-22	90	20	3k	8/5	13¾ x 21¾ x 11¼	Opt.	Black	35	578.00 Pair	
DAYBREAK ACOUSTICS	22	Inf. Baf.	8	6½	Cone	1	Dome	No			45-18 ± 2	84	75	100,6k	8	25½ x 12½ x 11¾	Oiled Oak	Brown Cloth	52	1150.00 Pair	
DAYTON WRIGHT	XG-10Mk2 w. XIM-10 Xover	ES					El. Mag.	T			35-28 ± 3	87	100		4	41¾ x 39 x 9½	Opt.	Opt.	252 Sys.	3846.15 Syst.	
	XG-10Mk2 w. XIM-11	ES					El. Mag.	T			34-40 ± 3	91	75		5	41¾ x 39 x 9½	Opt.	Opt.	252 Sys.	4100.00 Syst.	
	XG-10Mk2 w. XIM-10 & XW-10	ES & Gas Sus. Subwoof.	(2)10		ES		El. Mag.	T			20-40 ± 3	87	100	35,5.5k	4	Three Pieces	Opt.	Opt.	340 Sys.	4154.00 Syst.	
	XG-10Mk2 w. XIM-11 & XW-10	ES & Gas Sus. Subwoof.	(2)10		ES		El. Mag.	T			17-40 ± 3	91	75	35,5.5k	5	Three Pieces	Opt.	Opt.	340 Sys.	4408.00 Syst.	
	X6	ES & Gas Sus. Subwoof.	10	5½	Cone	1	Dome	T			25-20 ± 3	90	75	500,3.2k	6	50 x 15½ x 19½	Oak	Opt.	56	1550.00 Pair	
DCM	Time Window 2	Inf. Baf. Sat. & Trans. Line Subwoof.						M,T					85	40		8	Three Pieces	Wal.	Black Cloth	67	1998.00 Syst.
	Time Window	Trans. Line											89	10		8/6	36 x 14¾ x 11¾	Wal.	Black Foam	35	720.00 Pair
	QED	Trans. Line											91	10		12/8	36 x 11¾ x 9¼	Wal.	Black Foam	39	504.00 Pair
	Macrophone	Trans. Line						T					84	10		12/8	13 x 9 x 12½	Opt.	Black Foam	24	410.00 Pair
	Time Bass	Subwoof.												40-70	6/4	31 x 18 x 18	Wal.	Black Foam	45	792.00 Pair	
DENNESEN	ESL110	Hybrid ES	5			21 Sq. In.	ES				45-25	88	15	3k	8/6	18 x 7½ x 6	Oiled Wal.	Black Foam	14	600.00 Pair	
DESIGN ACOUSTICS	PS-8	Ac. Sus.	8			1½	Dome	T			55-21	90	15	800	8/5	11 x 13¾ x 9	Wal. Vinyl	Brown Cloth	18	360.00 Pair	
	PS-10	Ac. Sus.	10	5	Cone	1	Dome	T			48-22	90	15	190,2.7k	8/5	13 x 13¾ x 11	Wal. Vinyl	Brown Cloth	25	499.95 Pair	
	OA-10	Ac. Sus.	5			1	Dome	M,T			75-20	87	15	2.5k	4/4	11¼ x 7¾ x 5½	Wal. Ven.	Black Cloth	9	300.00 Pair	
	DA-30	Ac. Sus.	12	5	Cone	1	Dome	M,T			40-20	87	35	140,2.5k	4/4	Three Pieces	Wal. Ven.	Black Cloth	66	695.00 Pair	
DOMUS/DIGITAL TECH.	Module	Inf. Baf.	5¼			2¼	Cone				60-20 ± 5	90	10	4.5k	8/7	14½ x 8¼ x 7¼	Wood Vinyl	Brown Cloth	16½	89.95	
	Dne	Pas. Rad.	6½			2¼	Cone	T			40-20 ± 5	91	15	4.5k	8/7	26¼ x 14¼ x 9½	Wood Vinyl	Brown Cloth	37	199.95	
	Two	Vented	(2)8			3x7	Horn	T			35-20 ± 4	93	15	2.3k	8/7	28¼ x 14¼ x 10¾	Wood Vinyl	Brown Cloth	43	269.95	
	Three	Vented	12	2	Dome	3x7	Horn	M,T			25-20 ± 4	91	15	500,5k	8/7	29½ x 16¼ x 14¾	Wood Vinyl	Brown Cloth	67	479.95	
	Modular Subwoofer	Vented Subwoof.	(2)10								30-120 ± 5	91	30	120	8/6	20 x 20 x 20	Wood Vinyl	Brown Cloth	65	299.95	
DOMUS/OMNI RADIATION	Omni	Vented	12	5¼	Cone	(2)1	Domes						86	50	250,5k	8/7	35 x 15¾ x 15¾	Oiled Wal.	Brown Foam	95	750.00
	Mirage	Vented	12	2	Dome	1	Dome						84	100	500,5k	8/7	47¾ x 15¾ x 15¾	Oiled Wal.	Brown Cloth	120	1250.00
	XP	Biamped Vented	12	6	Cone	1¼	Dome						85	2x 125	160,2k	8/6	51 x 16 x 16	Opt.	Black Cloth	98	5000.00 Syst. w/ X-over
DOMUS QUBESPEAKER	Q2	Inf. Baf.	5¼				Cone				80-25	89	10	5k	8/6	7½ x 7½ x 7½	Brown Vinyl	Brown Cloth	7	90.00	
	Q3	Inf. Baf. Subwoof.	6½								40-150	89	15	160	8/6	22½ x 7½ x 7½	Brown Vinyl	Brown Cloth	15	90.00	

LOUDSPEAKERS

MANUFACTURER	Model	Enclosure or System Type	Woofer Diameter, Inches			Midrange Diameter, Inches			Tweeter Diameter, Inches			Sensitivity		Power		Frequency Response		Dimensions, Inches		Finish	Grille Color and Material	Weight, Lbs.	Price, \$
			W	M	T	W	M	T	W	M	T	60-20 ±2	35-100	90	20	2.6k	8	8 1/4 x 13 1/2 x 6 1/4	15				
DYNAMIC ACOUSTICS	2200	Sat.		5 1/4	Cone	1	Dome	T															
	2602	Subwoof.	(2)8					W															
EGO SYSTEMS	SE-8	Tuned Port	8	3 1/2	Horn Dome Cone	2 1/2	Ring Dome Dome	T	40-20 ±2	95	10	2k, 4-8k	6/4	20 1/2 x 12 x 9 1/2	Vinyl	Black Knit	22	390.00					
	SE-10	Tuned Port	10	4 1/2	Cone	1	Dome	W,T	32-23 ±2	96	10	700, 5-8k	6/4	23 1/2 x 14 x 11 1/2	Vinyl	Black Knit	36	590.00					
	SE-12.3	Tuned Port	12	5	Cone	1	Dome	W,M,T	30-23 ±2	97	10	700, 5-8k	6/4	26 3/8 x 15 1/2 x 11 7/8	Vinyl	Black Knit	48	790.00					
	Super Ego	Dual Pas. Rad.	12	5	Cone	1	Dome	W,M,T	26-23 ±2	97	10	600, 5-8k	6/4	30 1/2 x 18 1/8 x 11 7/8	Vinyl	Black Knit	54	1090.00					
	Super Mini	Pas. Rad.	5			1	Dome		42-21 ±2	94	10	2.5k	6/4	11 7/8 x 7 x 7 7/8	Pecan Vinyl	Black Knit	11	300.00					
ELITE TOWNSHEND	2000	Tuned Port	(4)6 1/2	(4)2	Cones	2x 1/2	Rbn.	No	30-34 ±3	90	40	2k, 7k	8	39 x 19 1/2 x 18	Wal.	Black Foam	150	3750.00					
ENERGY	11	Bass Ref.	8			1 1/2	Dome		35-45 ±3	88	20	2k	8	20 1/8 x 10 1/2 x 9 1/2	Wal. Vinyl	Black Cloth	23	160.00					
	22	Bass Ref.	8			1 1/2	Dome		35-45 ±2	89	20	1.8k	8	24 5/8 x 10 1/2 x 12	Wal. Vinyl	Black Cloth	34	350.00					
EPI	81 Mini	Inf. Baf.	4 1/2			1	Dome		95-20 ±3	87	15	2.6k	4	7 7/8 x 5 1/8 x 5 3/8	Black Plas.	Black Plas.	5	115.00					
	A70	Inf. Baf.	6			1	Dome		58-20 ±3	87	15	1.8k	8	16 x 10 1/2 x 9	Wood Vinyl	Black Cloth	17 1/2	89.00					
	100	Inf. Baf.	8			1	Dome		48-20 ±3	87	15	1.8k	8	21 x 11 x 9	Wood Vinyl	Black Cloth	25	125.00					
	A120	Inf. Baf.	10			1	Dome	T	38-20 ±3	88	15	1.8k	8	25 x 15 x 11	Wood Vinyl	Black Cloth	34	180.00					
	A140	Pas. Rad.	6			1	Dome	T	38-20 ±3	84	20	1.8k	8	24 x 13 1/2 x 9	Vinyl Diled	Black Cloth	37	220.00					
	A300	Inf. Baf.	10	4	Cone	1	Dome		40-20 ±3	88	20	700, 3k	4	22 1/2 x 13 1/2 x 10 3/4	Oiled Wal.	Black Cloth	37	300.00					
	A500	Pas. Rad.	10	4	Cone	1	Dome		45-20 ±3	88	20	700, 3k	4	36 x 12 x 14	Opt. Wal.	Black Cloth	62	450.00					
	Magnus Ten	Tuned Port	10			2 1/2	Horn		50-20 ±3	95	10	2.5k	8	22 7/8 x 12 7/8 x 9 7/8	Wood Vinyl	Black Cloth	22	160.00					
	Magnus Eleven	Tuned Port	10	4	Cone	2 1/2	Horn	M,T	40-20	95	10	2k, 5k	8	22 7/8 x 12 7/8 x 9 7/8	Wood Vinyl	Black Cloth	23	200.00					
Magnus Twelve	Tuned Port	12	4	Cone	2 1/2	Horn	M,T	35-20	95	10	2k, 5k	8	25 7/8 x 15 3/8 x 9 7/8	Wood Vinyl	Black Cloth	31	250.00						
EPICURE	1.0	Inf. Baf.	6			1	Dome		50-20 ±3	87	25	2k	4	14 1/2 x 10 1/4 x 8	Oiled Wal.	Black Cloth	18	199.00					
	2.0	Pas. Rad.	6			1	Dome	T	38-20 ±3	87	30	2k	4	34 x 10 3/4 x 12 3/4	Oiled Wal.	Black Cloth	41	355.00					
	3.0 II	Inf. Baf.	10	6	Cone	1	Dome	T	32-20 ±3	88	30	475.2k	4	41 3/8 x 16 1/2 x 16 1/2	Diled Wal.	Black Foam	62	585.00					
ESB	7.05	Pas. Rad.	12	8, 2	Cone, Dome, Cone, Dome	2	Dome	W, (2)M,T	35-20 ±3	89	100	500, 2k, 5k	8.5	19 x 15 x 6 7/4	Rswd.	Black Cloth	143	4600.00					
	7.06	Inf. Baf.	12	8, 2	Cone, Dome, Cone, Dome	2	Dome	W,M,T	45-20 ±3	89		500, 1.8k, 6k	8.5	19 x 11 1/4 x 5 3/4	Rswd.	Black Cloth	110	3000.00					
FISHER	MS127	Pas. Rad.	8			2			60-14	91	5	6k, 8k	8	13 5/8 x 24 1/8 x 9	Wal. Vinyl	Brown Cloth	16	89.95					
	MS137	Pas. Rad.	8	3		2			60-16	91	5	6k, 8k	8	14 5/8 x 23 3/4 x 11	Wal. Vinyl	Brown Cloth	21	99.95					
	MS147	Pas. Rad.	10	5		3			50-17	92	6.5	1k, 5k	8	14 5/8 x 26 3/8 x 11	Wal. Vinyl	Black Cloth	22	129.95					
	MS157	Pas. Rad.	12	5		3			40-20	92	8	1k, 5k	8	14 5/8 x 29 1/4 x 11 1/2	Wal. Vinyl	Black Cloth	26	159.95					
	MSM100/107	Bass Ref.	6			2 1/2			60-20	90	5	6k	8	8 3/4 x 10 1/4 x 9 7/8	Vinyl Opt.	Black Cloth	8	89.95					
	MSM140	Bass Ref.	6			2 1/2			60-20	92	5	6k	8	11 7/8 x 9 7/8 x 8 5/8	Hick. Vinyl	Black Cloth	9	99.95					
	SME261		4			1			80-20	85	10	4.5k	8	4 5/8 x 7 3/8 x 4 1/2	Vinyl Silv.	Silver Metal	5	149.95					
	XP95C	Ac. Sus.	15	5		3		M	40-20	92	25	1k, 5k	8	17 1/2 x 28 x 12 7/8	Wal. Vinyl	Brown Cloth	44	249.95					
	DS126	Bass Ref.	8	5		3			50-20	92	2	1k, 5k	8	22 3/4 x 12 3/4 x 10	Hick. Vinyl	Black Cloth	20	79.95					
	DS151	Bass Ref.	10	5		3			45-20	92	3	1k, 5k	8	22 3/4 x 12 3/4 x 10	Hick. Vinyl	Black Cloth	30 1/2	109.95					
	DS176	Bass Ref.	12	5		(2)3			40-20	92	5	1k, 5k	8	25 1/4 x 16 x 11 7/8	Hick. Vinyl	Black Cloth	37	149.95					
	ST280	Bass Ref.	8			3			55-20	90	8	3k	8	11 7/8 x 17 7/8 x 8 3/4	Hick. Vinyl	Black Cloth	8	129.95					
	ST430		10	5		3		M	50-17	90	6.5	1k, 5k	8	16 x 25 1/2 x 12 3/4	Wal. Vinyl	Brown Cloth	34	219.95					
	ST440		12	5		3	Dome		45-18	90	12	1k, 5k	8	16 x 25 1/2 x 12 3/4	Wal. Vinyl	Brown Cloth	36	259.95					
	ST450		12	(2)5	Cores	3	Dome	M	45-20	91	20	1k, 5k	8	27 1/8 x 17 x 13 5/8	Wal. Vinyl	Brown Cloth	44	329.95					
	ST460		15	(2)5	Cores	3	Dome	M	40-20	92	25	1k, 5k	8	29 1/4 x 18 1/4 x 14 5/8	Wal. Vinyl	Brown Cloth	56	389.95					
	ST915	Bass Ref.	10	5		3			50-20	92	10	1.5k, 6k	8	14 1/4 x 26 1/4 x 11 5/8	Hick. Vinyl	Black Cloth	31	249.95					
	ST920	Bass Ref.	12	5		4	Horn	M,T	45-20	94	20	1.5k, 6k	8	16 x 28 x 12 1/8	Hick. Vinyl	Black Cloth	41	349.95					
	ST925	Bass Ref.	15	6		4	Horn	M,T	40-20	96	25	1.5k, 7k	8	18 1/4 x 32 1/2 x 13 1/2	Hick. Vinyl	Black Cloth	51	419.95					
	(Continued)	STEC3		6 1/2			2			65-20	88	5	4k	6	8 1/8 x 11 7/8 x 8 1/2	Vinyl Silv.	Black Screen	11	180.00				

LOUDSPEAKERS

MANUFACTURER	Model	Enclosure or System Type		Woofer Diameter, Inches		Midrange Diameter, Inches		Tweeter Diameter, Inches		Separate Level Controls: W = Woofer, M = Midrange, T = Tweeter, ST = SuperTweeter		Amplifier Freq. Response, Hz to kHz, ±dB		SPL/1 Watt/1 Meter, dB	Recommended Min. Amp Pwr., Watts	Impedance Ohms, Nominal/Minimum		Dimensions, Inches	Finish	Grille Color and Material	Weight, Lbs.	Price, \$
		Woofer	Midrange	Woofer	Midrange	Tweeter	Tweeter	W	M	T	ST	Min.	Max.	20-20,000	100-10,000							
FISHER (Continued)	STEC5	Bass Ref.	8			1 1/4	Dome			50-20	91	10	4k	6	9 1/2 x 15 x 10 1/4			18 3/4	195.00			
	STEC7	Bass Ref.	8	4 1/2	Cone	2	Dome	T		50-20	91	10	1k,5k	6	10 3/4 x 17 1/8 x 9 7/8	Silv. Vinyl Wal.	Black Cloth	19	225.00			
	STE1080	Bass Ref.	10			1 1/2	Dome			40-20	91	10	2.5k	8	12 x 21 3/8 x 12	Black Screen	Black Cloth	27 1/2	295.00			
	STE1140	Bass Ref.	12	1 1/2	Dome	1 1/4	Dome	M,T		40-20	92	15	500	8	16 1/2 x 30 3/4 x 14 3/4	Vinyl Wal.	Black Cloth	66	695.00			
	STE1200	Bass Ref.	12	2 3/4	Dome	1 1/2	Ring	M,T		30-30	92	20	500,5k	8	17 3/4 x 35 7/8 x 16	Vinyl Wal.	Black Cloth	112	895.00			
	STE2000	Bass Ref.	8,15	5	Cone	(2)	Planar	(2)M,T		30-40	92	25	600,1.5k,6k	8	42 3/8 x 31 1/2 x 11 3/4	Ven. Wal. Ven.	Black Cloth	176	4500.00			
FOSTEX	LS-2VT	Bass Ref.	12	1	Horn	3/4	Horn	M,T		45-20 ±3	98	10	1.2k,7k	8	37 x 19 x 20	Teak Wal.	Brown Cloth	94	1899.00			
	LS-3VT	Bass Ref.	15	1	Horn	3/4	Horn	M,T		30-30 ±3	100	10	1.2k,7k	8	46 x 24 x 30	Teak Wal.	Brown Cloth	176	2249.00			
	LS-4FS	Bass Ref.	(2)15	12,1	Cone, Horn	3/4	Horn	(2)M,T		19-20 ±3	96	10	200,1.2k,7k	8	41 x 61 x 39	Teak Wal.	Brown Cloth	458	3899.00			
	G-700	Inf. Baf.	3			3/4	Dome			140-20 ±3	78	10	7k	4	6 x 3 x 4	Teak/Alum.	Black Cloth	3	299.00			
	G-7000	Sat. & Subwoof.	8	2	Cone	3/4	Dome			75-20 ±3	78	10	200,7k	4	Three Pieces	Teak/Alum.	Black Cloth	23	548.00			
FOURIER	1	Vented	10	4 1/2	Cone	1	Dome			32-20 ±3	90	25	570,4.5k	6/4.5	16 x 11 1/2 x 40	Oiled Wal.	Black Cloth	78	1325.00			
																		Pair				
FRAZIER	Monte Carlo D	Vented	8			3 1/2	Dome			50-22 ±5	94	1	4k	8	19 x 10 1/2 x 12	Oiled Wal.	Black Knit	31	340.00			
	Mark IV D	Vented	10			3 1/2	Dome	T		40-22 ±5	96	1	3k	8	24 x 14 x 12	Oiled Wal.	Black Knit	44	520.00			
	Concerto D	Vented	10	3x7	Horn	3 1/2	Dome	M,T		35-22 ±5	97	1	2k,4k	8	21 1/2 x 16 x 16	Oiled Wal.	Black Knit	56	690.00			
	Mark V D	Vented	12	4 1/2	Cone	3 1/2	Dome	M,T		35-22 ±5	97	1	500,4k	8	26 x 14 x 13	Oiled Wal. Opt.	Black Knit	55	870.00			
	Seven D	Vented	12	4 1/2	Cone	3 1/2	Dome	M,T		25-22 ±5	98	1	500,4k	8	29 x 19 x 17	Oiled Wal.	Black Knit	98	1200.00			
FRIED PRODUCTS	Beta	Press. Release Line Tun.	6			2	Cone/Dome			60-20 ±3	88	20	1.5k	8/5	8 x 8 3/4 x 13 1/4	Wal. Vinyl Wal.	Black Cloth	15	240.00			
	Q/2	Line Tun.	8			1	Dome			50-18 ±3	89	25	1.6k	8/6	10 3/4 x 9 3/8 x 20	Wal. Vinyl Wal.	Black Cloth	25	350.00			
	A/2	Line Tun.	8			1	Dome			45-18 ±3	90	25	1.6k	8/6	13 x 10 1/2 x 23	Oiled Wal. Opt.	Black Cloth	35	500.00			
	G/2	Line Tun.	10	6 1/2	Cone	3/4	Dome			30-20 ±3	92	20	99, 2.5k	8/6,3	16 x 18 x 44	Oiled Wal. Opt.	Black Cloth	90	1400.00			
	C/2	Press. Release Trans. Line Subwoof.	6 1/2			3/4	Dome			60-20 ±3	92	20	2.5k	8/6,3	10 1/2 x 9 x 13	Foam Black Foam		15	400.00			
	O/2	Trans. Line Subwoof.	10							25-200 ±3	90	20	99	8/6,3	24 1/2 x 13 1/2 x 31		80	650.00				
	SM/2	Trans. Line Subwoof.	12							22-200 ±3	92	20	99	8/6,3	29 1/2 x 15 x 38		100	750.00				
FULTON	Midget Monitor 80-C	Inf. Baf.	5			2 1/4	Cone			90-24 ±2.5	84	10	3.5k	8	6 1/2 x 5 x 10 1/2	Oiled Wal. Diled Wal.	Brown Foam	12	350.00			
	Oval Window Nuance	Inf. Baf.	8			1 7/8	Cone			16-38 ±2	86	18	1.175k	8	13 x 13 x 26	Oiled Wal.	Black Nylon	50	550.00			
	Premiere	Planar Slot	10, (3)12	5	Cone	(2)2 1/4	Cone/Piston	W, M, T (2)W, M, (4)T		30-42 ±1.75	85	24	490,5.5k,16k	8	13 x 14 x 34	Oiled Wal.	Nylon Opt., Nylon Black Nylon	80	1750.00			
										13-80 ±1.25	83	90	32,100,425,1.9k,5.5k,12k,19k,26k,45k	8	23 x 25 x 59	Wal.	Nylon	325	5900.00			
GALE	GS 401 A	Ac. Sus.	(2)8	4	Cone	3/4	Dome	M,T		55-20 ±3	89	40	475.5k	4-8	23 3/4 x 13 x 10 3/4	Chrm. Black	Black	58	1500.00			
GARRARD	Master 45																					
	56																					
GEMINI	GMX-2380	Bass Ref.	8			3	Cone			30-19	98	5	8k	8	22 1/2 x 13 x 10	Vinyl	Black Cloth	18	64.95			
	GMX-2310	Bass Ref.	10	5	Cone	3	Cone			25-20	98	5	400,8k	8	22 1/2 x 13 x 10	Vinyl	Black Cloth	20	89.95			
	GMX-100	Bass Ref.	10	5	Cone	3	Cone	M,T		25-20	98	5	400,8k	8	22 1/2 x 13 x 10	Vinyl	Black Cloth	20	104.95			
	GMX-12	Bass Ref.	12	5	Cone	(2)3	Cones			20-21	98	5	400,8k	8	26 x 15 x 10	Vinyl	Black Cloth	30	114.95			
	GMX-120	Bass Ref.	12	5	Cone	(2)3	Cones	M,T		20-21	98	5	400,8k	8	26 x 15 x 10	Vinyl	Black Cloth	32	134.95			
	GMX-150	Bass Ref.	15	5 1/2	Cone	(2)3 1/2	Cones			20-20	95	15	600,1.5k	8	28 x 18 x 13	Vinyl	Black Cloth	50	199.95			
	Pro-8	Bass Ref.	8			3	Cone			30-19	98	5	4	8	22 1/2 x 13 x 10	Vinyl	Black Cloth	18	64.95			
	Pro-10	Air Sus.	10	5	Cone	3	Cone			35-20	98	5	700,4k	8	22 1/2 x 13 x 10	Vinyl	Black Cloth	20	89.95			
	Pro-12	Air Sus.	12	5	Cone	3	Cone			30-20	98	15	700,4k	8	26 x 15 x 10	Vinyl	Black Cloth	30	119.95			
	MG-1000	Air Sus.	4 1/2			2 1/2	Cone			40-20	10			4/8	8 1/2 x 5 3/8 x 4 3/4	Vinyl	Black Plas.	11	89.95			
	SX-301	Bass Ref.	10	5 1/2	Cone	3 1/2	Cone	M,T		30-20	98	10	600,1.5k	8	22 1/2 x 13 x 10	Vinyl	Black Cloth	25	129.95			
SX-501	Bass Ref.	12	5 1/2	Cone	(2)3 1/2	Cones	M,T		30-20	98	10	600,1.5k	8	26 x 15 x 10	Vinyl	Black Cloth	32	154.95				
SX-701	Bass Ref.	15	(2)5 1/2	Cones	(2)3 1/2	Cones	M,T		20-20	97	15	600,1.5k	8	28 x 18 x 13	Vinyl	Black Cloth	50	249.95				

LOUDSPEAKERS

MANUFACTURER	Model	Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls: W. Woofer, M. Midrange, T. Tweeter, ST. Supertr. Hz to kHz, ± dB		Anchored Freq. Response, SPL/1 Watt/1 Meter, dB	Recommended Min. Amp. Pwr., Watts	Crossover Frequencies, Hz	Impedance, Ohms, Nominal/Minimum	Dimensions, Inches	Finish	Grille Color and Material	Weight, Lbs.	Price, \$
								W	M									
GENESIS PHYSICS	1	Ac. Sus.	8			Dome		58-20 ±4	89	12	1.8k	8/4	19 x 10½ x 7½	Vinyl	Black Cloth	22	260.00	
	10	Ac. Sus.	8			Dome		38-20 ±4	89	15	1.8k	8/4	23½ x 12¾ x 9¾	Vinyl	Black Cloth	33	340.00	
	110	Ac. Sus.	10			Dome		38-20 ±4	89	15	1.8k	8/4	27 x 14½ x 10½	Vinyl	Black Cloth	40	450.00	
	210	Pas. Rad.	8,10			Dome	T	30-20 ±4	89	20	45, 1.8k	8/4	31 x 16½ x 10½	Vinyl	Black Cloth	50	560.00	
GLI	MR-II	Pas. Rad.	15	(4)5¼	Cones	(3)2x5	Horns	50-20 ±3	99		6k	8	20 x 17 x 9	Oiled Wal. Black	Brown Cloth Screen	35	360.00	
	FRA-II	Pas. Rad.	15	(4)5¼	Cones	(3)2x5	Horns	50-20 ±3	99		6k	8	20 x 17 x 9	Oiled Wal. Black	Brown Cloth Screen	35	360.00	
	1	Vented	(2)15	4x15	Horn	(2)2x5	Horns	35-20 ±3	101		900, 6k	8	37 x 23 x 20	Black	Screen	110	800.00	
	2	Vented	(2)15	(4)5¼	Cones	(3)2x5	Horns	35-20 ±3	100		300, 6k	8	37 x 23 x 20	Black	Screen	144	900.00	
	3	Horn	(2)15	25x12	Horn	4x10	Horn	40-15 ±4	105		800, 6k	8	50 x 36 x 30	Black	Screen	240	1250.00	
GNP	SM-P1 Mini-monitor			5¼	Cone	1	Dome	70-21 ±3	90	10	3.3k	8	12 x 8 x 7	Opt.	Brown Cloth	15	270.00	
	SM-P1	Sat.		5¼	Cone	1	Dome	150-21 ±3	90	10	3.3k	8	12 x 8 x 7	Opt.	Brown Cloth	15	270.00	
	SM-B1	Sat.		5¼	Cone	1	Dome	150-21 ±3	90	10	3.3k	8	12 x 8 x 7	Opt.	Brown Cloth	20	400.00	
	LC-1	Sat.		5¼	Cone	1	Dome	150-21 ±3	90	10	3.3k	8	15½ x 7 x 13½	Black	Brown Cloth	25	890.00	
	W-100	Subwoof.	10					36-150 ±3	90	10	150	8	25 x 14½ x 12	Opt.	Brown Cloth	40	320.00	
	W-101	Subwoof.	10					26-150 ±3	90	10	150	8	26½ x 14 x 16¼	Opt.	Brown Cloth	45	490.00	
GOLD SOUND	Kit 3	Bass Ref.	10			1	Dome	42-20 ±3	92	8	2.5k	4	12 x 19 x 30	Opt.	Opt.	42	138.00	
	Kit 4	Bass Ref.	12	4	Cone	¾	Dome	41-20 ±3	93	8	200, 4k	4	12 x 19 x 30	Opt.	Opt.	51	178.00	
	Kit 5	Bass Ref.	8			1	Dome	45-20 ±3	95	3	2.5k	8	12 x 13 x 24	Opt.	Opt.	35	218.00	
	Mini Monitor Kit	Bass Ref.	8	3	Dome	¾	Dome	45-20 ±3	89	15	600, 4k	8	9 x 14 x 22	Opt.	Opt.	33	258.00	
	Kit 6	Bass Ref. Sat. & Subwoof.	(2)10	4	Cone	¾	Dome	39-20 ±3	95	3	200, 4k	6	Three Pieces	Opt.	Opt.	69	278.00	
	Kit 7	Bass Ref. Sat. & Subwoof.	(2)12	4	Cone	4x5	Rbn.	37-20 ±5	95	3	200, 5k	8	Three Pieces	Opt.	Opt.	89	328.00	
	Kit 8	Bass Ref.	8	1	Dome	4x5	Rbn.	33-20 ±3	89	15	2.5k, 8k	8	12 x 19 x 30	Opt.	Opt.	67	388.00	
	Monitor Kit	Bass Ref.	12	5	Cone	4x5	Rbn.	35-20 ±3	91	9	300, 6k	8	12 x 19 x 30	Opt.	Opt.	72	438.00	
	Kit 9	Bass Ref.	10	3¾	Domes	4x5	Rbn.	29-20 ±3	90	10	500, 3k, 8k	8	12 x 19 x 30	Opt.	Opt.	74	558.00	
	Kit 10	Bass Ref.	12	4x9	Horn	5x6	Horn	43-18 ±3	98	2	1.2k, 4k	8	16 x 24 x 36	Opt.	Opt.	109	668.00	
	Kit 11	Bass Ref.	(2)8	5	Cone	5x6	Horn	38-18 ±3	98	2	400, 5k	4	14 x 19 x 30	Opt.	Opt.	94	728.00	
	Kit 12	Bass Ref.	15	8x18	Horn	5x6	Horn	28-18 ±3	93	5	500, 5k	8	19 x 24 x 36	Opt.	Opt.	128	998.00	
	Kit 13	Bass Ref. Sat. & Subwoof.	15, 10	4x9	Horn	5x5	Horn	28-21 ±3	93	5	150, 1.2k, 5k	8	Three Pieces	Opt.	Opt.	141	1400.00	
	Kit 14	Bass Ref. Sat. & Subwoof.	18, 10	4x9	Horn	5x5	Horn	25-21 ±3	95	3	150, 1.2k, 5k	8	Three Pieces	Opt.	Opt.	196	1976.00	
GDDT LABS	Studio	Ac. Sus.	5			1	Dome	85-20 ±3	87	20	2.7k	8.5	7¼ x 5¾ x 10¼	Wal. Lam. Wal.	Brown Cloth	15	150.00	
	10	Pas. Rad.	8, 10	4½	Cone	1	Dome	33-20 ±3	90	25	450, 4k	8.6	12½ x 14 x 37	Wal. Lam. Wal.	Brown Cloth	60	405.00	
	G	Ac. Sus.	10	6½, 1½	Cone, Dome	2x½	Leaf	35-25 ±3	91	30	250, 1.2k, 7k	8.6	16 x 14½ x 44½	Rswd.	Black Cloth	85	695.00	
DAVID HAFLEL CO.	355	Vented	(2) 6½			1	Dome	38-20 ±2	89	30	100, 3.5k	6/4	12 Dia. x 30½	Wal.	Black Foam	27	200.00	
HARTLEY PRODUCTS	H-100	Air Col.	8	1½	Air Col.	2	Cone	50-20 ±4	93	5	2.3k	8	10½ x 10½ x 21½	Oiled Wal.	Black Cloth	30	160.00	
	H-200	Air Col.	10	2½	Air Col.	1	Dome	35-25 ±3	95	5	2.6k	8	15 x 15 x 30	Oiled Wal.	Black Cloth	60	275.00	
	H-300	Air Col.	(2)10	(4)1½	Air Cols.	(2)1	Oomes	30-25 ±3	96	5	3.4k	4	15 x 15 x 43	Oiled Wal.	Black Cloth	90	425.00	
	SPL-1	Air Col.	10	3	Cone	(4)¾	Phsr.	25-25 ±3	95	15	3.8k	8.6	Three Pieces	Oiled Wal.	Black Cloth	200	1550.00	
	SW-10	Air Col. Subwoof.	10					25-3.8 ±3	93	15		6	18 x 18 x 24	Oiled Wal.	Black Cloth	70	475.00	
	ST-4	Phasor				(4)¾	Phsr.	3.8k-25k ±2	96	15	3.8k	8	5 x 5 x 12	Oiled Wal.	Black Cloth	15	175.00	
	Concertmaster Reference	Inf. Baf. Inf. Baf.	18 24	10 10	Cone Cone	1.7 1.7	Dome, Cone, Dome, Cone	16-25 ±3 16-25 ±3	91 91.5	25 25	250, 3k, 7k 250, 3k, 7k	5/8 3/4	29 x 18 x 41½ 36 x 24 x 50¼	Oiled Wal. Oiled Wal.	Black Cloth Black Cloth	150 300	1500.00 2000.00	

LOUDSPEAKERS

MANUFACTURER	Model	Enclosure or System Type	Woofer Diameter, Inches			Midrange Diameter, Inches		Tweeter Diameter, Inches		Separate Level Controls: W=Woof., M=Midrange, T=Tweeter, ST=Super tweeter	Anchoic Freq. Response, Hz to kHz, ±dB	SPL/1 Watt/1 Meter, dB	Recommended Min. Amp. Pwr., Watts	Crossover Frequencies, Hz	Impedance, Ohms, Nominal/Minimum	Dimensions, Inches	Finish	Grille Color and Material	Weight, Lbs.	Price, \$
			Woofer	Woofer	Woofer	Midrange	Midrange	Tweeter	Tweeter											
HEATH	AS-1342	Ducted Port Sealed	8			2x6	Horn	T		60-14 ±3		3	2.5k	8/6	22 1/4 x 10 1/2 x 12	Wal. Vinyl	Brown Cloth	20	169.95	
	AS-1373	Sealed	10	4 1/2	Cone	1	Dome	M, T		40-20 ±3		10	500,3k	8	26 x 14 1/2 x 11 1/2	Wal. Ven. Comb.	Black Foam	47	379.90	
	AS-1320	Ported Subwoof.	15							22-500 ±3		30		8	64 1/2 x 21 1/2 x 17	Black	Black Cloth	150	299.95	
	AS-1321	Ported Subwoof.	6 1/2	2	Cone		Leaf	M, T		100-20 ±3	90	30	100,600,4k	6/4	17 1/8 x 17 3/8 x 9 1/8	Black	Black Cloth	29.6	289.95	
	AS-1324	Sat. & Ported Subwoof.	6 1/2, 15	2	Cone		Leaf	M, T		22-20 ±3	90	30	100,600,4k	6/4	Two Pieces	Comb.	Black Cloth	180	1089.80	
HITACHI	HS310	Bass Ref.	10	4	Cone	1	Dome			35-20	91		1k, 4k	8	12 3/8 x 22 5/8 x 12 5/8	Oiled Rswd. Wal.	Brown Cloth	25 3/8	200.00	
	HS410	Bass Ref.	12	4	Cone	1	Dome	M, T		35-20	91		1k, 3.5k	8	14 1/4 x 26 1/4 x 12 5/8	Oiled Rswd. Wal.	Brown Cloth	31 7/8	300.00	
	HS40F	Bass Ref.	10	2	Cone	1	Dome	M, T		40-20	91		800, 2.8k	6	12 3/8 x 22 1/8 x 12 5/8	Oiled Rswd. Wal.	Brown Cloth	31	340.00	
	HS50F	Bass Ref.	12	2	Cone	1	Dome	M, T		35-20	91		600, 2.8k	6	14 3/4 x 24 7/8 x 14 5/8	Oiled Rswd. Wal.	Brown Cloth	42	440.00	
	HS70F	Bass Ref.	12	2	Cone	1	Dome	M, T		30-20	90		600, 3.2k	8/4	16 1/8 x 26 3/4 x 15 5/8	Oiled Rswd. Wal.	Brown Cloth	55	800.00	
	HSA2102	Bass Ref.	10			2 1/2	Cone			45-20	92		3k	8	22 3/4 x 12 5/8 x 10 1/2	Oiled Rswd. Wal.	Black Cloth	24	100.00	
	HSA3102	Bass Ref.	10	5	Cone	2	Horn			40-20	94		3k, 7k	8	23 7/8 x 13 1/2 x 10 3/4	Wal.	Black Cloth	28	130.00	
	HSA3122	Bass Ref.	12	5	Cone	2	Horn			35-20	94		2k, 7k	8	26 1/8 x 15 1/8 x 12 3/4	Wal.	Black Cloth	37	170.00	
H.L.X.	2C	Ac. Sus.	8			1 1/2	Cone			42-19	93	5	3.2k	8	12 x 18 x 8	Lam.	Brown Knit	17	69.00	
	22	Ac. Sus.	(2)8			1 1/2	Cove			38-19	93	5	3.2k	4	12 x 22 x 12	Lam.	Brown Knit	26	99.00	
	5B	Trans. Line	10			2	Cone			34-20	93	10	4.3k	8	12 x 22 x 12	Lam.	Brown Knit	33	129.00	
	15	Trans. Line	10	5 1/4	Cone	2	Cone			34-20	93	10	1.6k, 3.2k	8	12 x 24 x 12	Lam.	Brown Knit	36	159.00	
	13	Ported	12	5 1/4	Cone	2	Cone			28-20	93	10	1.6k, 3.2k	8	15 1/2 x 27 1/2 x 12	Lam.	Brown Knit	42	199.00	
IMAGE ACOUSTICS	IA800	Pas. Rad.	(2)8	(2)5	Cones	(2)1	Domes			35-20 ±5	92	15	600, 2.5k	4	14 x 14 x 36	Lam. Wal.	Black Cloth	50	349.00	
	IA600	Pas. Rad.	(2)6 1/2			(2)1	Domes			40-20 ±5	91	15	2.5k	4	13 x 13 x 24	Lam. Wal.	Black Cloth	35	229.00	
	IA500	Pas. Rad.	(2)5			(2)3/4	Domes			45-20 ±5	90	10	2.5k	4	12 x 12 x 20	Lam. Wal.	Black Cloth	25	169.00	
IMF ELECTRONICS	MCR-2a	Inf. Baf.	5			3/4	Dome			40-40	83	20	3k	8	15 x 8 x 8	Nat. Wal.	Brown Foam	25	456.00	
	Compact Monitor 2	Bass Ref.	8			1	Dome			34-25	86	10	3k	8	18 3/4 x 10 x 10 3/4	Nat. Wal.	Brown Foam	30	475.00	
	Compact Monitor 3	Bass Ref.	8	4	Cone	1	Dome			29-25	84	20	375,3k	8	24 x 11 x 11 3/4	Nat. Wal.	Brown Foam	58	675.00	
	Studio Monitor	Trans. Line	8	4	Cone	3/4	Dome	M		23-40	81	30	375,3k	8	34 5/8 x 13 3/4 x 15 3/8	Nat. Wal.	Brown Foam	125	1575.00	
	Professional Monitor	Trans. Line	11 3/4 x 8 1/4	5	Cone	1 3/4, 3/4	Domes	M		19-40	82	40	350,3k,13k	8	37 3/8 x 15 3/4 x 18 1/8	Nat. Wal.	Brown Foam	174	2580.00	
	RSPM Mark VII	Trans. Line	11 3/4 x 8 1/4	5	Cone	1 3/4, 3/4	Domes	M, T		17-40	81	50	350,3k,13k	8	40 7/8 x 16 7/8 x 19 5/8	Nat. Wal.	Brown Foam	212	3600.00	
	SACM	Trans. Line	11 3/4 x 8 1/8	5	Cone	1 3/4, 3/4	Domes	M, T		17-40	81	50	350,3k,13k	8	50 3/4 x 16 1/8 x 18 1/8	Nat. Wal.	Brown Foam	220	4600.00	
IMPULSE	1	Ported	10			45L	Rbn.	T		28-20 ±2	84	100	200	4/3	24 x 28 1/2 x 69	Wal.	Black Plas.	180	3000.00	
INFINITY	RS IIIa	Inf. Baf.	(2)10	2	Dome	2x1 1/2	EMIT	M, T		35-32 ±3		50	600,4k	8/4	48 x 18 x 7 3/4	Oak	Brown Cloth	84	585.00	
	RS 9	Sealed Box	6 1/2			1	Dome			48-22 ±3		25	4.5k	8/4	18 x 12 x 9 1/2	Oak Vinyl	Brown Cloth	24	98.00	
	RS 8	Sealed Box	8			2x1 1/2	EMIT	T		45-32 ±3		25	3.5k	8/4	22 x 13 1/2 x 9 1/2	Oak Vinyl	Brown Cloth	33	149.00	
	R 7	Sealed Box	8	5	Cone	2x1 1/2	EMIT	M, T		45-32 ±3		25	400, 3.5k	8/4	25 x 14 x 10	Oak Vinyl	Brown Cloth	36	199.00	
	RS 6	Sealed Box	8	2	Dome	2x1 1/2	EMIT	M, T		45-32 ±3		35	600,4k	8/4	22 x 13 1/2 x 10	Oak Vinyl	Brown Cloth	40	259.00	
	RS 5	Sealed Box	(2)6 1/2	2	Dome	2x1 1/2	EMIT	M, T		43-32 ±3		35	600,4k	8/4	28 7/8 x 13 1/2 x 10	Oak Vinyl	Brown Cloth	47	349.00	
	RS 4	Sealed Box	(2)8	2	Dome	2x1 1/2	EMIT	M, T		40-32 ±3		40	600,4k	8/4	33 x 13 1/2 x 10	Oak Vinyl	Brown Cloth	52	449.00	
INNOTECH	D-24	Trans. Line	(2)5	1 1/2	Dome	1	Dome	No		35-20 +.5, -3	88	35	3.5k,7k	8/5	36 1/2 x 10 1/2 x 15 3/8	Oiled Wal.	Black Foam	60	825.00	
INTERAUDIO SYSTEMS	Alpha 1	Ducted Port	8			3	Cone			42-16.5 ±3	89	10	2k	8	18 1/4 x 11 3/8 x 9 1/2	Wal. Vinyl	Black Knit	19	155.00	
	Alpha 2	Ducted Port	10			3	Cone			40-16.5 ±3	89	15	2k	8	22 1/4 x 13 3/4 x 11 3/8	Wal. Vinyl	Black Knit	27	323.00	
	Alpha 3	Ducted Port	10	6 1/2	Cone	3	Cone			38-16.5 ±3	90	15	400, 2.5k	8	32 x 14 1/2 x 11 3/8	Wal. Vinyl	Black Knit	42	333.00	
	Alpha 4	Pas. Rad.	10	6 1/2	Cone	(2)3	Cones			24-20 ±3	91	15	60,400, 2.5k	8	44 x 14 1/2 x 11 3/8	Wal. Vinyl	Black Knit	51	459.00	

LOUDSPEAKERS

MANUFACTURER	Model	Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? W = Woofer, M = Midrange, T = Tweeter, ST = Super-twr.	Acoustic Freq. Response, Hz to kHz, ± dB	SPL/1 Watt/1 Meter, dB	Recommended Min. Amp. Pwr., Watts	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches	Finish	Grille Color and Material	Weight, Lbs.	Price, \$
INTERFACE	I Series II	Vented	8			1½	Dome	T	47-20	92	3.6	1.5k	8/5	21½ x 11½ x 9¾	Wal. Vinyl	Brown	23	399.88
	II Series II	Pas. Rad.	8			1½	Dome	T	39-20	92	3.6	1.5k	8/5	24¼ x 13¾ x 10¾	Vinyl	Brown	25	519.88
	III Series II	Pas. Rad.	8			1½	Dome	T	34-20	92	3.6	1.5k	8/5	25¼ x 14¾ x 13½	Vinyl	Brown	33	599.88
	A Series IV	Pas. Rad.	8			1½	Dome	T	37-20	92	6	1.5k	8/5	24½ x 15½ x 8¼	Oiled Wal.	Brown	30	719.88
	B Series IV	Pas. Rad.	8			1½	Dome	T	34-20	92		1.5k	8/5	29½ x 16 x 11	Oiled Wal.	Brown	42	899.88
	C Series IV	Vented	10	6½	Cone	1½	Dome	T	34-20	93	2.8	400,2.5k	6/4	30½ x 20 x 12½	Oiled Wal.	Brown	60	1299.88
	D Series IV	Vented	12	6½	Cone	1	Horn	T	32-20	97	2	350,3k	8/5	32 x 21¾ x 15½	Oiled Wal.	Brown	114	2399.88
JAMO	502	Bass Ref.	9			1	Dome		34-20	96	20	1.8k	4-8	19 x 10 x 9	Oiled Wal.	Gray	16½	139.95
	702	Bass Ref.	9	4½	Cone		Dome	T	32-20	96	25	900,4.5k	4-8	21 x 10 x 11	Diled Wal.	Gray	22	219.95
	902	Pas. Rad.	8½	4½	Cone	1	Dome	M,T	28-20	96	45	800,4.5k	4-8	24 x 12 x 11	Oiled Wal.	Gray	31	299.95
	1302	Pas. Rad.	11	4½	Cone	1	Dome	M,T	24-22	96	60	750,4k	4-8	28 x 14 x 13	Oiled Wal.	Gray	46	439.95
	1702	Pas. Rad.	13	2.7	Dome, Cone	1	Dome	M,T	22-22	96	60	350,500, 5.5k	4-8	32 x 17 x 14	Oiled Wal.	Gray	68	649.95
JANIS	W1	Subwoof.	15						30-100 ± 1	87	60	100	8	22 x 22 x 17½	Opt.	Wood Lattice	100	850.00
	W2	Subwoof.	15						33-100 ± 1	87	60	100	8	22 x 22 x 17½	Opt.	Wood Lattice	90	550.00
JANSZEN	Z-210B	Ac. Sus.	10		(2)4x4	ES	T		28-30 ± 3	85	20	800	6	18½ x 12½ x 11	Vinyl	Black Cloth	28	300.00
	Z-210W	Ac. Sus.	10		(2)4x4	ES	T		28-30 ± 3	85	20	800	6	20 x 12½ x 11	Oiled Wal.	Black Cloth	36	350.00
	Z-1CF	Ac. Sus.	10		(4)4x4	ES	T		20-30	90	20	800	6	27 x 14½ x 13	Oiled Wal.	Black Cloth	55	550.00
	Z-2CF	Ac. Sus.	10		(2)4x4	ES	T		20-30	91	20	800	6	49 x 15 x 15	Oiled Wal.	Black Cloth	90½	650.00
	Z-Zero	Ac. Sus.	10		1	Dome			25-25	91	10	2.5k	6	25 x 15½ x 11¾	Oiled Wal.	Black Cloth	49	275.00
	Z-Plus	Add-On			(2)4x4	ES	T		800-30	89	10	800	6	17½ x 12½ x 11	Oiled Wal.	Black Cloth	14	300.00
	Z-5	Ac. Sus.	(4)10		(30)4x4	ES	T		800-30	92	20	800	6	72 x 40 x 12	Oiled Wal.	Black Cloth	25	2800.00
JBL	R82	Ported	8		Cone	1½	Dome	T		89	10	2k	6	21½ x 13½ x 11¼	Wal. Vinyl	Brown	31	155.00
	R103	Ported	10	3	Cone	1½	Dome	T		90	10	600,3k	6	25½ x 15½ x 11¼	Wal. Vinyl	Brown	40	225.00
	R123	Ported	12	3	Cone	1½	Dome	T		90	10	600,3k	6	27½ x 17½ x 12½	Wal. Vinyl	Brown	46	275.00
	R133	Pas. Rad.	10	3	Cone	1½	Dome	M,T		91	10	600,3k	6	37¾ x 16¼ x 12¾	Wal. Vinyl	Brown	57½	325.00
	4312	Ported	12	5	Cone	1¾	Dome	M,T		91	10	1.5k,6k	8	23½ x 14¼ x 11¾	Opt.	Black	45	435.00
	L15	Ported	6½		Cone	1	Dome			87	10	2.5k	8	14¾ x 9¾ x 7¼	Oiled Wal.	Brown	35	150.00
	L46	Ported	8		Cone	1	Dome			88	10	3k	8	20¾ x 12½ x 10½	Oiled Wal.	Brown	29	165.00
	L56	Ported	10		Cone	1	Dome			90	10	2.2k	8	22¼ x 14 x 11¾	Oiled Wal.	Brown	44	225.00
	L96	Ported	10	5	Cone	1	Dome	M,T		89	10	1.1k,3.7k	8	23½ x 14¼ x 11¾	Oiled Wal.	Brown	52	400.00
	L112	Ported	12	5	Cone	1	Dome	M,T		89	10	1.1k,3.7k	8	24½ x 14¼ x 13	Oiled Wal.	Brown	56	530.00
	L150A	Pas. Rad.	12	5	Cone	1	Dome	M,T		89	10	1.1k,3.7k	8	41½ x 17 x 13	Oiled Wal.	Opt.	80	700.00
	L250	Ported	14	8.5	Cones	1	Dome	(2)M,T		90	10	400,1.6k, 4.5k	8	52 x 22½ x 14¼	Opt.	Opt.	135	1800.00
	L300	Ported	15	1	Cone	3¾, 7/8	Domes	M,T		93	10		8	31¾ x 23 x 22½	Opt.	Opt.	152	1500.00
B460	Ported								94	10		8		Opt.	Opt.	125	1350.00	
JENSEN	System 200/A	Ac. Sus.	8			1	Dome	T	56-20 ± 3	88	10	3.1k	8/5	18¾ x 11 x 9¾	Oak Vinyl	Brown	16	140.00
	System 300	Ac. Sus.	10			1	Dome	T	48-20 ± 3	88	10	3.1k	8/5	23 x 13 x 10¾	Oak Vinyl	Brown	23	175.00
	System 400	Ac. Sus.	10	3½	Cone	1	Dome	M,T	45-20 ± 3	89	10	1.5k,4.2k	8/5	26¼ x 13 x 10¾	Oak Vinyl	Brown	31	230.00
	System 500	Ac. Sus.	12	5	Cone	1,2	Dome, Cone	M,T	38-20 ± 3	90	10	760,4.2k	8/5	29 x 15¼ x 11¾	Oak Vinyl	Brown	45	300.00
	System C	Vented	10	2	Dome	1,2	Dome, Cone	M,T	47-21 + 2, -4	87	9	900,5.5k	8/5	24¾ x 14½ x 12½	Oak Ven.	Brown	52	440.00
	Concert 820	Ac. Sus.	8			3	Cone				10	3.5k	8/6	21 x 11¾ x 9¼	Wal. Vinyl	Black	14½	119.00
	Concert 1030	Ac. Sus.	10	5	Cone	3	Cone				10	3.5k-10k	8/6	24½ x 15 x 11	Wal. Vinyl	Black	23	169.00
	Concert 1230	Ac. Sus.	12	5	Cone	3	Cone				10	3.5k-10k	8/6	27 x 16 x 11	Wal. Vinyl	Black	29	199.00
JR LOUDSPEAKERS	149	Inf. Baf.	4	(2)5	Cone	¾	Dome	T	40-40	83	20	3k	16/4	14½ x 9 x 9	Opt.	Black Cloth	12	594.00
	150	Inf. Baf.	4	(2)5	Cone	1	Dome		40-40	87	15	2.2k	16/4	11 Dia. x 21	Opt.	Black Cloth	20	895.00
	Metro	Inf. Baf.	4	5	Cone	1	Dome		50-20	85	20	2.7k	8	11 x 6¼ x 7½	Brown Nxtl.	Brown Metal	10	435.00
	Magna	Inf. Baf.	4	6½	Cone	1	Dome		40-20	86	15	2.7k	8		Brown Nxtl.	Brown Metal	13	565.00
	Subwoofer	Subwoof.	8							60			8		Opt.		40	485.00

LOUDSPEAKERS

MANUFACTURER	Model	Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? W = Woofer, M = Midrange, T = Tweeter, ST = Super-Twr.	Amplifier Freq. Response, Hz to kHz, ±dB	SPL/1 Watt/1 Meter, dB	Recommended Min. Amp. Pwr., Watts	Crossover Frequencies, Hz	Impedance, Ohms, Nomin./Minimum	Dimensions, Inches	Finish	Grille Color and Material	Weight, Lbs.	Price, \$
JUMETITE LABORATORIES	CR 610	Ac. Sus.	(2)10				Rbn.	No	31-18 ±3	89	40	600	8	15 x 15 x 65	Opt.	Brown Knit	149	4400.00 Pair
	CR 611	Ac. Sus.	(2)10				Rbn.	No	31-18 ±3	89	40	600	8	15 x 15 x 65	Opt.	Opt. Knit	139	3200.00 Pair
JVC	Zero-6	Ac. Sus.	12	4	Cone		Rbn.	M,T	35-100	89		550.5.5k	6	25 ⁷ / ₈ x 14 ³ / ₈ x 13 ³ / ₈	Rswd.	Black Cloth	48.4	440.00
	Zero-4	Ac. Sus.	10	2 ³ / ₈	Cone		Rbn.	M,T	35-100	87		700.6k	6	22 ⁷ / ₈ x 12 ³ / ₄ x 12 ⁷ / ₈	Rswd.	Black Cloth	36.3	330.00
	Zero-2	Ac. Sus.	10	2 ³ / ₈	Cone		Rbn.	T	35-25	86		1.7k,15k	6	20 ⁷ / ₈ x 11 ⁷ / ₈ x 12 ⁵ / ₈	Rswd.	Black Cloth	26.4	250.00
	SK-90	Bass Ref.	12	5	Cone	1	Dome	M,T	30-40	92		1.2k,9k	8	26 ³ / ₈ x 15 x 13	Wal.	Brown Cloth	47.4	280.00
	SK-50	Bass Ref.	10	2 ³ / ₈	Cone	1	Dome		40-40	90		1.5k,10k	8	21 ¹ / ₂ x 12 ³ / ₈ x 11 ⁵ / ₈	Wal.	Brown Cloth	24.3	300.00 Pair
	SK-30	Bass Ref.	8		2 ³ / ₈		Cone		45-20	90		3.5k	8	17 ³ / ₄ x 10 ¹ / ₄ x 9 ⁷ / ₈	Wal.	Brown Cloth	16.5	200.00 Pair
	SK-404	Bass Ref.	12	5	Cone	2 ¹ / ₄	Cone		35-20	92		3k,8k	8	15 ¹ / ₂ x 26 ¹ / ₄ x 12 ⁵ / ₈	Wal.	Brown Cloth	30.9	140.00
	SK-202	Bass Ref.	10	2 ¹ / ₄	Cone	2	Cone		40-20	91		4k,10k	8	13 ³ / ₈ x 23 ⁷ / ₈ x 10 ¹ / ₂	Wal.	Brown Cloth	20.3	210.00 Pair
	SK-111	Bass Ref.	10		2 ¹ / ₄		Cone		40-20	91		4k	8	12 ⁵ / ₈ x 22 ¹ / ₄ x 8 ¹ / ₂	Wal.	Brown Cloth	18.3	170.00 Pair
KEF	101	Closed Box	5			3 ⁴ / ₈	Dome		90-30 ±2	81	20		8/	13.4 x 7 x 7.5	Opt.	Black	12.5	590.00 Pair
	103.2	Inf. Baf.	8		1		Dome		60-20 ±2	86	20		8/	20 x 10.4 x 9.8	Opt.	Black	19	900.00 Pair
	104aB Kit	Bass Ref.	8		3 ⁴ / ₈		Dome	M	50-20 ±2	83.5	15		8/	24.4 x 13 x 10.1	Opt.	Black Foam	36	500.00 Pair
	105.4	Coherent Phase	(2)8	5	Cone	1	Dome		55-20 ±2	86	20		8/	36.9 x 13.8 x 14.9	Opt.	Black	45	875.00
	105.2	Coherent Phase	12	5	Cone	1 ¹ / ₂	Dome		38-22 ±2	85	20		8/	38 x 16.3 x 17.9	Opt.	Black	80	1400.00
	303.3	Closed Box	8		1		Dome		70-20 ±3	86	10		8/	20.5 x 10.1 x 9	Wal.	Brown Cloth	17.5	199.50
	203	Closed Box			1		Dome		68-20 ±3	86	15		8/	18.5 x 11 x 8.5	Wal.	Brown Cloth	18	600.00 Pair
	204	Pas. Rad.			1		Dome		45-20 ±2.5	86	15		8/	27.5 x 11 x 12.4	Wal.	Brown Cloth	26.2	1100.00 Pair
	Cantata Kit	Inf. Baf.	13x9	5	Cone	1 ¹ / ₂	Dome	M,T	38-20 ±2.5	84.5	15		8/	32.1 x 15.4 x 13.4	Opt.	Brown Cloth	70	780.00 Pair
KENWOOD	LS-1800		11	4	Planar	1 ⁵ / ₈	Planar		32-25	89	50	800.6k	8	14 ¹ / ₈ x 26 ³ / ₄ x 12 ⁷ / ₈	Wal.	Black Cloth	73.7	2160.00 Pair
	LS-1000	Ported	10			1 ⁵ / ₈	Planar		35-20	89	20	2k	8	11 ⁷ / ₈ x 23 ¹ / ₄ x 12 ¹ / ₄	Wal.	Black Cloth	30.8	500.00 Pair
	LS-10	Ported	7 ¹ / ₈			1 ⁵ / ₈	Planar		50-20	88	20	3k	8	8 ¹ / ₄ x 16 ¹ / ₂ x 8 ³ / ₈	Wal.	Black Cloth	14.3	400.00 Pair
	LS-407C	Ported	10	4 ³ / ₈	Cone	1 ³ / ₄	Cone	M,T	40-20	90	20	2k,5k	8	15 x 25 ³ / ₄ x 13	Wal.	Black Cloth	41	550.00 Pair
	LS-405C	Ported	10			1 ³ / ₄	Cone		40-20	90	20	3k	8	13 x 23 ¹ / ₄ x 12 ³ / ₄	Wal.	Black Cloth	26	378.00 Pair
	LSK-400C	Inf. Baf.	10	4 ³ / ₈	Cone	1 ³ / ₄	Cone		40-20	90	20	3.3k,6.6k	8	14 x 24 x 10 ⁷ / ₈	Wal.	Black Cloth	26.5	326.00 Pair
	LSK-200C	Inf. Baf.	8			1 ³ / ₄	Cone		50-20	87	20	2.5k		Wal.	Black Cloth	14	155.00 Pair	
KINDEL AUDIO	Phantom C	Pas. Rad.	(2)5 ¹ / ₂	1 ¹ / ₂	Dome	1/2x3	Rbn.	M,T	40-30 ±3	87	15	1.3k,6.5k	4/4	40 x 18 x 7	Opt.	Opt.	48	1099.00 Pair
	Phantasy 100	Ac. Sus.	6 ¹ / ₂		2		Cone	T	60-20 ±5	85	15	2.5k	8/8	17 x 10 x 8	Oak	Opt.	20	239.00 Pair
	Phantasy 200	Ac. Sus.	8	4	Cone	1	Dome	T	40-20 ±3	87	15	350,3.5k	8/6	25 x 11 x 11	Oak	Opt.	35	549.00 Pair
KINETIC AUDIO	Titan	TATL/Laby. (Tap. Ac. Trap. Line)	(2)12	6 ¹ / ₂ ,2	Cone, Dome	1 ¹ / ₈ ,3 ⁴ / ₈	Domes	M,T, ST	12-22 ±1.5	92	25	90,1k,3k,7k	6	22 x 18 x 60	Oiled Wal.	Black Cloth	245	2499.00
	Trapezium	TATL/Laby.	12	6 ¹ / ₂ ,2	Cone, Dome	1 ¹ / ₈ ,3 ⁴ / ₈	Domes	M,T, ST	14-22 ±1.5	94	45	90,1k,3k,7k	8	20 x 16 x 60	Oiled Wal.	Black Cloth	200	1999.00
	Labyrinth	TATL/Laby.	12	6 ¹ / ₂ ,2	Cone, Dome	1 ¹ / ₈ ,3 ⁴ / ₈	Domes	M,T	12-22 ±1.5	91	20	90,1k,3.5k	8	18 x 16 x 48	Oiled Wal.	Black Cloth	175	1299.00
	Trapezoid	TATL, TAL (Tap. Ac. Line)	12	6 ¹ / ₂	Cone	1 ¹ / ₈ ,3 ⁴ / ₈	Domes	M,T, ST	20-22 ±1.5	91	15	175,2k,7.5k	8	14 x 16 x 40	Oiled Wal.	Black Cloth	115	699.00
	Impulse/CRM	TATL, TAL	12	6 ¹ / ₂	Cone	1 ¹ / ₈	Dome	M,T	20-22 ±2	90	25	180.2k	8	14 x 14 ¹ / ₂ x 26	Oiled Wal.	Black Cloth	85	499.00
	Siat Nouveau	TATL, TAL	(2)6 ¹ / ₂		1 ¹ / ₈		Dome	T	45-22 ±2	93	15	1.8k	4	9 x 12 x 20	Oiled Wal.	Black Cloth	48	399.00
	Siat	Dual TATL	(2)5		1 ¹ / ₈		Dome	T	36-22 ±2.5	94	10	1.8k	4	9 x 10 ¹ / ₂ x 17 ¹ / ₂	Oiled Wal.	Black Cloth	38	349.00
	Micro-Pulse	TATL	6 ¹ / ₂		1 ¹ / ₈		Dome	T	38-22 ±2.5	91	15	1.8k	B	9 x 9 x 15 ¹ / ₂	Oiled Wal.	Black Cloth	30	299.00
	302P	TAL	12	5	Cone	1	Dome	M,T	29-22 ±3	93	10	350,3.5k	8	14 x 14 ¹ / ₂ x 26	Oiled Wal.	Black Cloth	68	269.00
	210P	TAL	8		1		Dome	T	36-22 ±2.5	94	10	1.8k	8	9 x 14 ¹ / ₂ x 24	Oiled Wal.	Black Cloth	49	199.00
	102P	TAL	6 ¹ / ₂		1		Dome	T	45-22 ±3	93	25	3k	8	9 x 9 x 15 ¹ / ₂	Oiled Wal.	Black Cloth	24	169.00
	Titan SW	TATL Subwoof.	(2)12						12-200 ±1.5	20		65,100,200	6	22 x 18 x 60	Oiled Wal.	Black Cloth	220	1299.00
	Trapezium SW	TATL Subwoof.	12						14-200 ±1.5	92	20	65,100,200	B	20 x 16 x 60	Oiled Wal.	Black Cloth	205	1049.00
	Labyrinth SW	TATL Subwoof.	12						16-200 ±2	91	20	65,100,200	8	18 x 16 x 48	Oiled Wal.	Black Cloth	155	599.00
Trapezoid SW	TATL Subwoof.	12						18-200 ±2.5	91	25	65,100,200	8	14 x 16 x 40	Oiled Wal.	Black Cloth	85	299.00	
(Continued)	Impulse SW	TATL Subwoof.	12					20-200 ±2.5	90	25	65,100,200	8	14 x 14 ¹ / ₂ x 26	Oiled Wal.	Black Cloth	68	229.00	

LOUDSPEAKERS

MANUFACTURER	Model	Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls: W = Woofer, M = Midrange, T = Tweeter, S = Super-twr.	Angular Freq. Response, Hz to kHz, ± dB	SPL, 1 Watt/1 Meter, dB	Recommended Min. Amp. Pwr., Watts	Crossover Frequencies, Hz	Impedance Ohms, Nominal/Minimum	Dimensions, Inches	Finish	Grille Color and Material	Weight, Lbs.	Price, \$
KINETIC AUDIO (Continued)	302P SW	TAL Subwoof.	12						20-200 ± 2.5	93	25	200	8	14 x 14 1/2 x 26	Diled Wal.	Black Cloth	60	169.00
KIRKSAETER	Monitor 80	Inf. Baf.	8			1	Dome		92	10	3k	8/4	10 1/2 x 16 1/4 x 7 7/8	Dpt.	Opt.	17	250.00	
	Monitor 100	Inf. Baf.	8	1 1/4	Dome	1	Dome		93	10	850, 4k	8/4	10 1/2 x 18 1/4 x 7 7/8	Dpt.	Opt.	19	330.00	
	Monitor 120	Inf. Baf.	10	2	Dome	1	Dome		94	10	850, 4.5k	8/4	11 5/8 x 18 1/4 x 9 7/8	Dpt.	Opt.	23	450.00	
	Monitor 150	Inf. Baf.	12	3	Dome	1	Dome		93	10	850, 4.5k	8/4	13 3/4 x 22 7/8 x 10 5/8	Dpt.	Opt.	33	650.00	
	Monitor 280	Inf. Baf.	(2)8	3, (2) 4 1/2	Dome, Cones	(3)1	Domes		92	10	300, 400, 4k	8/4	12 x 33 1/2 x 10	Dpt.	Brown	55	1250.00	
	Monitor 450	Inf. Baf.	(4)8	3, (2) 4 1/2	Dome, Cones	(3)1	Domes		94	10	300, 400, 4k	8/4	12 x 49 1/8 x 12	Dpt.	Brown	90	2000.00	
KLH	508	Vented	8			3	Cone		40-20		10	2.75k	8	21 x 12 x 9 3/4	Vinyl Ven.	Brown		69.95
	510	Vented	10	5	Cone	3	Cone		30-20		10	1k, 4k	8	22 x 12 1/2 x 10 3/4	Vinyl Ven.	Brown		99.95
	512	Vented	12	5	Cone	3	Cone	T	30-20		10	1k, 4k	8	25 1/2 x 15 x 12 3/4	Vinyl Ven.	Brown		139.95
	515	Vented	15	5	Cone	3	Cone	T	30-20		20	1k, 4k	8	28 x 18 x 15 3/4	Vinyl Ven.	Brown		199.95
KLIPSCH	kg2	Closed Box	8				Dhorm	No	55-20 ± 3	90	10	2.8k	8/5	18 7/8 x 11 1/2 x 13 1/4	Opt.	Dpt., Cloth	21 1/2	400.00 Pair
	Heresy	Closed Box	12		Horn		Horn	No	50-17 ± 5	96	15	700, 6k	8/8	21 3/8 x 15 1/2 x 13 1/8	Opt.	Dpt., Cloth	55	380.00
	Cornwall	Vented	15		Horn		Horn	No	38-17 ± 5	98.5	6	600, 6k	8/5	35 3/4 x 25 1/2 x 15 1/2	Opt.	Dpt., Cloth	108	674.00
	La Scala	Horn	15		Horn		Horn	No	45-17 ± 5	104	2	400, 6k	8/5	35 1/4 x 23 7/8 x 24 1/2	Birch	None	120	722.00
	Bette Klipsch	Horn	15		Horn		Horn	No	45-17 ± 5	104	2	500, 6k	8/5	35 3/8 x 30 1/8 x 18 3/4	Opt.	Dpt., Cloth	150	1119.00
	Klipschorn	Horn	15		Horn		Horn	No	35-17 ± 5	104	2	400, 6k	8/5	52 x 31 1/4 x 28 1/2	Dpt.	Dpt., Cloth	240	1293.00
KOSS	Koss-Fire 210	Bass Ref.	12	5	Cone	(2)	Cones	M, T	30-20	92	10		8	32 1/2 x 15 1/2 x 13 1/2	Pecan Ven.	Brown Cloth		550.00 Pair
	Koss-Fire 110	Bass Ref.	10	1 1/4	Cone	(2) 1 1/4	Cones		30-20 ± 5		10		8/6	13 3/8 x 23 x 10 3/8	Vinyl Lam. Wal.	Brown Cloth	18 1/2	300.00 Pair
	Dynamile M-80	Ac. Sus.	(2) 4 1/2		Cone	1	Dome		50-30	87	30		6/4.5	12 3/4 x 5 1/4 x 5 5/8	Ven. Ven.	Brown Cloth		260.00 Pair
	CM-1030	Bass Ref.	10	(2) 4	Cones	(2) 1	Domes		26-19.5	94	15		5/4	16 1/2 x 14 1/2 x 38 3/8	Pecan Ven.	Brown Cloth	74	1000.00 Pair
	CM-1020	Bass Ref.	10	4 1/2	Cone	1	Dome		27.5-19	92	15		5/4	15 1/2 x 13 3/4 x 33	Pecan Ven.	Brown Cloth	60	774.00 Pair
	CM-1010	Bass Ref.	8		Cone	1	Dome		32-18.5	90	15		6/4	15 1/2 x 11 x 28	Pecan Ven.	Brown Cloth	44	540.00 Pair
KUSTOM ACOUSTICS	TAS	TAL (Tap. Ac. Line)	(2) 12	6 1/2	Cone	1.1 1/4	Domes	T, ST	25-22 ± 2.5	97	15	300, 2.5k, 7.5k	4	40 x 24 x 18			185	1495.00
	Amp Eater	TAL	(4) 12	(2) 6 1/2	Cones	(2) 1, (2) 1 1/4	Domes	T, ST	12-22 ± 2.5	99	50	300, 2.5k, 7.5k	2 or 8	48 x 31 x 18			315	2000.00
	Colossus	TAL	(8) 12	(4) 5	Cones	(4) 1, (4) 1 1/4	Domes	T, ST	8-28 ± 2.5	105	5	300, 2.5k, 7.5k	1 or 4	72 x 36 x 24			600	3900.00
LANCER ELECTRONICS	LX1	Inf. Baf.	6			2 1/2	Cer.		50-20	88	10	4k	8/6	13 3/4 x 9 x 7 3/4	Oiled Wal.	Tan Cloth	13	59.00
	LX2	Inf. Baf.	8			2 1/2	Cer.		40-20	89	10	4k	8/6	18 1/2 x 10 3/4 x 8 3/8	Oiled Wal.	Black Cloth	19	89.00
	LX3	Inf. Baf.	12	5	Cone	2 1/2	Cer.		30-20	91	10	700, 4k	8/6	25 x 14 x 11 3/4	Oiled Wal.	Brown Cloth	35	149.00
	LX4	Inf. Baf.	12	5	Cone	2 1/2	Cer.	M, T	30-20	89	15	500, 4k	8/6	23 1/2 x 15 x 12 1/2	Oiled Wal.	Brown Cloth	37	209.00
	LE7	Inf. Baf.	10			1	Dome	T	30-20	87	20	2.5k	8/5	20 1/2 x 12 1/2 x 10	Oiled Oak	Brown Cloth	27	219.00
	LE9	Inf. Baf.	10	5	Cone	1	Dome	M, T	25-20	87	20	500, 4.3k	8/6	38 1/2 x 12 x 12	Oiled Oak	Brown Cloth	50	249.00
	LE10	Inf. Baf.	12	5	Cone	1	Dome	M, T	25-20	90	15	650, 4k	8/6	25 1/2 x 15 x 11 3/4	Oiled Wal.	Black Cloth	40	279.00
	LE11	Inf. Baf.	12	5	Cone	1	Dome	M, T	25-22	92	15	500, 4k	8/6	28 x 16 1/2 x 12 3/4	Oiled Wal.	Black Cloth	48	399.00
	LE12	Inf. Baf.	(2) 10	5	Cone	1	Dome	M, T	20-22	90	25	100, 650, 4.3k	8.5	42 3/4 x 15 1/2 x 12 3/4	Dpt. Oak	Black Cloth	67	549.00
	LASER AUDIO ENG.	L-250	Bass Ref.	15	6 1/2	Cone	1	Horn Dome	M, T	24-20	94	15	1.25k, 4.5k	8/4	30 x 18 x 16 7/8	Rswd. Vinyl	Black Cloth	63
L-150		Bass Ref.	12	4 1/2	Cone	1	Horn Dome	M, T	26-20	93	15	1k, 5k	8/4	24 1/2 x 14 1/2 x 12 1/2	Rswd. Vinyl	Black Cloth	37	780.00 Pair
L-100		Bass Ref.	10	4 1/2	Cone	1	Horn Dome	M, T	30-20	91	15	1.25k, 4.5k	8/4	24 1/2 x 14 1/2 x 12 1/2	Rswd. Vinyl	Black Cloth	36	700.00 Pair
L-80		Bass Ref.	10	4 1/2	Cone	1	Horn Dome	T	35-20	92	15	1.25k, 4.5k	8/4	21 1/2 x 12 1/2 x 10	Rswd. Vinyl	Black Cloth	26 1/2	580.00 Pair
S10		Pas. Rad.	10			1	Horn Dome	No	35-20	92	15	3k	8/4	30 x 12 x 10	Birch Vinyl	Black Cloth	27 1/2	500.00 Pair
S8		Pas. Rad.	8			1	Horn Dome	No	40-20	90	15	3.5k	8/4	30 x 11 x 10	Birch Vinyl	Black Cloth	24	400.00 Pair
M8		Bass Ref.	8			1	Horn Dome	No	47-20	89	15	4k	8/4	20 x 11 x 7 1/4	Birch Vinyl	Black Cloth	16 1/2	250.00 Pair
L-70		Bass Ref.	10			1	Horn Dome	No	40-20	91	15	4k	8/4	20 x 12 x 10 1/8	Rswd. Vinyl	Black Cloth	21	400.00 Pair
L-50		Bass Ref.	8			1	Horn Dome	No	45-20	90	15	4.5k	8/4	18 1/2 x 11 x 9 3/4	Rswd. Vinyl	Black Cloth	18 1/2	300.00 Pair
Micro Monitor		Ac. Sus.	4 1/2			1	Dome	No	55-20	87	15	5k	8/4	11 1/8 x 6 1/2 x 6 1/4	Birch Vinyl	Black Cloth	8	250.00 Pair
Series 15		Bass Ref.	15	5	Cone	1	Horn Dome	No	28-20	91	15	1k, 5k	8/4	30 x 18 x 14 3/4	Birch Vinyl	Black Cloth	48	300.00 Pair
Series 7		Bass Ref.	12	5	Cone	1	Horn Dome	No	32-20	91	15	1k, 5k	8/4	26 x 15 1/2 x 11 3/4	Birch Vinyl	Black Cloth	30	220.00 Pair
Series 3		Bass Ref.	8			3	Cone	No	50-18	88	15	4k	8/4	23 x 10 3/4 x 8 3/8	Birch Vinyl	Black Cloth	18	150.00 Pair

LOUDSPEAKERS

MANUFACTURER	Model	Enclosure or System Type	Woofer Diameter, Inches		Midrange Diameter, Inches		Tweeter Diameter, Inches		Separate Level Control? W=woofer, M=Midrange, T=Tweeter, ST=Super-tweeter	Aerohole Freq. Response, Hz to kHz, ±dB	SPL 1 Watt/1 Meter, dB	Recommended Min. Amp. Pwr., Watts	Crossover Frequencies, Hz	Impedance Ohms, Nominal/Minimum	Dimensions, Inches	Finish	Grille Color and Material	Weight, Lbs.	Price, \$
			(2)	(2)5	(2)1	(2)	(2)	(2)											
LINN PRODUCTS	DMS Isobarik	Isobarik	(2) 12x9		Cones	(2)1	Domes			50	375.3k	4/3	15 x 16½ x 30	Oiled Teak	Black Foam	105	3740.00	Pair	
	Sara Isobarik	Isobarik	(2)8			1	Dome			40	3k	4/3	9½ x 13¼ x 17	Oiled Teak	Black Foam	33	1590.00	Pair	
	Kan	Inf. Baf.	5			1	Dome			25	3k	8/7	7½ x 6¾ x 12	Oiled Teak	Black Foam	11	625.00	Pair	
MAGNEPAN	MG II B	Planar		542 Sq. in.	Planar	68 Sq. in.	Planar				400.1.6k	5	22 x 71 x 2	Nat. Oak	Ivory Cloth	100 Pr.	1025.00	Pair	
	MG I Improved	Planar		428 Sq. in.	Planar	68 Sq. in.	Planar				1.6k	5	22 x 60 x 2	Nat. Oak	Ivory Cloth	85 Pr.	675.00	Pair	
	SMG	Planar		370 Sq. in.	Planar	58 Sq. in.	Planar				2.4k	4	24¼ x 48½ x 1¾	Nat. Oak & Alum.	Brown Cloth	70 Pr.	450.00	Pair	
MARIAH ACOUSTICS	LS-1A	Bass Ref.	10	5	Cone		Rbn.	T	38-28 ±2	87	35	125.3.5k	8/6	21 x 13 x 45	Oiled Wal.	Black Cloth	68	1650.00	Pair
	LS-2	Bass Ref.	(2)8			1	Dome		38-20 ±2	89	35	2.05k	4/3	14 Dia. x 38	Oiled Oak	Black Cloth	40	690.00	Pair
	LS-B	Bass Ref.	10			1	Dome		38-20 ±2	87	35	1.8k	8/6	14 Dia. x 36	Oiled Cedar	Black Cloth	34	458.00	Pair
MASTERCRAFT AUDIO	Sound Panels SP-MK1	Ac. Sus.	8			1	Dome	T	40-22 ±3	91	30	2.6k	8/4	12 x 6 x 26	Black Lam.	Black Cloth	28	529.00	Pair
	Black Box BB-1G	Ac. Sus.	8			1	Dome	T	45-20 ±3	90	30	2.8k	8/4	14½ x 10½ x 6½	Black Lam.	Black Cloth	24	429.00	Pair
	Black Box BB-1	Ac. Sus.	8			1	Dome	T	50-20 ±3	92	25	1.8k	8/4	14½ x 6 x 26	Black Lam.	Black Cloth	26	359.00	Pair
MATRECS ELECTRONICS	4309	Air Sus.	10	5		3	Cone		30-20	95	10	2.5k.5k	8	32¾ x 14¾ x 10½	Wood Vinyl	Black Cloth	51	179.00	Pair
	4312	Bass Ref.	12	5		1	Cone	M,T	30-22	90	10	1k.5k	8	25½ x 16 x 13¾	Wood Vinyl	Black Cloth	45	249.00	Pair
	4315	Bass Ref.	15	6		(2)1	Cones	M,T	25-22	90	20	1k.5k	8	29 x 18½ x 15	Wood Vinyl	Black Cloth	63	329.00	Pair
	4320	Bass Ref.	(2)10	5		1	Cone	M,T	30-22	92	20	1k.5k	4	32¾ x 14½ x 10½	Wood Vinyl	Black Cloth	53	309.00	Pair
	4324	Bass Ref.	(2)12	6		(2)1	Cones	M,T	30-22	85	35	1k.5k	4	49 x 15 x 15	Wood Vinyl	Black Cloth	95	449.00	Pair
McINTOSH	XR14	Sealed	10	5.1½	Cone, Dome	1	Dome			85	30	700.1.4k.7k	8	30¼ x 14¾ x 10	Oiled Wal.	Black Cloth	54		Pair
	XR16	Sealed	12	8.1½	Cone, Dome	1	Dome			86	30	250.1.4k.7k	8	35½ x 17½ x 11¾	Oiled Wal.	Black Cloth	75		Pair
	XR19	Sealed	(2)12	8	Cone	(12)1	Domes			86	30	100.250.1.5k	8	45¾ x 25½ x 12½	Oiled Wal.	Black Cloth	151		Pair
	XRT20	Sealed Sat. & Subwoof.	(2)12	8	Cone	(24)1	Domes			87	30	250.1.5k	8	Three Pieces	Oiled Wal.	Black Cloth	164 Sys.		Pair
MERIDIAN	M3		5		Cone	2¼	Dome		38-25 ±3	100	Inc.	2k		14.4 x 6.7 x 11.8	Opt.	Opt.	26	1325.00	Pair
	M2		5	5	Cone	2¼	Dome		38-20 ±3	105	Inc.	2k		19.7 x 7.1 x 14.8	Opt.	Opt.	40	1995.00	Pair
	M10		(4)5	(2)5	Cones	2¼	Dome		33-24 ±3	110	Inc.	190.2k		39 x 16 x 18	Opt.	Opt.	70	3950.00	Pair
MESA ELECTRONICS	15	Ac. Sus.	3			2¼	Cone		60-20	89	5	3k	4/8	6 x 3½ x 3	Resin Asb. Plas.	Black Alum.	5½ Pr.	119.95	Pair
	20ZX	Pas. Rad.	3½			2			60-20	89	10	6k	4	8½ x 4¼ x 6	Black Alum.	Black Alum.	6 Pr.	129.95	Pair
	25E		(2)3			¾x1½	Horn		60k-20	88	5	8k	4	3¾ x 8 x 3½	Resin Asb. Plas.	Black Alum.	8½ Pr.	139.95	Pair
	30S	Ac. Sus.	4			1	Dome		60-25	91	10	3.5k	4 & 8	7¼ x 4¾ x 4¼	Resin Asb. Plas.	Black Alum.	5 Pr.	159.95	Pair
	50	Ac. Sus.	5	3		1x½	Horn		50-25	92	10	1.8k,9k	4 & 8	9½ x 6½ x 4¾	Wal. Vinyl	Black Cloth	6½	135.00	Pair
	100	Ac. Sus.	8	3½		2½			45-22	94	25	1.5k,4k	4	14 x 9½ x 6¾	Vinyl Waf. Vinyl	Black Cloth	13	175.00	Pair
MICRO-ACOUSTICS	1dx	Ac. Sus.	10			(4)1½, 2	Cones, ST	T	30-22		18	1.5k,2k	8	25¾ x 15¾ x 12¾	Wal. Vinyl	Brown	40	573.90	Pair
	2dx	Ac. Sus.	10			(2)1½, 2	Cones, ST	T	30-20		12	1.8k	8	25¾ x 15¾ x 12¾	Wal. Vinyl	Brown	38	439.90	Pair
	3dx	Port	8			2	Cone		33-20		7	2.5k	8	22 x 12½ x 9½	Vinyl Waf. Vinyl	Brown	24¼	329.90	Pair
	4dx	Slot	6			2	Cone		36-20		6	2.5k	8	15¾ x 9 x 7½	Vinyl Waf. Vinyl	Brown	12	269.90	Pair
MISSION ELECTRONICS	700		8			¾	Dome		60-20 ±3				8/3	18 x 10½ x 10	Opt.	Brown Foam	14½	447.00	Pair
	717		8½			1	Dome		55-20 ±3				8/3	20½ x 11 x 11	Opt.	Brown Foam	19	647.00	Pair
	727		9			1	Dome		50-20 ±3				8/3	23 x 11½ x 11	Opt.	Brown Foam	23	847.00	Pair
	770		8½			1	Dome		45-20 ±2.5				8/3	23½ x 12 x 11½	Opt.	Brown Foam	26½	1200.00	Pair
MITSUBISHI	DS-181W	Bass Ref.	8			2	Cone	T	45-30	90	25	2k.10k	6/5	10¼ x 18½ x 9¾	Sim. Wal.	Metal	21	170.00	Pair
	DS-32BII	Bass Ref.	10	4	Cone	1½	Dome	M,T	38-30	91	40	700.5k	6/5	12½ x 24 x 12½	Sim. Wal.	Black Cloth	35	265.00	Pair

LOUDSPEAKERS

MANUFACTURER	Model	Enclosure or System Type	Woofer Diameter, Inches		Midrange Diameter, Inches		Tweeter Diameter, Inches		Separate Level Controls: W=Woof., M=Midrange, T=Tweeter, ST=Superwoofer.		Anchor Freq., Hz to kHz, ±dB	SPL/1 Watt/1 Meter, dB	Recommended Min. Amp. Pwr., Watts	Crossover Frequencies, Hz	Impedance, Ohms, Nominal/Minimum	Dimensions, Inches	Finish	Grille Color and Material	Weight, Lbs.	Price, \$
			(2)5	Cones	(2)1	Domes	M,T	70-22 ±3	93	7½										
M & K	Sat. 1B	Ac. Sus.		6½	Cone	1	Dome	M,T		65-20 ±3	90	15	2k	4	12¾ x 9¼ x 8	Opt.	Black Cloth	16	430.00	
	Sat. 2B	Ac. Sus.		5	Cone	1	Dome	M,T		100-20 ±3	90	15	2k	4	10½ x 6½ x 7	Black Paint	Black Cloth	9	300.00	
	Sat. 3B	Ac. Sus.								18-125 ±3	400	125	15k	17¾ x 18¾ x 15¾	Opt.	Black Cloth	50	650.00		
	Volkwoofer 1B	Ac. Sus. Subwoof.	12							18-125 ±3	200	125	15k	17¾ x 18¾ x 15¾	Opt.	Black Cloth	43	520.00		
	Volkwoofer 2B	Ac. Sus. Subwoof.	12							25-125 ±3	100	125	15k	17½ x 17½ x 14½	Black Paint	Black Cloth	43	450.00		
	Volkwoofer 3B	Ac. Sus. Subwoof.	12							30-150 ±3	30	165	4	17¾ x 18¾ x 15¾	Opt.	Black Cloth	45	325.00		
	Goliath 2B	Ac. Sus. Subwoof.	12							30-150 ±3	20	165	4	17½ x 17½ x 14½	Black Paint	Black Cloth	40	250.00		
	Goliath 3B	Ac. Sus. Subwoof.	12							25-150 ±3	30	Ext.	4	17¾ x 18¾ x 15¾	Opt.	Black Cloth	41	250.00		
	Bottom End 2B	Ac. Sus. Subwoof.	12							18-20 ±3	90	15	125, 2k	4	40¾ x 15¼ x 12½	Opt.	Black Cloth	55	1350.00	
	SV-200	Ac. Sus. w/Amped Subwoof.	12	6½	Cone	1	Dome	M,T												
MORDAUNT-SHORT	Carnival 3	Inf. Baf.	8			½	Dome			80-20 ±3	85.5	15	3.5k	8	16½ x 9¾ x 7¾	Opt.	Brown	15	395.00	
	Festival 3	Ported	8			1	Dome			70-20 ±3	86	15	3.5k	8	20½ x 10 x 8¾	Opt.	Brown	19.3	525.00	
	Pageant 3	Ported	8	4¾	Cone	1	Dome			60-20 ±3	86.5	25	750, 4.5k	8	24½ x 10½ x 12	Opt.	Brown	31.1	765.00	
MOREL ACOUSTIC	MLP-202	Ac. Sus.	6			1	Dome			60-28 ±3	88	10	1.6k	5/4	13 x 8 x 9	Opt.	Black Knit	16	395.00	
	LA-205	Ac. Sus.	9			1	Dome			38-25 +3,-4	92	10	2k	5/4	12 x 19½ x 10	Opt.	Black Knit	18	299.00	
	MLP-305	Pas. Rad.	6			1	Dome			38-25 +3,-4	90	10	70, 1.7k	5/4	21¼ x 11¾ x 10¼	Opt.	Black Knit	22	450.00	
	MLP-307	Ported	(2)9			1	Dome			33-25 ±3	93	10	300, 1.8k	8/	13½ x 23½ x 12½	Opt.	Black Knit	32	600.00	
	MLP-403	Ported	9	3	Dome	1	Dome	T		38-25 ±3	90	10	500, 5k	8	12 x 21¼ x 10¼	Opt.	Black Knit	24	700.00	
	MLP-411	Linear Phase	12	3	Cone	1	Dome	M,T		28-25 ±3	93	10	400, 5k	8/4	31 x 15 x 12	Opt.	Black Knit	55	1200.00	
NESTOROVIC LABS	5AS	Sealed Nestorovic Sat.	10,(2)12	4	Dome/Cone	4¼	Planar	M,T			91		1k, 7k	8/6	36 x 15 x 15	Opt.	Black Cloth	75	950.00	
	4A	Sat.	8	4	Dome/Cone	4¼	Planar	T			93		200, 1.2k	8/6	22 x 12 x 12	Opt.	Black Cloth	40	1000.00	
	8	Subwoof.	(2)12								93		200	8/6	22 x 26 x 26	Opt.	Black Cloth	125	1250.00	
NORMAN LABORATORIES	Power System 1	Vented	8			2½	Cone					10	2.5k	8/8	20 x 11 x 8¾	Wal. Vinyl	Brown Cloth	20	124.95	
	Power System 2	Vented	8	2½	Cone	2½	Horn					10	2k, 4k	8/8	22½ x 13 x 10	Wal. Vinyl	Brown Cloth	24	179.95	
	Power System 3	Pas. Rad.	8	1	Dome	2½	Horn	T				10	2k, 4k	8/8	25 x 16 x 12	Wal. Vinyl	Brown Cloth	40	239.95	
	11BV	Inf. Baf.	10			(2)1	Domes	T		51-20 ±3	90	20	1.5k	8/8	23½ x 15½ x 12	Wal. Vinyl	Brown Cloth	40	239.95	
	12B	Inf. Baf.	(2)10	2	Dome	(2)1x3	Leaf	M,T		40-20 ±2	88.4	60	800, 4k	4/4	52¾ x 28 x 12½	Wal. Vinyl	Brown Cloth	100	899.95	
	14	Inf. Baf.	6			1	Dome	T		63-20 ±3	84.5	15	1.5k	8/8	11½ x 8 x 6¼	Oiled Wal.	Brown Cloth	12½	169.95	
	15	Inf. Baf.	10							45-200 ±1½		20		8/8	20¼ x 16½ x 16	Oiled Wal.	Brown Cloth	45	289.95	
	8B	Inf. Baf. Subwoof.	10			1	Dome			54-20 ±3	89.5	15	1.5k	8/8	23 x 12 x 10	Oiled Wal.	Brown Cloth	28	219.95	
	8BV	Inf. Baf.	10			1	Dome			54-20 ±3	89.5	15	1.5k	8/8	23 x 12 x 10	Wal. Vinyl	Brown Cloth	28	169.95	
	9B	Inf. Baf.	(3)10			(3)1	Domes	W,T		44-20 ±2	94.5	35	1.5k	4/4	45 x 15½ x 15	Oiled Wal.	Brown Cloth	75	579.95	
10B	Inf. Baf.	(2)10			(2)1	Dome	T		45-20 ±3	93	30	1.5k	4/4	37½ x 15 x 12	Oiled Wal.	Brown Cloth	60	399.95		
11B	Inf. Baf.	10			(2)1	Domes	T		51-20 ±3	90	20	1.5k	8/8	23½ x 15½ x 12	Oiled Wal.	Brown Cloth	40	299.95		
NORTH AMERICAN SOUND	Monitor	Trans. Line	8			1	Dome			35-20.5 ±4	90	15	3.5k	8/6	13¼ x 11¾ x 36	Oiled Wal.	Black Cloth	52	695.00	
	Squire	Bass Ref.	12	6x15	Horn	2x5¼	Horn			42-20 ±3	93	15	500, 6k	8/4	16 x 15½ x 42	Oiled Wal.	Black Cloth	104	1495.00	
	Sovereign	Bass Ref.	15	6x15	Horn	2x5¼	Horn			38-20 ±3	95	15	500, 6k	8/4	18 x 15½ x 48	Oiled Wal.	Black Cloth	135	1995.00	
	Studio Monitor	Bass Ref.	15	6x15	Horn	2x5¼	Horn			36-20 ±3	96	15	500, 6k	8/6	20 x 15½ x 54	Oiled Wal.	Black Cloth	165	2495.00	
OHM ACOUSTICS	Walsh 2	Vented				1	Dome	W,T		45-16 ±4	89	30		4/4	31 x 11 x 11	Opt.	Knit	29	700.00	
	B2	Vented	12	6½		1	Dome	M,T		37-20 ±4		10	200, 2.5k	4/4	19¾ x 13¾ x 25	Oiled Wal.	Knit		600.00	
	L	Vented	8		Cone	2,2	Phen. Ring, Cone	(2)T		42-20 ±4	80	8	1.7k, 10k	8/4	20 x 12 x 9¾	Oiled Wal.	Knit		220.00	
	C2	Vented	10		Cone	2,1	Phen. Ring, Dome	(2)T		37-20 ±4	70	10	1.7k, 5k	8/6	25 x 14 x 9¾	Oiled Wal.	Knit		300.00	

LOUDSPEAKERS

MANUFACTURER	Model	Enclosure or System Type	Woofer Diameter, Inches		Midrange Diameter, Inches		Tweeter Diameter, Inches		Tweeter Type	Separate Low Cont.?	W = Woofer, M = Midrange, T = Tweeter, ST = Superwoofer	Resonance Freq., Hz	Response, SPL/1 Watt/1 Meter, db	Recommended Min. Amp. Pwr., Watts	Crossover Frequencies, Hz	Impedance Ohms, Nominal/Minimum	Dimensions, Inches	Finish	Grille Color and Material	Weight, Lbs.	Price, \$
			Woofer	Midrange	Woofer	Midrange	Woofer	Midrange													
OMEGA	25	Inf. Baf.	5 1/4							100-12	90	10		8.7	11 1/4 x 6 3/4 x 7 3/4	Wood Vinyl	Brown Foam	12.5	49.95		
	50	Inf. Baf.	5 1/4			2 1/4	Cone			60-30	90	10	3.5k	8.7	11 1/4 x 6 3/4 x 7 3/4	Wood Vinyl	Brown Foam	13	69.95		
	75	Inf. Baf.	(2)5 1/2			2 1/4	Cone			50-30	91	10	3.5k	16/14	18 3/4 x 8 3/4 x 10 3/4	Wood Vinyl	Brown Foam	23	99.95		
	300	Inf. Baf.	12	5	Cone	2 1/4	Cone			40-20	92	10	900, 3.5k	8.7	24 1/2 x 14 1/2 x 10 1/2	Wood Vinyl	Brown Foam	30	179.95		
	400	Bass Ref.	12	5	Cone	2 1/4	Cone	M, T		30-30	92	10	900, 3.5k	8.7	24 1/2 x 14 1/2 x 11 3/4	Wood Vinyl	Brown Foam	33.7	249.95		
	500	Bass Ref.	15	5	Cone	(2)2 1/4	Cones	M, T		22-30	93	10	900, 3.5k	8.7	34 1/4 x 18 1/4 x 16	Wood Vinyl	Brown Foam	54	319.95		
	Subwoofer	Inf. Baf. Subwoof.	12							20-120	90	20	125	8/6	16 1/2 x 24 1/4 x 16 3/4	Wood Vinyl	Brown Foam	43.5	219.95		
OPTONICA	CP-8101A	Bass Ref.	8			3	Cone			45-20 ± 6	92	15	3.5k	8	25 x 12 x 9 1/2	Wal. Vinyl	Black Cloth	20	200.00 Pair		
	CP-8201	Bass Ref.	10			1 1/2	Cone			40-20 ± 6	92	15	3k	8	25 x 12 x 9 1/2	Wal. Vinyl	Black Cloth	21	240.00 Pair		
	CP-8501	Ac. Sus.	10	4	Cone		Horn	T		40-20 ± 6	92	15	2k, 9k	8	28 x 13 x 11 1/2	Wal. Vinyl	Black Cloth	34	170.00 Pair		
ORPHEUS	S505	Pas. Rad.	5			1	Dome			60-20 ± 3	82	15	85, 2k	8.5	10 x 6 3/4 x 6 1/2	Diled Wal.	Black Cloth	7	250.00 Pair		
PARASOUND	CMS300	Inf. Baf.	4			1	Dome			80-22 ± 4	88.5	10	2.6k	8/6	7 1/8 x 4 5/8 x 4 1/2	Black Metal	Metal	5 1/2	199.00 Pair		
	CMS500	Inf. Baf.	6 1/2			1	Dome			65-22	90	10	2.6k	8/6	11 x 7 1/4 x 5 1/2	Black Metal	Metal	9	279.00 Pair		
PHASE TECHNOLOGY	PC100	Air Sus.	(2)10	3, 1 1/2	Domes	1	Dome	(2)M, T		24-20	90	50	250, 7k, 4k	8	14 x 4 1/2 x 8	Wal.	Brown Cloth	80	550.00		
	PC70	Air Sus.	10	2	Dome	1	Dome	M, T		25-20	89	25	375, 4k	8	14 3/4 x 26 x 10 1/2	Wal.	Brown Cloth	50	300.00		
	PC65	Air Sus.	8			1	Dome	T		35-20	86	25	1.2k	8	12 x 21 x 10 1/2	Wal.	Brown Cloth	29	200.00		
	PC60	Air Sus.	6			1	Dome			40-20	85	15	1k	4	8 x 13 1/4 x 8	Oak	Brown Cloth	30	150.00		
	PC50	Subwoof.	10							30-150	86	15	150	8	13 x 14 x 15	Oak Wal.	Brown Cloth	33	200.00		
	HT42	Bass Ref.	12	1 1/2	Dome	1	Dome	M, T		30-20	91	25	600, 2k	8	15 3/4 x 27 x 11 1/2	Wal. Vinyl	Brown Cloth	52	250.00		
	HT32	Bass Ref.	12	1 1/2	Dome	2	Cone	T		35-20	91	10	700, 3k	8	14 1/2 x 26 x 11 1/8	Wal. Vinyl	Brown Cloth	44	200.00		
	HT31	Bass Ref.	10	1 1/2	Dome	2	Cone			40-20	89	10	700, 3k	8	13 x 23 x 10 7/8	Wal. Vinyl	Brown Cloth	35	170.00		
HT28	Bass Ref.	8			2	Cone			50-20	90	5	1.5k	8	10 3/4 x 20 x 9 3/8	Wal. Vinyl	Brown Cloth	37	90.00			
PIONEER	HPM1100	Bass Ref.	15 3/4	4	Cone	1 3/4	Cone	T, ST		25-50	92.5	50	850, 2k, 16k	6.3/8	20 x 35 3/4 x 14	Wal. Vinyl	Black Cloth	79	1100.00 Pair		
	HPM900	Bass Ref.	12	4	Cone	1 3/4	Cone	T, ST		30-50	92.5	50		8/	15 3/8 x 26 3/8 x 15 1/2	Wal. Vinyl	Black Cloth	58	750.00 Pair		
	HPM700	Bass Ref.	10	4	Cone	1 3/4	Cone			35-50	92.5	30	1.7k, 3k, 16k	8/	13 3/4 x 24 x 12 1/2	Wal. Vinyl	Black Cloth	40	550.00 Pair		
	HPM500	Bass Ref.	10			1 3/4	Cone			35-50	91	20	2.5k, 8k	8/	13 x 22 1/2 x 12 1/2	Wal. Vinyl	Black Cloth	32	390.00 Pair		
PLASMA-TRONICS	Hill Type 1	Plasma Inf. Baf.	14	6 1/2	Cone		Plasma	T		18-100 ± 3	107	100	130, 700	8	57 1/2 x 24 1/2 x 20	Opt.	Black Cloth	580 Pr.	10,000.00 Pair		
POLK AUDIO	4	Ported		6 1/2	Cone	1	Dome			55-21 ± 3	92	10	4.5k	8/	14 1/2 x 8 1/2 x 7 3/8	Opt.	Black Cloth	32 Pr.	209.90 Pair		
	LF14 Subwoofer	Pas. Rad. Subwoof.	12	(2)6 1/2	Cones						92	10	50, 90, 140	6/	28 x 16 x 11 1/2	Dpt.	Black Cloth	65	309.95		
	5A	Pas. Rad.	8	6 1/2	Cone	1	Dome			40-20.5 ± 3	90	10	60, 3k	8/	21 1/2 x 10 1/2 x 8 1/2	Opt.	Black Cloth	29	169.95		
	7B	Pas. Rad.	10	6 1/2	Cone	1	Dome			33-20.5 ± 2	91	10	60, 3k	8/	24 x 14 x 9 1/4	Opt.	Black Cloth	35	229.95		
	10A	Pas. Rad.	10	(2)6 1/2	Cones	1	Dome			30-20.5 ± 2	92.5	10	60, 3k	6/	28 x 16 x 11 1/2	Opt.	Black Cloth	56	309.95		
	RTA11	Pas. Rad.	12	(2)6 1/2	Cones	1	Dome			26-20.5 ± 2	93	10	50, 4.5k	4/	33 1/2 x 16 x 11 1/2	Opt.	Black Cloth	60	409.95		
	RTA12B	Pas. Rad.	12	(2)6 1/2	Cones	1	Dome			25-21.5 ± 2	94	10	50, 2k	4/	39 x 16 x 11 1/2	Opt.	Black Cloth	75	509.95		
	SDA1	Pas. Rad.	12							22-22 ± 2	94	10	40, 100, 3k	4/	43 1/2 x 16 x 11 1/2	Opt.	Black Cloth	85	849.95		
Mini Monitor II	Pas. Rad.	4 1/2	4 1/2	Cone	1	Dome			60-20.5 ± 2	92	10	100, 3k	6/	14 x 6 x 5	Opt.	Black Cloth	23 Pr.	269.95 Pair			
PSB	Alpha	Ac. Sus.	4			1	Dome			80-20 ± 2.5	84	20	1.5k	4	9 x 5 1/4 x 5	Black Vinyl	Foam	5	145.00		
	Targa	Bass Ref.	8			3/4	Dome			80-20 ± 2.5	86	15	2.1k	8	21 x 10 1/2 x 10	Vinyl	Black Cloth	22	165.00		
	Avantini	Bass Ref.	7			1	Dome			90-20 ± 2	86.5	20	1.7k	8	14 1/2 x 8 1/2 x 8 1/4	Vinyl	Black Cloth	15	175.00		
	Avante	Bass Ref.	8			1	Dome			70-20 ± 2	86.5	15	1.5k	8	22 1/4 x 11 1/2 x 10 1/2	Vinyl	Black Cloth	24	215.00		
	Passif I	Pas. Rad.	8			1	Dome			70-20 ± 2	87	15	1.5k	8	26 x 12 1/2 x 10 1/2	Vinyl	Black Cloth	30	275.00		
	Passif II	Pas. Rad.	8			1	Dome			60-20 ± 2	87	15	1.5k	8	29 3/4 x 13 1/2 x 12 3/4	Vinyl	Black Cloth	37	340.00		
	Project B-2	Bass Ref.	8			1	Dome			80-20 ± 1	88	15	2.2k	8	48 x 18 1/2 x 13 1/2	Wal.	Black Cloth	70	750.00		
	Subwoofer	Bass Ref. Subwoof.	8							25-100 ± 2	87	30	Var.	4	27 1/2 x 17 x 21	Vinyl	Black Cloth	75	679.00		
PYRAMID LOUSPEAKER (Continued)	MET 7	Ac. Sus.	5		Cone	2	Cone			76-22 ± 3	87	20	1k, 10k	4/8	7 5/8 x 5 1/4 x 10	Opt.	Opt.	6.6	295.00 Pair		
	MET 8W	Subwoof.	12					W		28-250 +0, -3	88	40	125 or 250	4	28 1/2 x 16 3/4 x 13	Opt.	Black	65	389.00		

LOUDSPEAKERS

MANUFACTURER	Model	Enclosure or System Type	Wooler Diameter, Inches		Midrange Diameter, Inches		Tweeter Diameter, Inches		SPL		Crossover		Impedance		Dimensions, Inches	Finish	Grille Color and Material		Weight, Lbs.	Price, \$
			Wooler	Midrange	Wooler	Midrange	Wooler	Tweeter	Wooler	Tweeter	Recommended Min. Amp.	Power, Watts	Nominal	Minimum			Grille Color	Material		
PYRAMID LOUDSPEAKER (Continued)	MET T-9	Add-On	12	5	Cone	2	Rbn.	T	6k-46k ± 3	88	20	6k	4	6 1/4 x 4 x 5 3/4	Opt.	Black	12	495.00	Pair	
	Futuresonic	Add-On	12	5	Cone	2	Cone, Rbn.	W, T	28-46 ± 3	87	40	125 or 250, 1k, 6k	4	Three Pieces	Opt.	Black	83.6	1750.00	Syst.	
	T-1	Add-On					Rbn.	T	3.5k-80k ± 4	93	20	3.5k or 6.4k	10	4 5/8 x 7 3/4 x 4 3/4	Black Alum.	Black Foam	8.5	1200.00	Pair	
	HF-1	Add-On					Rbn.	T	3.5k-40k ± 3	86	20	3.5k or 6.4k	8	5 1/4 x 7 7/8 x 7 5/8	Black Vinyl	Black Foam	13.5	595.00	Pair	
Q/LC AUDIO	Bass Module	Subwoof.	10						25-450 ± 3	87	60		8/5		Opt.	Black Cloth	95	425.00		
QLN AUDIO	One	Inf. Baf. Sat. & Subwoof.	(2)8	6	Cone	1	Dome	W	27-20 ± 3	80	60	60, 2.6k	8	Three Pieces	Paint	Black	22	1200.00	Syst.	
QUAD	ESL	ES Dipole							45-18	86		15					36	1780.00	Pair	
	ESL-63	ES Dipole							35-20	86.5		8					36	3310.00	Pair	
DANIEL QUEEN LABS	CA2	Slot Loaded	10					M, T	32-20	87	60		8/6	14 Dia. x 52	Oak	Brown	70	3000.00	Pair	
RAUNA	Njord	Trans. Line	(2)6	(2)6	Cones	3/4	Dome		30-20 ± 3	87	30		8	39 x 7 1/2 x 12	Paint	Black	70	900.00		
RCL	Small	Tuned Port	4 1/2			3/4	Dome		60-20 ± 3	84	60	2k	8	12 x 6 1/2 x 6	Opt.	Black Cloth	11	395.00	Pair	
REALISTIC	Minimus-17	Ac. Sus.		5	Cone							5	8	6 1/2 x 6 x 6 1/2	Oiled Wal.	Black Mesh		24.95		
	Minimus-20	Ac. Sus.	6 1/2			2 1/2	Cone		100-20			5	8	9 1/8 x 5 7/8 x 12 3/8	Oiled Wal.	Black Metal		39.95		
	MC-600	Ac. Sus.	6 1/2			2 1/2	Cone		100-18			5	8	8 7/8 x 5 1/4 x 13 1/2	Oiled Wal.	Brown Metal		39.95		
	Minimus-7	Ac. Sus.	4			1	Dome		75-20			5	8	4 1/2 x 4 3/8 x 7 1/8	Oiled Wal. Metal	Opt., Metal		49.95		
	Minimus-7W	Ac. Sus.	4			1	Dome		75-20			5	8	5 x 4 x 8	Oiled Wal.	Brown Cloth		59.95		
	Minimus-22	Ac. Sus.	4			1	Dome		75-20			10	8	6 7/8 x 2 3/4 x 10 3/8	Silver Metal	Silver Metal		59.95		
	MC-1201	Ac. Sus.	8			2 1/2	Cone		85-17			10	8	10 5/8 x 7 1/2 x 17 3/4	Oiled Wal.	Brown Cloth		59.95		
	MC-1401	Bass Ref.	8			4 1/4	Cone		80-20			10	8	11 1/2 x 7 1/2 x 18	Oiled Wal.	Brown Cloth		69.95		
	Minimus-11	Ac. Sus.	5			2 1/2	Cone		70-20			10	8	6 7/8 x 6 3/8 x 10 1/2	Silver Metal	Silver Metal		79.95		
	Nova-5	Bass Ref.	8			2	Cone		60-20			10	8	10 3/4 x 7 1/2 x 19	Oiled Wal.	Black Lattice		79.95		
	Minimus-50	Bass Ref.	6 1/2				Cone		50-20			20	8	8 7/8 x 9 x 15 3/4	Oiled Wal. Brnz.	Bronze Metal		89.95		
	Optimus-30	Bass Ref.	10			2 1/2	Cone		55-20			20	8	12 1/2 x 8 5/8 x 22 7/8	Oiled Wal.	Brown Cloth		99.95		
	Nova-500	Ac. Sus.	12	5	Cone	3	Cone		55-20	89	20		8	15 x 10 1/4 x 24	Wal. Vinyl	Black Cloth		99.95		
	Nova-10	Pas. Rad.	8			2 1/2	Cone		80-18	90	20		8	12 1/4 x 10 1/4 x 22	Oiled Wal.	Black Lattice		129.95		
Optimus-40	Pas. Rad.	8			2	Cone	T	40-20	87	20		8	14 1/2 x 10 x 26	Oiled Wal.	Brown Cloth		129.95			
Optimus T-110	Pas. Rad.	8			2	Cone	T	50-20	92	30		8	12 1/2 x 11 1/2 x 35 1/2	Oiled Wal.	Black Cloth		179.95			
Mach One	Ac. Sus.	15	4 1/2 x 16	Horn	2x2 1/2	Horn	M, T	25-20	90	30		8	17 5/8 x 12 x 28 3/4	Oiled Wal.	Black Cloth		239.95			
Optimus T-300	Pas. Rad.	10	5	Cone	1	Dome	M, T	45-20	91	30		8	12 5/8 x 14 x 34	Oiled Wal.	Brown Cloth		259.95			
REVOX	Symbol B	Pas. Rad.	12 1/2	2	Dome	1	Dome	M, T	27-22 ± 3	89	20	730, 2.8k	4	18 x 43 1/2 x 15 1/2	Oiled Wal.	Brown Cloth	111	1099.00		
	Triton System	Sat. & Subwoof.	2x9 1/2	6 3/4, 1 1/8	Oomes	3/4	Oome		30-25 ± 3	91	20	150, 1.3k, 3.2k	4	Three Pieces	Oiled Wal.	Brown Cloth	240	1699.00	Syst.	
	Plenum B	Bass Ref.	12 1/2	2	Oome	1	Oome		33-22 ± 3	89	20	720, 2.5k	4	15 1/2 x 24 x 13 1/2	Oiled Wal.	Brown Cloth	48	599.00		
	Forum B	Bass Ref.	10	1 1/2	Dome	3/4	Dome		33-24 ± 3	85	20	820, 2.6k	4	13 x 20 x 12 3/4	Oiled Wal.	Brown Cloth	32	399.00		
REYNOLDS ADVANCE	A2	Pas. Rad.	8			1	Oome		30-20 ± 3	90	15	2k	8	10 1/2 x 14 1/2 x 26 1/2	Opt.	Brown Cloth	44	228.00		
	V2	Ac. Sus.	8			1	Oome		45-20 ± 3	92	15	1.8k	8	9 1/2 x 11 1/2 x 20	Opt.	Brown Cloth	24	151.00		
	D2	Vented	8			4 1/4	Phen.		45-17 ± 4	93	10	2.5k	8	7 x 12 x 17 1/2	Vinyl	Brown Cloth	20	108.00		
	C2	Pas. Rad.	10			1	Oome		27-20 ± 3	90	20	2k	8	11 1/2 x 15 x 35	Oiled Wal.	Brown Cloth	55	350.00		
	A22	Pas. Rad.	(2)8			(2)1	Domes		27-20 ± 3	90	15	2k	7	10 1/2 x 14 1/2 x 52	Oiled Wal.	Brown Cloth	80	450.00		
RH LABS	SB-1a	Subwoof.	12						24-80 ± 3	84	100	80	8/6	40 x 22 x 20	Wood Ven.	None	180	575.00		
	SB-2b	Subwoof.	12						30-120 ± 3	86	60	120	8/6	22 x 17 x 24	Wood Ven.	None	80	365.00		
	SB-2p	Subwoof.	12						30-120 ± 3	86	60	90	8/6	22 x 17 x 24	Wood Ven.	None	80	445.00		
	KRH	Inf. Baf.	6 1/2			1	Dome		80-19 ± 3	88	35	4.5k	6/4	17 x 10 1/2 x 9 1/2	Wood Ven.	Black Cloth	24	449.00	Pair	

LOUDSPEAKERS

MANUFACTURER	Model	Enclosure or System Type	Woofer Diameter, Inches		Midrange Diameter, Inches		Tweeter Diameter, Inches		Sensitivity Level: Cones: W = Woofer, M = Midrange, T = Tweeter, S = Superwatt.		Acoustic Freq. Response, Hz to kHz, ±dB		SPL/1 Watt/1 Meter, dB		Recommended Min. Amp. Pwr., Watts		Impedance, Ohms, Nominal/Minimum		Dimensions, Inches	Finish	Grille Color and Material	Weight, Lbs.	Price, \$
			Woofer	Phen. Ring	Midrange	Dome	Tweeter	No	W	M	T	S	W	M	W	M	W	M					
ROGERS	Studio One	Bass Ref.	8	1	Phen. Ring	1	Dome	No	40-28 ±3	86.5	30	3k, 14k	8/6	12 x 12 x 25	Opt.	Black Cloth	31	1090.00					
	LS.7	Bass Ref.	8			1	Dome	No	55-18 ±2.5	88	25	3k	8/6	10 3/4 x 11 x 22	Opt.	Black Cloth	28	860.00					
	LS.5	Bass Ref.	6 1/2			1	Dome	No	65-18 ±2.5	86	25	3k	8/6	9 x 8 1/4 x 18	Opt.	Black Cloth	16	670.00					
	LS.3/5a	Inf. Baf.	5			1	Dome	No	70-20 ±3	83	50	3k	15/8	7 1/2 x 6 3/8 x 12	Opt.	Black Cloth	12	640.00					
	LS.1	Bass Ref.	5			1	Dome	No	80-20 ±1.5	85	15	4k	8/6	7 1/2 x 6 1/2 x 13	Opt.	Black Cloth	10	450.00					
RTR	G-40B	Pas. Rad.	8			1	Dome	T	60-22 ±2.5	88	10	2k	8/	12 x 23 x 9 1/2	Wal. Vinyl	Black Cloth	31	318.00					
	G-80B	Pas. Rad.	8			1	Dome	T	48-22 ±2.5	88	10	2k	8/	14 1/4 x 25 1/2 x 11	Wal. Vinyl	Black Cloth	40	398.00					
	G-200B	Pas. Rad.	10			1	Dome	T	42-22 ±2.5	89	10	2k	8/	14 1/2 x 36 x 12 1/2	Wal. Oiled	Black Cloth	62	598.00					
	G-350B	Pas. Rad.	10	1 1/2	Dome	1	Dome	M, T	36-22 ±2.5	89	10	1.25k, 10k	8/	18 x 38 x 11	Wal. Oiled	Black Cloth	75	798.00					
	DAC-1	Subwoof.	12						16-150 ±1.5	40	120		6/	29 3/4 x 21 1/4 x 28	Wal. Oiled	Black Cloth	130	600.00					
	Series IV-A	Ac. Sus.	8	2 3/4	Cone	2 1/2	Cone	T	40-20	88	10	3k, 7k	8/	13 x 22 1/2 x 10 1/2	Wal. Vinyl	Black Cloth	27	200.00					
	Series IV-B	Ac. Sus.	10	3 3/8	Cone	2 3/4, 2 1/2	Cones	T	32-20	90	5	2k, 4k, 7k	8/	14 1/4 x 25 1/2 x 11	Wal. Vinyl	Black Cloth	39	300.00					
	Series IV-C	Ac. Sus.	12	3 3/8	Cone	2 3/4, 2x5	Cone, Pz.	M, T	30-30	91	5	2k, 4k, 7.5k	8/	14 1/4 x 30 x 11	Wal. Vinyl	Black Cloth	44	460.00					
	Series IV-D	Ac. Sus.	(2)10	(2)3 3/8	Cones	(2)2 3/4, 2x5	Cones, Pz.	M, T	25-30	92.5	5	2k, 4k, 7.5k	4/	14 1/2 x 36 x 12	Wal. Oiled	Black Cloth	60	660.00					
	Series IV-E	Ac. Sus.	(2)12	(4)3 3/8	Cones	(4)2 3/4, 2x5	Cones, Pz.	M, T	20-30	94	5	2k, 4k, 7.5k	4/	18 x 38 x 11	Wal. Oiled	Black Cloth	70	960.00					
Series IV-M	Ac. Sus.	4			1	Dome		55-25 ±2.5	10	3k		4/	4 3/8 x 7 3/8 x 4 1/2	Wal. Black Alum.	Black Metal	4 3/4	199.00						
SANSUI	PM-C100	Bass Ref.	12	4 3/4	Cone	1 1/4, 1	Plane, ST Dome	M, T	30-35	92	20	2k, 8k, 16k	8	15 x 26 3/8 x 12 7/8	Wal. Ven. Wood Grain	Brown Blue Cloth	40.1	400.00					
	S-930	Ac. Sus.	12	4	Cone	3/4		T	30-22	92	10	3.5k, 6k	8	14 1/2 x 27 x 13 5/8	Wal. Wood Grain	Blue Cloth	32.5	200.00					
	S-730	Ac. Sus.	10	4	Cone	2	Cone		30-22	91	10	4k, 9k	8	13 x 25 x 11 3/4	Wal. Wood Grain	Blue Cloth	23	300.00					
	S-530	Ac. Sus.	8	4	Cone	2	Cone		35-22	90	10	4.5k, 10k	8	12 x 23 1/2 x 10 1/8	Wal. Wood Grain	Blue Cloth	17.5	180.00					
SARAS	ST 200	Ac. Sus.	(2)10	5	Cone	1	Dome	No	30-18 ±3	90	30	500, 5k	8		Satin Wal.	Brown Cloth	80	650.00					
	ST 100	Bass Ref.	10			1	Dome	No	30-18 ±3	90	30	350, 2.5k	8		Satin Wal.	Brown Cloth	70	550.00					
	44	Ac. Sus.	12	5	Cone	1	Dome	No	30-18 ±3	90	30	500, 5k	8	25 x 15 1/2 x 11 1/2	Satin Wal.	Brown Cloth	65	450.00					
	22	Ac. Sus.	12			1	Dome	No	30-18 ±3	90	30	2k	8	25 x 15 1/2 x 11 1/2	Satin Wal.	Brown Cloth	55	275.00					
	11	Ac. Sus.	10			1	Dome	No	30-18 ±4	88	30	1.8k	5	24 x 13 3/4 x 12 1/4	Satin Wal.	Brown Cloth	46	225.00					
S.C.D.	J.C. Mini Monitor	Ac. Sus.	5			4	Rbn.		40-45	87	15	6k	8/5	10 x 8 1/2 x 7 1/2	Birch Vinyl	Black Cloth	12	125.00					
	J.C. Maxi Monitor	Vented	6 1/2			4	Rbn.		30-45	90	15	5.2k	8/5	17 x 12 x 10	Birch Vinyl	Black Cloth	28	165.00					
	J.C. Tower	Dipole	(8)6 1/2	Cones	(8)4	Rbns.		40-45 ±3	93	50	40, 3.2k	8/4	72 x 36 x 3	Opt.	Cloth Opt., Black Cloth	97	1495.00						
	J.C. Subwoofer	Ac. Sus. Subwoof.	(3)12					20-400	92	100		4/2	42 x 26 x 14	Birch Vinyl	Black Cloth	150	450.00						
H.H. SCOTT	166	Air Sus.	6 1/2			1	Dome		55-20 ±4	92.5	10	2.2k	8	13 x 7 3/8 x 6 1/2	Hick. Vinyl	Brown Knit	10 1/2	145.00					
	176BL	Air Sus.	8			1 3/4	Cone		50-18 ±4	91	5	3.5k	8	21 1/2 x 11 x 9 1/8	Hick. Vinyl	Brown Knit	21 3/4	125.00					
	177BL	Air Sus.	8	5	Cone	1 3/4	Cone		50-18 ±4	92.5	7	1.2k, 3.5k	8	21 1/2 x 11 x 9 1/8	Hick. Vinyl	Brown Knit	22	154.00					
	186BII	Air Sus.	10	4 1/2	Cone	1 3/4	Cone	M, T	38-18 ±4	95	10	900, 3.5k	8	24 x 13 1/2 x 10 1/2	Hick. Vinyl	Brown Knit	34	250.00					
	196B	Air Sus.	12	4 1/2	Cone	1	Dome	M, T	38-20 ±4	96	15	800, 3.5k	8	25 1/2 x 15 x 10 5/8	Hick. Vinyl	Brown Knit	43	325.00					
	188T	Air Sus.	10	4 1/2	Cone	1	Dome	M, T	38-20 ±4	95.4	10	900, 3.5k	8	33 3/8 x 13 1/8 x 10 1/2	Hick. Vinyl	Brown Knit	44	285.00					
	199T	Air Sus.	12	4 1/2	Cone	1	Dome	M, T	38-20 ±4	92	15	800, 3.5k	8	36 x 15 x 11 1/8	Hick. Vinyl	Brown Knit	50	360.00					
	197BII	Air Sus.	15	4 1/2	Cone	1	Dome	M, T	38-20 ±4	92	15	750, 3.5k	8	32 x 17 x 10 3/4	Hick. Vinyl	Brown Knit	55	410.00					
	Pro100BII	Air Sus.	15	(2)4 1/2	Cones	(3)1	Domes	M, T	36-20 ±4	90	20	700, 3.5k	4	33 3/8 x 19 1/2 x 12 1/2	Wal. Oiled	Brown Cloth		795.00					
SEA ACOUSTICS	Van Den Hul Monitor	Trans. Line	8	5	Cone	(2)1 3/4, (2)1	Domes	T	20-20 ±2	86	20	450, 1.7k, 6.8k	8/7.5	16 x 41 1/2 x 14	Nxtl.	Brown Cloth	115	2995.00					
SE HI-FI	70	Ac. Sus.	7 1/4			3/4	Dome		36-25	15	3k	8/4	13 x 8 1/2 x 7 1/2	Opt., Vinyl	Alum.	9	109.00						
	90	Ac. Sus.	8 1/2	1	Dome	3/4	Dome		29-25	15	1.2k, 4k	8/4	15 x 10 x 9	Opt., Vinyl	Alum.	14	149.00						
	110	Ac. Sus.	9 1/4	1	Dome	3/4	Dome		24-25	20	1.4k, 4.5k	8/4	17 1/2 x 11 x 10 1/4	Opt., Vinyl	Alum.	17	199.00						
	140	Ac. Sus.	11 1/4	2	Dome	1	Dome	T	24-25	20	850, 4.5k	8/4	21 x 12 1/2 x 10 1/2	Opt., Vinyl	Alum.	26	259.00						

LOUDSPEAKERS

MANUFACTURER	Model	Enclosure or System Type	Woofer Diameter, Inches		Midrange Diameter, Inches		Tweeter Diameter, Inches		Separate Low Cone? W=woofer, M=midrange, T=tweeter, ST=super-tweeter	Ampohlfreq. Response, Hz to kHz, ±dB	SPL / 1 Watt / 1 Meter, dB	Recommended Min. Amp. Pwr., Watts	Crossover Frequencies, Hz	Impedance Ohms Nominal/Minimum	Dimensions, Inches	Finish	Grille Color and Material	Weight, Lbs.	Price, \$
SERVOLINEAR	II	Periphonic	10	4½	Cone	1	Pz.		40-20 ±3	75	25		8/7	14 x 14 x 26½	Rswd.	Black	55	440.00	
	III	Periphonic	8,10	4½	Cone	1	Pz.		35-20 ±3	75	50		8/7	16 x 16 x 31	Rswd.	Black	78	660.00	
	IV	Periphonic	8,10	4½	Cone	(3)1	Pz.	M,T	30-20 ±3	75	75		8/7	17 x 17 x 34	Rswd.	Black	88	880.00	
	V	Periphonic	8,(2)10	4½,8	Cones	(3)1	Pz.	M,T	25-20 ±3	75	100		8/7	18 x 18 x 43	Rswd.	Black	108	1320.00	
	VI	Periphonic	(2)10,(2)12	4½,8	Cones	(3)1	Pz.	M,T	20-20 ±3	75	150		8/7	19 x 19 x 46	Rswd.	Black	125	1760.00	
	VII	Periphonic	10,12,15	4½,8	Cones	(5)1	Pz.	M,T	20-20 ±3	75	200		8/7	24 x 24 x 52	Rswd.	Black	225	2200.00	
	Audiograph I	Pas. Rad. Sat. & Subwoof.	(2)8, 12	(2)8	Cones	(2)1½, (2)2	Cones, Pz.		30-20 ±3	80	50		4/3	Three Pieces	Rswd.	Black	150	1000.00	
	Audiograph II	Pas. Rad. Sat. & Subwoof.	(2)8, (2)10, (4)12	(2)4½, (2)5	Cones	(2)4¾	Pz.		20-20 ±3	80	100		4/3	Five Pieces	Rswd.	Black	280	2800.00	
SHAHINIAN ACOUSTICS	Obelisk	Pas. Rad.	8	(4)1½	Domes	(2)¾	Domes	No	29-22 ±2.5	91	25	2k,8.5k	6/4	12 x 14 x 26½	Opt.	Opt.	49	900.00	
	The Box	Pas. Rad.	8			1	Dome	No	30-18 ±3	93	15	2.5k	6/4	11¾ x 11¾ x 23½	Opt.	Opt.	34	350.00	
	Eagle	Pas. Rad.	8	1½	Dome	¾	Dome	No	29-22 ±3	89	25	2k,8.5k	6/4	11¾ x 11¾ x 27½	Opt.	Opt.	34	500.00	
	Contra-Bombarde	Horn Subwoof.	(2)8					No	16-250 +0,-3	90	50		8		Opt.	Opt.	188	1800.00	
SHERWOOD	S-01	Pas. Rad.	6½			1	Dome	No	40-20 ±3	85	12	2.9k	8/7	23 x 12 x 9	Oiled Wal.	Black Cloth	32	179.95	
	S-02	Pas. Rad.	8			1	Dome	No	40-20 ±2.5	90	8	2k	8/7	31 x 15½ x 11½	Oiled Wal.	Black Cloth	52	249.95	
	S-03	Pas. Rad.	10	2	Dome	1	Dome	No	40-20 ±2	90	8	500,5k	8/7	39 x 10 x 14½	Oiled Wal.	Black Cloth	75	399.95	
SIDEREAL AKUSTIC		Inf. Baf.	8(1)	2	Cone		Rbn.	No	35-40 ±3	50	400,4k	6/4	40 x 12 x 11	Oiled Wood	Brown	70	1295.00		
SONIC INTERNATIONAL	TX101	Bass Ref.	5							½			8/4	10 x 7 x 4½	Silv.	Black Cloth	2	29.95	
	TX2	Sealed	3							½			8/4	6 x 3½ x 3½	Alum.	Black Metal Mesh	2	34.95	
	TX121	Bass Ref.	5							½			8/4	9 x 6½ x 5½	Silv.	Black Cloth	3	39.95	
	TX221	Bass Ref.	5							½			8/4	9 x 6½ x 5½	Vinyl Rswd.	Black Cloth	3	49.95	
	TX701	Bass Ref.	6½			2½	Cone			5	2.5k		8/4	12 x 8½ x 8¼	Vinyl Silv.	Black Cloth	8	99.95	
	TX721	Bass Ref.	6½			2½	Cone			5	2.5k		8/4	12 x 8½ x 8¼	Vinyl Rswd.	Black Cloth	8	99.95	
	TX901	Bass Ref.	8			2½	Cone			10	2.5k		8/4	15¾ x 9¾ x 10	Vinyl Silv.	Black Cloth	14	129.95	
	TX921	Bass Ref.	8			2½	Cone	T		10	2.5k		8/4	17 x 11 x 8½	Vinyl Rswd.	Black Cloth	15	129.95	
	MS-2	Sealed	3	1¾	Cone	1	Dome		60-18	5			8/4	6 x 3½ x 3½	Vinyl Metal	Black Mesh	3	69.95	
	MS-4	Sealed	4			2½	Cone		35-20	5			8/4	7¼ x 4¾ x 4¾	Metal	Black Mesh	5	99.95	
	MS-3 Series 2	Sealed	4			2½	Cone		50-20	88	5	8k	8/4	8½ x 5 x 4¾	Vinyl	Black Mesh	6	99.95	
	MS-7	Sealed	(2)4			2½	Cone		40-20	88	5	8k	4/3	10½ x 8 x 7½	Wood Vinyl	Black Plastic	10	179.95	
	VL1008	Bass Ref.	8			3	Cone		50-20	89	2	8k	8/4	18½ x 11½ x 8¼	Wood Vinyl	Black Plastic	15	89.95	
	VL1010	Bass Ref.	10	5	Cone	3	Cone		25-20	90	2	2k,8k	8/4	23 x 13 x 10¼	Wood Vinyl	Black Cloth	32	99.95	
	VL1012	Bass Ref.	12	5	Cone	3	Cone		20-20	91	2	2k,8k	8/4	26 x 15 x 10¼	Wood Vinyl	Black Cloth	36	129.95	
	MX460	Bass Ref.	10	5	Cone	2½	Cone	M,T	25-20	90	10	2k,8k	8/4	23 x 12 x 10¼	Wood Vinyl	Black Cloth	32	249.95	
MX640	Bass Ref.	12	5	Cone	2.2½	Phen. Ring, Cone, Pz.	M,T	20-20	91	10	2k,8k	8/3	26 x 15 x 10¼	Wood Vinyl	Black Cloth	35	299.95		
OB10.4	Bass Ref.	10	5	Cone	2.3	Cone, Pz.	M,T	24-40	90	15	2k,8k	8/3	23¼ x 13 x 13	Wood Vinyl	Black Cloth	42	299.95		
DB10.6	Bass Ref.	12	5	Cone	2.3	Cone, Pz.	M,T	20-40	91	25	2k,8k	8/3	26¼ x 15¼ x 14	Wood Vinyl	Black Cloth	45	349.95		
DB10.8	Pas. Rad.	12	5	Cone	2.3	Cone, Pz.	M,T	18-40	91	50	2k,8k	8/3	39 x 16 x 14½	Wood Vinyl	Black Cloth	72	399.95		
SONY	SS-U460	Bass Ref.	8	3	Cone	2	Cone		45-20	92	8	3k,10k	8	25½ x 13½ x 10½	Wal. Vinyl	Brown Cloth	23¼	210.00	
	SS-U560	Bass Ref.	10	4	Cone	1¼			38-20	93	10	2k,7k	8	25½ x 13½ x 10½	Wal. Vinyl	Brown Cloth	23¼	290.00	
	SS-U660	Bass Ref.	12	4	Cone	1¼			36-20	93	15	1.5k,7k	8	31 x 14¾ x 12¾	Wal. Vinyl	Brown Cloth	37¾	360.00	
SONY ESPRIT	APM-6	Bass Ref.					Fiat		22-18 +4,-8	88	100	1.2k	8	32½ x 21½ x 14¾	Diled Wal.	Blue Cloth	105¾	4000.00	
	APM-8	Bass Ref.	(2)		Fiat		Fiat	(2)M, T	28-30 +4,-8	92	100	320,1.5k, 4.5k	8	43½ x 25½ x 17¾	Diled Wal.	Brown Cloth	203	6000.00	
SOUND DYNAMICS	6S	Bass Ref.	6½			5	Horn	T	38-20 ±3	96	5	2.3k	8/	14½ x 9 x 8½	Wal. Vinyl	Black Cloth	20	165.00	
	100S	Bass Ref.	10			5	Horn	T	34-20 ±3	98.5	8	2.25k	8/	20 x 12¾ x 10½	Wal. Vinyl	Black Cloth	30	200.00	

LOUDSPEAKERS

MANUFACTURER	Model	Enclosure or System Type	Woofer Diameter, Inches			Midrange Diameter, Inches			Tweeter Diameter, Inches			Sensitivity Level dB @ 1m, 1W W = Woofer, T = Tweeter, ST = Super tweeter	Nominal Impedance, Ohms	Power Handling Watt/1 Meter, dB	Recommended Min. Amp. Pwr., Watts	Crossover Frequencies, Hz	Impedance, Ohms, Minimum	Dimensions, Inches	Finish	Grille Color and Material	Weight, Lbs.	Price, \$
			Woofer	Midrange	Midrange	Tweeter	Tweeter	Tweeter	Frequency Range, Hz to kHz, ±dB	Frequency Range, Hz to kHz, ±dB	Frequency Range, Hz to kHz, ±dB											
SOUND DYNAMICS (Continued)	10S	Bass Ref.	10			5	Horn	T	30-20 ±3	100	10	2.2k	8/	25 1/4 x 14 1/2 x 12	Wal. Vinyl	Black Cloth	40	250.00				
	12S	Bass Ref.	12			5	Horn	T	28-20 ±3	101	12	2.1k	8/	27 x 15 1/8 x 12	Wal. Vinyl	Black Cloth	52	325.00				
	15S	Bass Ref.	15			5	Horn	T	25-20 ±3	102	20	2k	8/	36 1/2 x 19 x 18 1/4	Wal. Vinyl	Black Cloth	100	500.00				
	800 SMT	Pas. Rad.	8			5	Horn		40-20 ±3	93	10	2.2k	8/	26 1/2 x 11 x 9 1/2	Wal. Vinyl	Brown Cloth	32	275.00				
	1000 SMT	Pas. Rad.	10			5	Horn	T	30-20 ±3	99	15	2.05k	8/	33 1/4 x 12 1/2 x 12	Wal. Vinyl	Brown Cloth	55	375.00				
	1200 SMT MKII	Pas. Rad.	12			5	Horn	M, T	25-20 ±3	101	15	2.05k	8/	37 x 14 3/8 x 15	Wal. Vinyl	Brown Cloth	75	450.00				
SOUNDMATES	.125	Ac. Sus.	4			1	Dome		100-20	89	10	2.5k	8/	8 x 4 3/4 x 5 1/2	Oiled Wal.	Black Cloth	5	109.95				
	Lab 1 Book	Ac. Sus.	10	4 1/2	Cone	1	Dome		20-20	91	10	2.5k, 4k	8/	25 x 15 1/2 x 11 3/4	Oiled Wal.	Black Cloth	55	250.00				
	Lab 2 Tower	Ac. Sus.	10	4 1/2	Cone	1	Dome		20-20	91	10	2.5k, 4k	8/	14 1/2 x 15 1/2 x 34	Oiled Wal.	Black Cloth	70	333.00				
	Micro 10	Vented	6 1/4			1x3	Leaf		37-30	89	10	4k	8/	9 1/2 x 9 1/2 x 14	Oiled Wal.	Black Cloth	46	250.00				
SOUND SOURCE	SS8W	Ac. Sus.	8			2	Phen. Ring		50-18 ±3	5			8	11 1/2 x 9 x 23 1/2	Wal. Vinyl	Black Cloth	24	220.00				
	SS10W	Bass Ref.	10	5	Cone	2	Phen. Ring		45-18 ±3	5			8	15 x 10 3/4 x 24 5/8	Wal. Vinyl	Black Cloth	35	350.00				
	SS12W	Bass Ref.	12	5	Cone	2	Phen. Ring	T	40-18 ±3	5			8	15 x 11 3/4 x 28	Wal. Vinyl	Black Cloth	40	450.00				
	SS411	Bass Ref.	12	4x11	Horn	1	Dome	M, T	35-20 ±3	5			8	15 x 13 3/4 x 32	Wal. Vinyl	Black Cloth	50	600.00				
	SS415	Bass Ref.	15	4x11	Horn	1	Dome	M, T	30-20 ±3	5			8	19 x 17 x 36 1/2	Wal. Vinyl	Black Cloth	75	900.00				
	dMa	Bass Ref.	8			1	Dome	M, T	43-20 ±3	15	4k		8	11 1/2 x 10 1/4 x 23	Oiled Wal.	Black Cloth		550.00				
	dMd	Ac. Sus.	12	5		1	Dome	M, T	30-20 ±3	25	200.4k		8	15 x 12 1/4 x 30	Oiled Wal.	Black Cloth		700.00				
SOUNDSPHERE	2215	Sphere	15			(4)3	Pz.		35-20	25	4.5k	8	30W x 32H	Fbrgl.	Opt.	50	1100.00					
	2212	Sphere	(2)12			(6)3 1/2	Pz.		35-20	25	4.5k	4	32W x 34H	Fbrgl.	Opt.	70	1500.00					
	2715	Sphere	(2)15			(6)3 1/2	Pz.		35-20	25	4.5k	4	36W x 38H	Fbrgl.	Opt.	75	1600.00					
	110	Sphere	6						75-10	10		8	14W x 12H	Fbrgl.	Opt.	9	300.00					
SPEAKERLAB	SX	Bass Ref.	6 1/2			4x5	Rbn.			92	5	3.8k	6	20 3/4 x 11 3/4 x 9 1/4	Rswd. Vinyl	Brown Cloth	31	129.00				
	Delta I Hybrid Type Five	Sealed/Pas. Rad.	10, 12	6 1/2, 1 1/2	Cone, Dome	4 3/8 x 4 3/8	Rbn.	M, T	25-45 ±3	92.5	20	350, 1.5k, Bk	4	46 x 16 x 12	Opt.	Brown Cloth	101	1199.00				
	Delta I Hybrid Type Four	Sealed/Pas. Rad.	8, 10	4 1/2	Cone	4 3/8 x 4 3/8	Rbn.	M, T		92.5	15	750, 7.5k	8	31 x 12 7/8 x 11 1/4	Lacq. Oak	Brown Cloth	62	485.00				
	SS7	Inf. Baf.	10, 12	6 1/2	Cone	4 3/8 x 4 3/8	Rbn.			93	20	350, 6.5k	4	38 1/2 x 16 x 14	Opt.	Brown Cloth	90	449.00				
	S15	Pas. Rad.	8			4x5	Rbn.			92	10	3.8k	6	31 x 12 7/8 x 11 1/4	Opt.	Brown Cloth	40	249.00				
	S11	Bass Ref.	8			4x5	Rbn.			92	10	3.8k	6	28 1/4 x 11 3/4 x 10 1/4	Opt.	Brown Cloth	35	199.00				
	S.1	Inf. Baf.	5 1/4			1	Dome			90	10	2.5k	6	11 x 7 x 5 1/2	Rswd. Vinyl	Brown Cloth	11	85.00				
	S9	Inf. Baf.	6 1/2			4x5	Rbn.			91.5	10	3.8k	6	13 1/2 x 8 1/2 x 7	Lacq. Oak	Brown Cloth	14	129.00				
	S10	Pas. Rad. Subwoof.	10							92	10	180	6	18 x 18 x 18	Lacq. Oak	Brown Cloth	59	229.00				
	S8	Bass Ref. Subwoof.	(2)8							91	10	180	8	18 x 18 x 18	Rswd. Vinyl	Brown Cloth	57	189.00				
S6	Inf. Baf.	(2)8	4	Cone	4x5	Rbn.			92	10	750, 7k	4	31 x 12 7/8 x 11 1/4	Opt.	Brown Cloth	42	349.00					
S19	Bass Ref.	10	4	Cone	4x5	Rbn.			92	10	750, 7.5k	8	31 x 12 7/8 x 11 1/4	Opt.	Brown Cloth	43	309.00					
SQ	Bass Ref.	8			2	Dome			92	10	3.8k	8	24 1/8 x 9 7/8 x 9 1/4	Rswd. Vinyl	Brown Cloth	31	99.00					
SPEAKERS & ASSOCIATED SOUND	The Ultimius	Inf. Baf.	(3)10	(4)2	Domes	(2)1, (2)3/4	Domes		17-40 ±6	84	100	2k, 5k	6	39 1/2 x 24 x 36	Oiled Wal.	Beige	120	3400.00				
SPECTRUM LOUDSPEAKERS	208A	Bass Ref.	8			1 1/2	Cone	No	38-18 ±4	91	15	2.3k	8/8	25 1/2 x 14 1/2 x 10 1/2	Wal. Vinyl	Black Foam	38	295.00				
	Aurora 3	Bass Ref.	8	2	Dome	3/8	Dome	No	34-30 ±2	89		600.6k	8/6	31 1/2 x 10 1/2 x 12	Oiled Wal.	Black Foam	48	695.00				
	2200 System	Subwoof.	13						22-100 ±1.5	91	100	100	8/6	18 1/2 x 22 x 22	Opt.	Black Foam	60	795.00				
SPENDOR	LS3/5A	Ac. Sus.	4 1/2			1	Dome		80-20 ±3	82.5	25	3k	15	11 3/4 x 7 1/4 x 6 1/2	Opt.	Black Cloth	12	488.00				
	BC-1	Inf. Baf.	8			3/4, 1 1/4	Domes		45-18 ±3	84.5	25	3k, 13k	8	25 x 12 x 11 3/4	Opt.	Black Cloth	31	840.00				
	SA-1	Ac. Sus.	6			1	Dome		70-18 ±3	82	20	3k	8	12 x 9 x 8 3/4	Opt.	Black Cloth	16	550.00				
	SA-2	Inf. Baf.	8			1	Dome		50-20 ±3	90	20	3k	8	20 x 10 1/2 x 11	Opt.	Black Cloth	25	650.00				
	SA-3	Inf. Baf.	12			1 1/2	Dome		38-20 ±2	90	40	2k	8	34 x 15 x 18	Opt.	Black Cloth	80	1700.00				
SPICA	SC-50L	Sealed Box	6 1/2			1	Dome		56-20 ±3	83	20	2.5k	4/2, 9	13 1/4 x 11 x 9 1/4	Oak	Black Foam	12	460.00				
	SAW-1	Sealed Box	8	4	Cone	1	Dome			88	30	500, 3.2k	8/3, 9		Oak	Black Cloth		1200.00				

LOUDSPEAKERS

MANUFACTURER	Model	Enclosure or System Type	Woofer Diameter, Inches	Midrange Diameter, Inches	Midrange Type	Tweeter Diameter, Inches	Tweeter Type	Separate Level Controls? W = Woofer, M = Midrange, T = Tweeter, S = Super-tweeter	Anechoic Freq. Response, Hz to kHz, ±dB	SPL/1 Watt/1 Meter, ±dB	Recommended Min. Amp. Pwr., Watts	Crossover Frequencies, Hz	Impedance, Ohms: Nominal/Minimum	Dimensions, Inches	Finish	Grille Color and Material	Weight, Lbs.	Price, \$
STAX	ELS-8X	ES	(4)4x30	(2)4x30	ES	(2)2x2"	ES	No	35-20	76	100	300,7k	8	30 x 75 x 10	Teak	Tan	120	7800.00 Pair
	ELS-FB1	ES							50-20	76	100		8	18 x 40 x 12	Teak	Tan	44	3100.00 Pair
STRELIUFF	MX-1	Ac. Sus.	(4)5 1/4	(2)1 1/2	Domes	(2)1	Domes	W,M,T	40-18 ±4	78	200	Var.	Var.	25 x 8 1/2 x 8 1/2	Opt.	Foam	46	3000.00 Pair
	MS-1	Ac. Sus.	(2)5 1/4	(2)1 1/2	Domes	(2)1	Domes	No	70-18 ±4	78	100	800,5k	4.2	18 x 7 1/2 x 7 1/2	Opt.	Foam	29	1500.00 Pair
	ME-1	Ac. Sus. Subwoof.	(2)10					No	25-150 ±4	78	100	100	4.2	42 x 19 x 19	Opt.	Foam	115	1250.00 Pair
	TS-1	Ac. Sus.	(2)10	(6)1 1/2	Domes	(2)1	Domes	W,M,T	25-18 ±4	87	200	800,5k	5/2	66 x 36 x 18	Opt.	Foam	210	7000.00 Pair
	TE-1	Inf. Baf. Subwoof.	18					No	18-125	84	200	90	8/5	28 x 40 x 32	Opt.	Foam	180	3000.00 Pair
SYMDEX AUDIO SYSTEMS	Sigma	Ac. Sus.		6 1/2	Cone	1	Dome		60-25 ±1	86	50	2.8k	8	10 x 22 x 6	Opt.	Opt. Foam	25	900.00 Pair
	Omega	Subwoof.	10						30-400 ±1	86	100	400	8	13 1/2 x 31 x 13 1/2	Opt.	Opt. Foam	60	1300.00 Pair
SYNERGISTICS	S-20	Vented	6 1/2			1	Dome		70-20 ±4	90	10	3k	8/	10 x 18 x 8	Wal. Vinyl	Black Cloth	15	200.00 Pair
	S-30	Pas. Rad.	6 1/2			1	Dome	T	55-20 ±3	90	10	2k	8/	13 x 23 x 11	Wal. Vinyl	Black Cloth	26	300.00 Pair
	S-40	Pas. Rad.	8			1	Dome	T	42-20 ±3	90	10	2k	8/	14 x 25 x 11	Wal. Vinyl	Black Cloth	37	400.00 Pair
	S-50	Pas. Rad.	(2)6			1	Dome	T	38-20 ±3	91	15	2.9k	4/	14 x 30 x 11	Wal. Vinyl	Black Cloth	43	550.00 Pair
	S-60B	Pas. Rad.	10	1 1/2	Dome	2x 1/2	Rbn.	M,T	36-30 ±3	91	15	1k,9k	8/	15 x 36 x 13	Wal. Oiled	Black Cloth	51	700.00 Pair
	S-70	Pas. Rad.	12	1 1/2	Dome	2x 1/2	Rbn.	M,T	34-30 ±3	91	15	1.9k,9k	8/	18 x 38 x 11	Wal. Oiled	Black Cloth	69	950.00 Pair
TAMANTON	Homonym	Reflex	8,10	4 1/2	Cone	1,2	Dome, Rbn.	T	35-22 ±2	90	50	110,330, 3.4k, 8k	8/4	43 x 19 x 6 1/2 x 12	Opt.	Opt. Cloth	85	1400.00 Pair
TANNOY	M1000	Ported	15					M,T	50-20 ±4	97	200	1k	8/5.5	40 1/2 x 28 1/2 x 17	Oiled Wal.	Black Cloth	132	1275.00 Pair
	SRM12B	Ported	12					T	55-20 ±4	95	100	1.4k	8/6	23 x 16 x 11	Oiled Wal.	Black Cloth	46	650.00 Pair
	SRM10B	Ported	10					T	55-20 ±4	93	50	1.2k	8/6	20 1/2 x 14 1/2 x 10	Oiled Wal.	Black Cloth	40	550.00 Pair
	M20	Ducted Port	8			1	Dome		55-20 ±3	93	10	3k	8	19 x 10 1/2 x 8 7/8	Oiled Wal.	Brown Cloth	12	
	V30	Ported	8			1	Dome		50-20 ±3	93	10	3k	8	20 7/8 x 12 x 10 3/8	Oiled Wal.	Brown Cloth	21	
	J40	Ported	8			1	Dome		42-20 ±3	91	10	2.5k	8	22 7/8 x 12 1/8 x 11	Oiled Wal.	Brown Cloth	30	
TECHNICS	SB-4	Bass Ref.	9	2	Cone	1 1/8	Cone	T		91	20	1.8k,3.5k	8	11 1/4 x 21 1/4 x 10 3/8	Wal.	Brown Cloth	24	600.00 Pair
	SB-6	Bass Ref.	10	3 1/8	Cone	1 1/8	Cone	M,T		93	20	800,4k	8	13 3/4 x 23 3/8 x 12 7/8	Wal.	Brown Cloth	37.4	400.00 Pair
	SB-8	Bass Ref.	13	3 3/4	Cone	1 1/8	Cone	M,T		94	20	1.2k,3.5k	8	15 7/8 x 28 x 14 5/8	Wal.	Brown Cloth	59.5	650.00 Pair
	SB-L101	Bass Ref.	10				Horn			90	20	2.6k	8	24 1/2 x 12 1/8 x 11	Wal. Vinyl	Brown Cloth	22	150.00 Pair
	SB-L201	Bass Ref.	10	4	Cone		Horn	T		90	20	1.8k,4k	8	26 3/8 x 13 1/2 x 13 3/8	Wal. Vinyl	Brown Cloth	28.7	200.00 Pair
	SB-L301	Bass Ref.	12	4	Cone		Horn	M,T		90	20	1.5k,4k	8	28 3/8 x 14 5/8 x 13 3/8	Wal. Vinyl	Brown Cloth	34.2	250.00 Pair
	SB-F5	Bass Ref.	7 1/8				Horn			90	20	6k	8	12 3/8 x 7 7/8 x 8	Alum.	Metal	6.8	180.00 Pair
	SB-L31	Bass Ref.	8 3/8			2 1/2	Cone			91	20	4k	8	22 7/8 x 11 3/8 x 8 7/8	Wal. Vinyl	Brown Cloth	15.4	140.00 Pair
	SB-L51	Bass Ref.	8 3/8			2 1/2,ST	Cone, Horn			92	20	3.5k,8k	8	23 3/8 x 12 3/4 x 8 7/8	Wal. Vinyl	Brown Cloth	16.9	200.00 Pair
	SB-L71	Bass Ref.	10 5/8			2 1/2,ST	Cone, Horn			92	20	4k,8k	8	27 1/8 x 14 1/4 x 10 3/8	Wal. Vinyl	Brown Cloth	2.5	250.00 Pair
	SB-F1	Air Sus.	4				Horn			86	20	4k	8	8 1/4 x 4 3/8 x 5	Alum.	Metal	5.1	240.00 Pair
	SB-F2	Air Sus.	5				Horn			88	20	3.5k	8	10 x 5 3/8 x 6 1/8	Alum.	Metal	7.3	310.00 Pair
	SB-F3	Air Sus.	6 1/4				Horn			89	20	3k	8	12 3/8 x 7 x 7 1/2	Alum.	Metal	11	370.00 Pair
	SB-F20	Bass Ref.	5 1/2	3 1/8	Cone		Dome			88	20	Var.	8 or 4	12 3/8 x 6 x 7 3/8	Alum.	Metal	5.5	240.00 Pair
	SB-F40	Bass Ref.	5 1/2	3 1/8	Cone	1 1/8	Cone			87	20	Var.	8 or 4	12 3/8 x 6 x 7 3/8	Alum.	Metal	7.7	360.00 Pair
THIEL	02	Port	6 1/2			1	Dome		45-20 ±3	90	20	2k	8/7	11 x 19 x 9 1/2	Opt.	Black Cloth	22	350.00 Pair
	03a		10	5	Cone	1	Dome		30-20 ±2	90	30	400,4k	8/4	12 x 12 x 38	Opt.	Black Cloth	62	1120.00 Pair
	04a		6 1/2			1 1/4	Dome		50-15 ±2	87	30	2.5k	8/6	10 x 10 x 36	Opt.	Black Cloth	35	640.00 Pair
3D ACOUSTICS	Cube	Ac. Sus.	6			3/4	Dome		70-25 ±2	15	2.5k	8	8	9 3/4 x 9 3/4 x 9 3/4	Oiled Wal.	Black Cloth	15	97.50 Pair
	Decade	Pas. Rad.	6			3/4	Dome		40-20 ±2	25	2.4k	8	8	31 x 12 3/4 x 9 1/4	Oiled Wal.	Black Cloth	37	197.50 Pair
	3 Piece System 3D 8	Sat. & Subwoof. Ac. Sus.	10 8	6	Cone	1 (2)2	Dome Domes		32-20 42-18 ±2 1/2	87 88	30 20	100,2k 2k	8/4 8	Three Pieces 22 x 10 1/2 x 10 1/2	Oiled Wal.	Black Cloth	74 32	495.00 Syst. 165.00 Syst.

LOUDSPEAKERS

MANUFACTURER	Model	Enclosure or System Type	Woofer Diameter, Inches		Midrange Diameter, Inches		Tweeter Diameter, Inches		Separate Level Controls? W = Woofer, M = Midrange, T = Tweeter, ST = Super Tweeter		Anechoic Freq. Response, Hz to kHz, ±dB		SPL/1 Watt/1 Meter, dB		Recommended Min. Amp. Pwr., Watts		Impedance, Ohms, Nominal/Minimum		Dimensions, Inches	Finish	Grille Color and Material	Weight, Lbs.	Price, \$
ULTRAPHONICS	U18	Ac. Sus.	8			1 3/4	Phen. Ring Dome		60-20	90	15	2k	8	16 1/2 x 9 5/8 x 6 5/8	Wal. Vinyl	Black Cloth	14	100.00					
	U28	Ac. Sus.	8			1	Dome		48-20	91	15	2k	8	21 1/2 x 11 3/4 x 7 7/8	Wal. Vinyl	Black Cloth	25	175.00					
	U210	Ac. Sus.	10			1	Dome		45-20	92	15	2.5k	8	24 x 13 1/2 x 10 7/8	Vinyl Wal.	Black Cloth	32	225.00					
	U310P	Ac. Sus.	10	5	Cone	1	Dome		40-20	92	15	700, 4k	8	25 x 14 x 10 7/8	Vinyl Wal.	Black Cloth	43	300.00					
	U366P	Pas. Rad.	10	(2)6 1/2	Cones	1	Dome		35-20	92	15	60, 3k	6	28 x 16 x 11 1/4	Vinyl Wood Lam.	Black Cloth	50	375.00					
	U412	Vented	12	5	Cone	3/4, ST	Dome, Pz. Dome	ST	32-35	95	15	700, 4k, 13k	8	26 1/2 x 15 1/2 x 11 1/2	Wood Lam.	Black Cloth	55	400.00					
	U310N	Vented	10	5	Cone	1	Dome		35-20	94	15	700, 3k	8	29 x 13 x 9 1/8	Wood Lam.	Black Cloth	45	475.00					
	U312P	Vented	12	2	Dome	1	Dome		32.5-20	94	20	1k, 4k	8	31 x 15 x 13 1/2	Wood Lam.	Black Cloth	60	550.00					
	U313N	Vented	13	5	Cone	1	Dome		30-20	93	20	600, 3k	8	31 1/2 x 14 1/2 x 13	Wood Lam.	Black Cloth	65	600.00					
	Ultraminis	Ac. Sus.	4 1/2			1	Dome		50-20		15	2.5k	8	11 3/4 x 7 7/8 x 7	Wood Lam.	Black Cloth	12	175.00					
Subwoofer System	Sat. & Subwoof.	12	6 1/2	Cone	1	Dome		20-20		30	150, 3.5k	8	Three Pieces	Wood Lam.	Black Cloth	75	500.00						
UNITY AUDIO	The Foundation	Subwoof.	(2)18						8-80 +0, -3	94	200	60	4	24 x 30 x 26	Opt.	Opt.	210	7500.00					
	DC 1	Subwoof.	(2)12						22-350 +0, -3	89	100	275	4	17 1/2 x 30 x 20	Opt.	Opt.	100	1250.00					
	The Wedge	Ported	12	6	Cone	1, 3/4	Domes	No	35-22 ±3	88	80	275, 1.5k, 12k	8	42 x 10 x 15	Opt.	Opt.	70	1500.00					
	TD V Parabolic Line Source	Sat. & Subwoof. & Sat.	(2)12 (2)18, (2)8)9	(2)6 (3)2 x 24	Cones Rbns.	1, (4)3/4 4 x 1	Domes Rbn.	No	22-22 +0, -3 8-45 +0, -3	89 88	70	275, 1.5k, 12k 65, 400, 8k	4/8 4/8	Two Pieces Three Pieces	Opt.	Opt.	145 Sd. 1200 Sys.	2750.00 24,000.00					
VANDERSTEEN AUDIO	2C	Pas. Rad.	8.10	4 1/2	Cone	1	Dome	M, T	29-20.1 ±3	88	40	500, 4.5k	8.6	36 1/2 x 16 x 10 1/4	Opt.	Black Cloth	53	960.00					
	4	Sealed	6 1/2	3	Dome	3/4	Leaf	W, M, T	24-40 ±3	90	40	100, 1.2k, 7k	7.8	50 x 18 x 12	Opt.	Black Cloth	120	3000.00					
VIBE ACOUSTICS	Nebula N-1	Subwoof. Blamp.	13						30-100 ±3	91	20	100	8	48 1/2 x 21 1/2 x 18	Oiled Wal.	Black Cloth	80	450.00					
	Studio Monitor	Bass Ref.	12	2	Dome	1	Dome	W, M, T	40-20 ±3	91	15	700, 4k	8	28 1/2 x 14 1/2 x 13 1/2	Oiled Wal.	Black Cloth	55	770.00					
	Mini Monitor M-1	Ac. Sus.	5			1	Dome		70-20 ±3	84	20	3.2k	8	12 x 8 x 6 1/2	Oiled Wal.	Black Cloth	10	175.00					
VISION ACOUSTICS	B-50	Bass Ref.	6 1/2			3/4	Dome	No	44-20 ±3	91.5	10		8/4	18 3/4 x 11 1/2 x 9	Opt.	Opt.		219.95					
	B-100	Bass Ref.	6 1/2			1	Dome	No	44-20 ±3	91.5	10		8/4	18 3/4 x 11 1/2 x 9	Opt.	Opt.		269.95					
	B-200	Bass Ref.	8			1	Dome	No	38-20 ±3	92.5	10		8/4	12 1/2 x 12 x 28	Opt.	Opt.		339.95					
	RM.5	Bass Ref.	6 1/2			1.1	Dome	No	44-25 ±3	91.5	10		8/4	18 3/4 x 11 1/2 x 9	Opt.	Opt.		399.95					
	RM1	Bass Ref.	8			1.1	Dome	No	38-25 ±3	92.5	10		8/4	12 1/2 x 12 x 28	Opt.	Opt.		499.95					
	RM2	Bass Ref.	8	2	Dome	3/4	Dome	No	38-35 ±3	92	10		8/4	12 1/2 x 12 x 28	Opt.	Opt.		799.95					
	RM3		10	2	Dome	3/4	Dome	No			10		8/4		Opt.	Opt.		899.95					
	RM4		12	2	Dome	3/4	Dome	No			10		8/4		Opt.	Opt.		1099.95					
VISIONIK	Ambassador A60	Inf. Baf.	5			1	Dome	No	38-25 +4, -8	92	20	1.4k	8/4	9 5/8 x 5 3/4 x 5 3/4	Wal. Ven.	Brown Cloth	8	300.00					
	A80	Inf. Baf.	7	1 1/4	Dome	3/4	Dome	No	35-25	93	20	1k, 5k	8/4	13 3/4 x 9 7/8 x 8 1/4	Wal. Ven.	Brown Cloth	16.5	490.00					
	A100	Inf. Baf.	8	1 1/2	Dome	3/4	Dome	No	28-25	95	30	800, 5k	8/4	16 1/2 x 12 3/4 x 8 1/4	Wal. Ven.	Brown Cloth	23.1	670.00					
	A120	Inf. Baf.	10	1 1/2	Dome	3/4	Dome	No	25-28	95	50	800, 5k	8/4	21 1/2 x 12 3/4 x 10 1/8	Wal. Ven.	Brown Cloth	33	770.00					
	A150	Inf. Baf.	12	2	Dome	3/4	Dome	No	20-22	96	50	600, 4k	8/4	23 7/8 x 15 x 11 1/8	Wal. Ven.	Brown Cloth	42.9	930.00					
	Sub 1S	Subwoof.	12						25-160 +2, -4	87	30	150	8/4	23 3/4 x 17 x 13 3/4	Oiled Wal.	Brown Cloth	65	430.00					
	Sub 2S	Subwoof.	10						25-160 +2, -4	90	30	150	8/4	19 x 14 1/4 x 12 1/4	Oiled Wal.	Brown Cloth	40	300.00					
	D4000	Inf. Baf.	4			1	Dome		50-20 +4, -8	92	10	2.2k	8/4	6 3/4 x 4 3/8 x 4	Wal. Nxtl.	Black Nxtl.	5	214.00					
	D5000	Inf. Baf.	4			1	Dome		50-25 +4, -8	90	10	2.5k	8/4	6 3/4 x 4 3/8 x 4	Nxtl.	Alum. Gray Nxtl.	5	276.00					
	(Continued) D6000	Inf. Baf.	4			1	Dome		45-25 +4, -8	90	10	2.5k	8/4	7 3/4 x 5 x 5 1/4	Nxtl.	Alum. Gray Nxtl.	6 3/4	330.00					



Transform your listening room into a professional sound studio

Now available for the first time to the home audiophile, SONEX was originally developed for use in professional sound studios to help engineers create the best possible recordings. SONEX has also been used by many major component manufacturers for the development and evaluation of their products. In fact, several loudspeaker manufacturers incorporate SONEX in the design of their speaker systems.

SONEX is an acoustical treatment material designed to help you achieve the finest sound quality possible from your audio system. SONEX is highly attractive, very durable, easy to install, and can be placed virtually anywhere. And, unlike many other audio components, you can begin with just a few sections of SONEX, gradually building your listening room into a truly professional sound studio.

SONEX improves your sound in these important ways. First SONEX corrects stubborn room problems such as "boomy" bass, overly bright highs, and "slap echo." Secondly, SONEX smooths out frequency response problems caused by room interaction with your hi-fi system. SONEX also reduces ambient noise, allowing your system to achieve greater dynamic range and allowing you to listen at reduced levels (which helps to

keep the neighbors happy). Finally, SONEX gives your room a true professional look and feel, while helping you to achieve better sound reproduction.

SONEX is manufactured into its unique wedge shape from a highly advanced open-cell urethane material. Both the "cells" and the shape of this material aid in the absorption of soundwaves. These "cells" are highly effective in converting sound energy into heat energy, while the wedge design "captures" the soundwave and keeps it from reflecting back into the room. This wedge pattern also creates more surface exposure of these "cells" allowing for up to 300% more absorptive surface area than on flat material.

SONEX has been used by hundreds of people in businesses that depend on high quality sound. Here are a few of their comments:

"I highly recommend SONEX for home use. It has been instrumental in helping our salesmen properly demonstrate loudspeakers in our sound rooms." Geoff Court, Owner, Audio Auditions, Minneapolis, MN.

"I recommend SONEX to all of my customers that have room problems. SONEX can improve the sound of systems ranging in cost from several hun-

dred to several thousand dollars." Mike Shotts, Owner, The Soundtrack, Auburn, AL.

"SONEX has been the missing link in home audio reproduction. It is the one product desperately needed by home audio enthusiasts. We recommend it highly." Doug Johnson, Executive Vice President, Sound Connections Intl., Tampa, FL.

"SONEX is extensively used in our engineering soundroom. It is invaluable for the testing and listening evaluation of our state-of-the-art electronic components." Rich Larson, Chief Engineer, Audio Research Corp., Minneapolis, MN.

SONEX will soon be available at retail audio dealers across the country. However, you do not have to wait to enjoy the benefits of SONEX in your own listening room. SONEX can be purchased directly from our factory. Each carton of SONEX contains 16 square feet of material and includes an application manual to help you achieve the best possible sound reproduction from your system. SONEX is also perfect for use with holographic units and other image enhancers.

_____ Carton(s) of SONEX in grey at \$39.95 each for a total of \$ _____. (Include \$1.50 for postage & handling per carton).

_____ Carton(s) of SONEX in brown at \$39.95 each for a total of \$ _____. (Include \$1.50 for postage & handling per carton).

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LOUDSPEAKERS

MANUFACTURER	Model	Enclosure or System Type	Woofer Diameter, Inches		Midrange Diameter, Inches		Tweeter Diameter, Inches		Separate Level Controls: W= Woofer, M= Midrange, T= Tweeter, ST= Super-tweeter	Anechoic Freq. Response, Hz to kHz, ±dB	SPL/1 Watt/1 Meter, dB	Recommended Min. Amp. Pwr., Watts	Crossover Frequencies, Hz	Impedance, Ohms, Nominal/Minimum	Dimensions, Inches	Finish	Grille Color and Material	Weight, Lbs.	Price, \$
			5	2	1	Dome	1	Dome											
VISONIK (Continued)	D7000	Inf. Baf.	5			1	Dome			40-25 +4,-8	90	15	2.5k	8/4	9 7/8 x 6 1/4 x 6 3/8	Nxtl.	Gray Nxtl. Alum.	10	390.00 Pair
	D8000	Inf. Baf.	5	2	Dome	1	Dome			40-25 +4,-8	90	20	900.4.5k	8/4	9 7/8 x 6 1/4 x 6 3/8	Nxtl.	Nxtl. Alum. Nxtl. Alum.	15	460.00 Pair
	D9000	Inf. Baf.	7	2	Dome	1	Dome			35-25 +4,-8	90	20	900.4.5k	8/4	14 1/2 x 9 1/4 x 9 3/4	Nxtl.	Nxtl. Alum.	19 3/4	660.00 Pair
VMPS	404b	Ported	8			1	Dome	T		43-18 ±3	92	10	3.5k	8/6	18 x 12 x 8	Wal. Vinyl	Black Cloth	24	129.00
	606c	Ported	10			1	Dome	T		40-18 ±3	93	10	3.5k	8/6	23 x 12 1/2 x 12	Oiled Wal. Vinyl	Black Cloth	30	199.00
	10	Ported	10	5	Cone	1	Dome	M,T		38-20 ±3	93	10	600.5k	8/6	25 x 12 x 16	Oiled Wal. Vinyl	Black Cloth	42	259.00
	12	Ported	12	5	Cone	1	Dome	M,T		34-20 ±3	94	10	600.5k	8/6	25 x 14 x 16	Oiled Wal. Vinyl	Black Cloth	50	315.00
	Mini Tower II	Pas. Rad.	(2)12	5	Cone	(2)1, (1)	Domes, Pz.	M,T, ST		28-30, +0,-3	97	20	80,600, 4k,10k	8/6	35 x 15 x 15 3/4	Oiled Wal. Vinyl	Black Cloth	60	439.00
	Tower II	Multiband Bass	(3)12	5	Cone	(3)1	Domes, Pz.	M,T, ST		22-30 +0,-3	99	20	80,200, 600,4k, 10k	4/4	43 x 15 x 15 3/4	Oiled Wal. Vinyl	Black Cloth	90	599.00
	Super Tower/R	Multiband Bass	(2)15, 12	(2)5	Cones	(4)1	Domes, Rbn.,Pz.	M,T, ST		20-50 +0,-3	100	20	80,200, 600,4k, 10k	4/4	50 x 18 x 18 3/4	Rswd.	Black Cloth	140	969.00
	Super Tower IIa/R	Multiband Bass	(3)15, (3)12	(4)5	Cones	(6)1	Domes, Rbn.			17-50 +0,-3	101	20	80,200, 600,4k, 10k	6/6	76 x 21 1/2 x 17	Opt.	Black Cloth	300	169.00
Widerange Ribbon	Multiband Bass	(2)15, (4)12	69L	Rbn.		Rbn.			17-50 +0,-3	98	30	80,200, 10k	4/3	76 x 21 1/2 x 17	Opt.	Black Cloth	300	4995.00 Pair	
WHARFEDALE	Laser 40	Ac. Sus.	6 3/4			1	Cone			65-18 ±3	88	15	3.5k	8	9 3/4 x 9 1/2 x 14	Vinyl	Black Cloth	12	125.00
	Laser 60	Ac. Sus.	7 7/8			3/4	Dome			63-20 ±3	88	15	3.5k	8	10 1/2 x 9 1/2 x 16 1/4	Vinyl	Black Cloth	16	175.00
	Laser 80	Ac. Sus.	7 7/8	4	Cone	3/4	Dome			60-20 ±3	88	15	650.3.5k	8	10 1/2 x 9 1/2 x 18 3/4	Vinyl	Black Cloth	20	225.00
	Laser 100	Ac. Sus.	10	4	Cone	3/4	Dome			55-20 ±3	88	15	700.3.5k	8	12 x 9 3/4 x 22 1/4	Vinyl	Black Cloth	30	275.00
	ABR	Pas. Rad.	9 7/8			1 3/4	Cone				90	15	7k	6	11 x 9 3/8 x 24 1/4	Oiled Wal. Vinyl	Brown Cloth	20	195.00
	S-33	Bass Ref.	(2)6 3/4			1	Horn	T		70-18 ±3	94	15	4k	8	12 x 9 3/4 x 22 1/4	Oiled Wal. Vinyl	Black Cloth	21	295.00
	S-55	Bass Ref.	9 7/8	4	Cone	1	Horn	T		57-18 ±3	95	15	800.7k	8	13 1/2 x 11 3/4 x 26 1/4	Oiled Wal. Vinyl	Black Cloth	36	395.00
	S-77	Bass Ref.	9 7/8	(2)4	Cones	1	Horn	T		50-18 ±3	95	15	800.7k	8	13 1/2 x 14 1/4 x 32	Oiled Wal. Vinyl	Black Cloth	47	495.00
	Mach 3	Bass Ref.	7 7/8			1	Horn	T		65-17 ±3	94	15	5k	8	13 7/8 x 9 1/8 x 22 5/8	Oiled Wal. Vinyl	Black Cloth		355.00
	Mach 5	Bass Ref.	7 7/8	4	Cone	1	Horn	T		62-17 ±3	94	15	1k,5k	8	13 7/8 x 11 1/2 x 22 5/8	Oiled Wal. Vinyl	Black Cloth		445.00
	Mach 7	Bass Ref.	9 7/8	4	Cone	1	Horn	M,T		55-17 ±3	94	15	900.5k	8	13 7/8 x 13 x 26 7/8	Oiled Wal. Vinyl	Black Cloth		655.00
	Mach 9	Bass Ref.	9 7/8	(2)4	Cones	1	Horn	M,T		50-17 ±3	94	15	1k,5k	8	13 7/8 x 13 x 32 1/2	Oiled Wal. Vinyl	Black Cloth		775.00
	E20	Bass Ref.	7 7/8			1	Horn	T		62-18 ±3	95	15	4k	8	12 x 9 3/8 x 22 1/4	Oiled Wal. Vinyl	Black Cloth	24 3/4	325.00
	E30	Bass Ref.	(2)6 3/4			1	Horn	T		63-18 ±3	94	15	4k	8	13 1/4 x 10 3/8 x 22 1/4	Oiled Wal. Vinyl	Black Cloth	33	399.00
	E50	Bass Ref.	10	4	Cone	1	Horn	M,T		55-18 ±3	95	15	800.7k	8	13 1/2 x 13 1/2 x 26 1/4	Oiled Wal. Vinyl	Black Cloth	42	499.00
E70	Bass Ref.	10	(2)4	Cones	1	Horn	M,T		50-18 ±3	95	15	800.7k	8	13 1/2 x 14 1/4 x 32	Oiled Wal. Vinyl	Black Cloth	70 1/2	625.00	
E90	Bass Ref.	(2)10	(2)4	Cones	1	Horn	M,T		43-18 ±3	95	15	150,800,7k	8	15 x 14 3/8 x 44 1/2	Oiled Wal. Vinyl	Black Cloth	110	975.00	
TSR102-2	Inf. Baf.	4 3/8	4 3/8	Cone	3/4	Dome	T		75-20 ±3	83	25	300.3.5k	8	7 1/4 x 7 1/2 x 16	Oiled Wal. Vinyl	Brown Cloth		295.00	
TSR108-2	Bass Ref.	7 7/8			3/4	Dome	T		45-25 ±3	88	25	3.5k	8	12 x 11 1/4 x 22 3/4	Oiled Wal. Vinyl	Brown Cloth		495.00	
TSR110-2	Ac. Sus.	7 7/8	7 7/8	Cone	3/4	Dome	T		45-25 ±3	88	25	300.3.5k	8	13 x 13 1/4 x 27	Oiled Wal. Vinyl	Brown Cloth		650.00	
TSR-112-2	Ac. Sus.	(2)7 7/8	7 7/8	Cone	3/4	Dome	T		39-25 ±3	87	25	100,800, 3.5k	8	14 x 5 x 36 3/4	Oiled Wal. Vinyl	Brown Cloth		1095.00	
WILSON AUDIO	WAMM	Sat. & Subwoof.	18	(2)4, (2) 8 1/4 x 11 1/2	Cones	(2)1, (9)	Domes, ES	W,M.		17-30 +0,-3	96	50	50,400.3k	Var.	Four Pieces	Opt.	Gray Foam	1650 Sys.	32,000. Syst.
YAMAHA	NS-1000M	Ac. Sus.	12	3 1/2	Dome	1 1/8	Dome	M,T		40-20	90		500.6k	8/6	15 1/2 x 28 x 14 1/2	Black	Black Cloth	85	1300.00 Pair
	NS-1000	Ac. Sus.	12	3 1/2	Dome	1 1/8	Dome	M,T		40-20	90		500.6k	8/6	15 1/2 x 28 x 14 1/2	Ebony	Black Cloth	110	1900.00 Pair
	NS-70T	Ac. Sus.	10	2 3/8	Dome	1 3/8	Dome	M,T		35-20	88		800.5k	8/6	14 7/8 x 24 3/4 x 11 3/8	Wal. Ven.	Brown Cloth	40	750.00 Pair
	NS-50T	Ac. Sus.	10			1 3/8	Dome			35-20	88		1.5k	8/6	13 7/8 x 23 1/4 x 11 1/4	Wal. Vinyl	Brown Cloth	30	520.00 Pair
	NS-30T	Ac. Sus.	8			1 3/8	Dome			40-20	88		1.5k	8/6	12 1/2 x 20 7/8 x 8 7/8	Wal. Vinyl	Brown Cloth	50	380.00 Pair
	NS-20T	Ac. Sus.	8			1 3/8	Dome			40-20	88		1.5k	8/6	11 1/8 x 18 1/2 x 8 1/4	Wal. Vinyl	Brown Cloth	36	290.00 Pair
	NS-10M	Ac. Sus.	8			1 3/8	Dome			60-20	90		2k	8/6	15 x 8 1/2 x 7 7/8	Wal. Birch	Black Cloth	15	310.00 Pair
	NS-344	Ac. Sus.	10	4 3/4		1 1/8	Dome	M,T		50-38	90		700.6k	8/6	13 x 12 x 12	Wal. Ven.	Black Cloth	40	520.00 Pair
	NS-690 III	Sealed	12	4 3/4		1 1/4	Dome				90		800.6k	8	13 3/4 x 24 3/4 x 12 3/8	Wal. Ven.	Black Cloth	59 3/8	400.00 Pair
	NS-244	Ac. Sus.	10			1 1/8	Dome				90		2k	8	12 1/2 x 21 x 11 3/4	Wal. Vinyl	Black Cloth	25 1/4	200.00

TONEARMS



Mission 774



Signet XK35



Linn Basik LV-X



Sumiko MDC-800

MANUFACTURER	Model	Overall Length, inches	Pivot-Stylus Distance, inches	Cueing?	Straight-Line Tracking Arm?	Removable Headshell = HS, Changeable Arm Tube = CA	Maximum Tracking Error, Degrees/inch	Anti-Skating Adjustment?	Adjustable Vertical Tracking Angle? Range, Grams	Recommended Tracking Force, Grams	Total Cable Capacitance, pF	Cartridge Weight Range, Grams	Vertical Bearing Type	Lateral Bearing Type	Price, \$	Notes
AUDIO-TECHNICA	AT1010	13	9½	Yes	No	HS	1½	Yes	Yes	0-2½	75	4-14	Ball	Ball	350.00	
BROADCAST ELECTRONICS	S-320 S-260	12¼ 15¾	7.9 11.1	Yes Yes	Yes Yes	HS HS	1 1	No No	No No	120 120	1-12 1-12	Ball Ball	Ball Ball	125.00 140.00		
CADAWAS ACOUSTICS	Columbia One			Yes	No			Yes	Yes	0-10		1-30			500.00	Modification.
DECCA	New International	12	9½	No	No	HS		Yes	Yes	0-3½	120	3-12	Unipivot	Unipivot	249.50	
DENNESEN	ABL-1	12	Sel.	Yes	Yes	CA	0	No	Yes	0-6	30	1-20	Air	Air	1350.00	
DENON	DA-401	12⅞	9¾	Yes	No	HS	2½	Yes	Yes	0-2	48	4-10			360.00	
DYNAVECTOR	DV-501	12	9¼	Yes	No	HS		Yes	Yes	0-3	84	4-12	Ball	Ball	600.00	
ELITE TOWNSHEND	Excalibur	12	8¾	Yes	No		1	Yes		0-3		5-10	Ball	Ball	750.00	
FIDELITY RESEARCH	FR-66ss FR-66fx FR-64ss FR-64fx	15¾ 15 12¾ 12¾	13 13 9¾ 9¾	Yes Yes Yes Yes	No No Yes No	HS HS HS HS	1.5 1.6 2 2	Yes Yes Yes Yes	Yes Yes No No	0-5 0-3 0-5 0-5	80 80 80 80	0-20½ 0-20 0-24 0-24	Ball Ball Ball Ball	Ball Ball Ball Ball	1367.50 875.00 748.00 676.00	
GOLOMUNO	T3	9	7⅞	Yes	Yes	HS	0		Yes	Var.		Var.	Gimbal	Gimbal	2900.00	Separate servo control unit.
GRACE	G-707 II G-747 G-1040	11.7 11.7 11.7	9.33 9.33 9.33	Yes Yes Yes	No No No	HS HS HS	0.4 0.4 0.4	Yes Yes Yes	No No No	0-3 0-3 0-3	86 86 86	4-10 4-10 3-14	Gimbal Gimbal Gimbal	Gimbal Gimbal Gimbal	225.00 300.00 330.00	
HAOCCOCK	GH-220 GH-228E	12.1 12.1	9 9	Yes Yes	No No	HS† HS†		Yes Yes		0-2 0-2½	120 120	3½-10 3-12	Ball Unipivot	Ball Unipivot	250.00 180.00	†Changeable arm top assemblies.
JML	TA-3A	10½	8⅜	Yes	No		0.33	Yes	Yes	½-3	100	2-11	Unipivot	Unipivot	299.00	
LINN PRODUCTS	Basik LV-V Basik LV-X Iltok LV-II	11¼ 11¼ 11¼	9 9 9	Yes Yes Yes	No No No	HS HS HS		Yes Yes Yes	Yes Yes Yes	¾-3 ¾-3 ¾-3	100 100 100	3-12 3-12 3-12	Pin Ball Ball	Ball Ball Ball	149.00 199.00 650.00	Cartridge inc. As above.
LOGIC LTD.	Datum	11¾			Yes										225.00	
LUSTRE	GST-801	13¼	9.45	Yes	No	HS	0.4	Yes	Yes	0-2½	100	4-22	Gimbal	Gimbal	500.00	Magnetic VTF & anti-skate.
MAGNEPAN	Unitrac I	11.4	9.5	Yes	Yes	HS	1.77	Yes	Yes	0-3	110	3-12	Unipivot		325.00	
MAYWARE	Formula 4 MKIII MKIV	11½ 11½	9 9	Yes Yes		HS HS		Yes Yes		½-3 ½-3	110 110	2½-12 2½-12	Unipivot Unipivot	Unipivot Unipivot	175.00 275.00	
MICRO SEIKI	Max 237 Max 505 III CFX I CFX II	12.7 12.7 12.4 11.8	9.3 9.3 9.3 9	Yes Yes Yes Yes	No No No No	CA CA HS HS	1½ 1½ 1½ 1½	Yes Yes Yes Yes	Yes Yes Yes Yes	½-3 ½-3 ½-3 ½-3	80 100 100 100	4-33 4-16 4-12 4-10	Micro Needle Needle Needle	Dual Radiat Dual Radiat Dual Radiat Dual Radiat	1000.00 425.00 225.00 160.00	Interchangeable arm tubes. As above.

TONEARMS

MANUFACTURER	Model	Overall Length, Inches	Pivot-Stylus Distance, Inches	Cueing?	Straight-Line Tracking Arm?	Removable Headshell—HS, Changeable Arm Tube—CA	Maximum Tracking Error, Degrees/Inch	Anti-Skating Adjustment?	Adjustable Vertical Tracking Angle?	Recommended Tracking Force Range, Grams	Total Cable Capacitance, pF	Cartridge Weight Range, Grams	Vertical Bearing Type	Lateral Bearing Type	Price, \$	Notes
MISSION	774	9		Yes	Yes	CA		Yes			2-10				397.00	
H.H. MORCH	UP-4	11.9	9	Yes	No	CA		Yes	No	¾-2½	128	2-15	Unipivot	Unipivot	300.00	
PSIONIC CORP.	LOC1	12¼	9¼	No	No	CA	0.3	Yes	Yes	1-4	150	2-12	Needle	Ball	610.00	Articulated parallelogram motion.
SIGNET	XK50 XK35	13¼ 11⅞	9½ 9½	Yes Yes	No No	CA	1 1	Yes Yes	Yes Yes	0-1.6 0-2	75 75	4-11 2-9	Ball Ball	Ball Ball		
SME	Series NIB Series IISB Series 3012-R Series 3009-R Modified IISB with SME30H	12 12 16 12 12	9 9 12¼ 9½ 9	Yes Yes Yes Yes Yes	No No No No No	CA CA HS HS CA	0.3 0.3 0.3 0.3 0.3	Yes Yes Yes Yes Yes	Yes Yes Yes Yes Yes	0-2½ 0-2½ 0-5 0-5 0-2½	Adj. Adj. Adj. Adj. Adj.	0-5 0-5 1½-26 1½-26 †	Knife Ball Ball Ball Knife	Ball Ball Ball Ball Ball	375.00 280.00 465.00 405.00 485.00	†Cartridge inc.
SOUND AIDS	Mod-2	Var.	Var.	Yes	No		1½	Yes	No	½-2	90	2-10			90.00	Modification of integrated arms, original bearings retained.
SOUTHERN ENG.	SLA-2	10	2	Yes	Yes	CA	0	Yes	No	½-3	60	½-20	Conical	Ball	700.00	
STAX	UA-9N UA-90N UA-7 CF/N UA-7N	13 16¼ 13¼ 13¼	9.4 12.3 9.4 9.4	Yes Yes Yes Yes	No No No No	CA CA HS, CA HS, CA	0.1 0.08 0.1 0.1	Yes Yes Yes Yes	Yes Yes Yes Yes	0.1-3 0.1-3 0.1-3 0.1-3	84 84 84 84	4-13½ 4-17 2-16 2-16	Unipivot Unipivot Unipivot Unipivot	Unipivot Unipivot Unipivot Unipivot	480.00 520.00 370.00 345.00	Carbon fiber tube. Aluminum tube.
SUMIKO	The ARM MDC-800	10.4	9	Yes	No			Yes	No	0-1½	100		Gimbal	Gimbal	1200.00	
SYRINX	PU-2 Gold LE1		9 9	Yes Yes	No No	CA	1.1 1.1	Yes Yes	Yes Yes	1.523 1.525	80 100	4½-25 4½-17	Ball Ball	Ball Ball	695.00 245.00	
TRANS AUDIO	Prelude Finale		9½ 9¾	Yes Yes				Yes Yes	Yes Yes	1-3 1-3		4-12 4-12	Gimbal Gimbal	Gimbal Gimbal	350.00 750.00	

An even better Ruby.

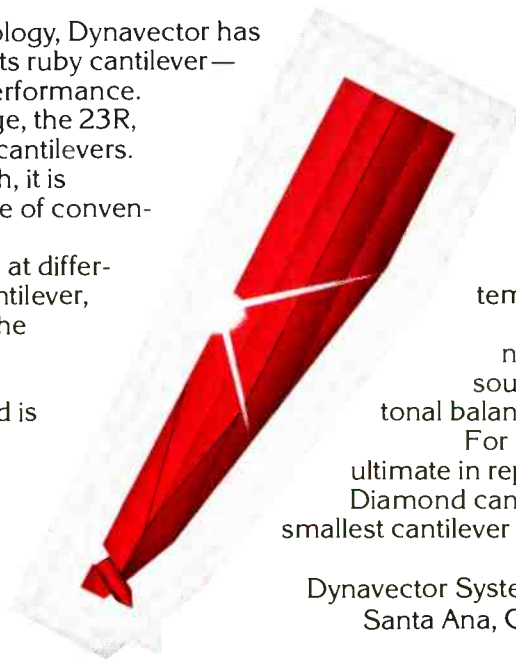
Through the use of its technology, Dynavector has been able to reduce the size of its ruby cantilever—while dramatically improving performance.

This new moving coil cartridge, the 23R, has one of the world's smallest cantilevers. Measuring only 2.3mm in length, it is approximately *one-third* the size of conventional cantilevers.

All musical frequencies travel at different speeds. By using a short cantilever, these frequencies travel along the cantilever from the stylus tip to the coils in near perfect unison. Thus, the reproduction of sound is like no other in the world.

This shorter ruby cantilever also minimizes undesired resonances.

All cantilevers flex back and forth and set-up unwanted vibrations while tracking your records. By



using a rigid ruby, these resonances are greatly reduced.

Because of the cantilever's shortness and material, the 23R's resonant frequency is well above 50kHz. Rubber damping is eliminated and performance is unaffected by variations in room temperature.

In short, Dynavector believes its new 23R has the ability to produce sound with stunning realism, brilliant tonal balance and exquisite detail.

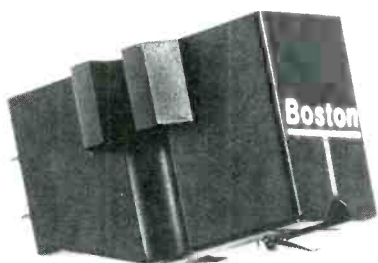
For more critical applications and the ultimate in reproduction, audition the new 17D Diamond cantilever cartridge which utilizes the smallest cantilever in the world.

Dynavector Systems USA, 1721 Newport Circle,
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Dynavector

World leader in moving-coil cartridges

PHONO CARTRIDGES



Boston Acoustics MC-1E



Shure V-15 Type V



Audio-Technica AT152LP



Stanton 980LZS

MANUFACTURER	Model	Frequency Response, Hz to kHz, ±dB	Principle: Moving Iron (MI), Moving Magnet (MM), Moving Coil (MC), Moving Magnet (MM)		With Individual Response Curve?		Channel Separation, 1 kHz, dB	Output, mV, 1 kHz, 5 cm/Sec. rms Lateral Velocity	Recommended Tracking Force, Grams	Recommended Load Resistance, Ohms	Stylus Type—See Code	Stylus Radius (Radii), Mills	Stylus Replacement: Use = U, Factory = F	Compliance μm/mm, Vertical/Lateral	Weight, Grams	Price, \$	Replacement Stylus Price, \$
			MI	MM	MC	Yes											
ACUTEX	M410	20-20 ± 1	MI	No	28	25	3.5	1.5-2.3	47k		E	0.3 x 0.7	U	4	110.00		
	M412	20-20 ± 1	MI	No	30	27	3.5	1.2-2.1	47k		X	0.3 x 1.6 x 0.6	U	4	130.00		
	M415	20-20 ± 0.75	MI	No	32	28	3.5	0.9-1.9	47k		X	0.3 x 1.6 x 0.6	U	4	160.00		
	M420	20-20 ± 0.75	MI	No	33	29	3.5	0.8-1.8	47k		X	0.3 x 1.6 x 0.5	U	4	210.00		
	M425	20-20	MC	Yes			2.0	1.5	70		E	0.3 x 0.7	F	4	189.00		
	M430	20-20	MC	Yes			2.0	1.5	70		X	0.3 x 1.6 x 0.5	F	4	219.00		
	M106	20-20 ± 1.5	MM	No	22		4.5	2.3	47k	250	C	0.65	U	5	49.95		
	M107	20-20 ± 1.5	MM	No	25		4.5	2.3	47k	250	E	0.65	U	5	69.95		
	M110	20-20 ± 1.5	MM	No	26		4.5	1.7-2.5	47k	250	E	0.3 x 0.7	U	5	85.00		
	206	20-20 ± 1.5	IM	No	27	25	4.5	2.3	47k	250	C	0.65	U	4	60.00	15.00	
	207	20-20 ± 1.5	IM	No	27	25	4.5	1.8-2.8	47k	250	E	0.3 x 0.7	U	4	80.00	20.00	
	210	20-20 ± 1.5	IM	No	27	25	4.5	1.8-2.8	47k	250	E	0.3 x 0.7	U	4	90.00	26.00	
	ADC	Astrion	20-20 ± 1	IM	Yes	30	20		1-1½		E	1.5	U	5.7	235.00	99.00	
		MC1.5	20-20 ± 1.5	MC	Yes	25	18				E	0.2	F	5	235.00	55.50	
Integra XLM III		20-24 ± 1.5	IM	Yes	28	18		1-1½		E	0.2	U	12	135.00	67.50		
Integra STXLM III		20-24 ± 1.5	IM	Yes	28	18		1-1½		E	0.2	U	12	135.00	67.50		
Integra XLM II		15-24 ± 2	IM	Yes	26	15		1-1½		E	0.3	U	12	120.00	59.95		
Integra STXLM II		15-24 ± 2	IM	Yes	26	15		1-1½		E	0.3	U	12	120.00	59.95		
Integra XLM I		20-20 ± 2	IM	Yes	24			1-1½		E	0.4	U	12	80.00	39.95		
Integra STXLM I		20-20 ± 2	IM	Yes	24			1-1½		E	0.4	U	12	80.00	39.95		
Integra XT Series IV		10-20 ± 1	IM	Yes	30	20		1-1½		E		U	6	134.95			
Integra XT Series III		10-20 ± 1	IM	Yes	28	18		1-1½		E		U	6	109.95			
Integra XT Series II		20-22 ± 2	IM	Yes	24			1-1½		E		U	6	89.95			
Integra XT Series I		20-20 ± 3	IM	Yes	22			1-1½		E		U	6	59.95			
ZLM Improved		10-20 ± 1	IM	Yes	30	20		1-1½		E		U	5.8	150.00	75.00		
XLM III Improved		10-20 ± 2	IM	Yes	28	18		1-1½		E	0.2	U	5.8	125.00	62.50		
XLM II Improved		15-24 ± 2	IM	Yes	26	15		1-1½		E	0.3	U	5.8	110.00	55.00		
QLM36 Mk III Improved		15-20 ± 2	IM	Yes	24	15		1-1½		E	0.3	U	5.8	90.00	44.95		
ADCOM	HC-E	20-20 + 2.5, -1	MC	No	22	22	2.5	1¾-2¼	47k		E	0.3 x 0.7	F	4.7	130.00	71.50	
	XC/E	20-40 ± 1	MC	No	25	25	2.5	1.5-2.1	47k		E	0.4 x 0.7	F	4.7	220.00	121.00	
	XC/LT	20-40 ± 1	MC	No	25	25	2.5	1.5-2.1	47k		X	0.25 x 1.5	F	4.7	260.00	143.00	
	XC-VDH	20-40 ± 1	MC	No	25	25	2.5	1.9	47k		X	0.15 x 3.3	F	4.7	400.00	220.00	
	LC/E	20-40 ± 1	MC	No	25	25	0.35	1.5-2.1	100		E	0.4 x 0.7	F	4.7	180.00	99.00	
	LC/LT	20-40 ± 1	MC	No	25	25	0.35	1.5-2.1	100		X	0.25 x 1.5	F	4.7	220.00	121.00	

The Kyocera R-851 AM/FM Tuner/Amplifier... Beneath the sleek styling lurks the devastating power of an MOS/FET output

Unsurpassed technology. Uncompromising quality. From beginning to end.

"Never design solely for the sake of design, never change solely for the sake of change." This is the philosophy that has kept Kyocera at the forefront of technology in sophisticated audio components. A philosophy that led to the Kyocera R-851.

It utilizes Kyocera's unique MOS/FET output supported by uniform negative feedback at each frequency stage. The result...high power, a full 85 watts/channel* with low distortion. An amazing low 0.015% THD/TIM; a slew rate of 70v/μsec and a rise time of 0.9 μsec. A successful Kyocera design with brilliant audible results.

Having satisfied the first goal, Kyocera advanced on the second, "Never change solely for the sake of change." The 3-band parametric equalizer proved vastly superior to conventional tone controls. Quartz locked electronic tuning provided precise station selection with the added convenience of 14 station programmable memory (7 AM and 7 FM) and automatic scanning and station seek. A direct reading LED digital fluorescent panel vividly presents you with accurate frequency and mode indications.

Both MM and MC phono inputs combined with two-way tape dubbing and monitoring produce the versatility required by today's component enthusiast. A flip-down control access panel insures that once vital controls are adjusted, they're not easily tampered with...and the refinements continued, each satisfying a specific goal...improve performance!

Please stop by your local audio retailer and see why once you get past the sleek styling, the Kyocera R-851 is just one of a distinguished series of devastating audio components and systems.



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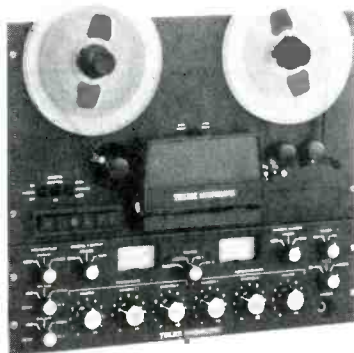
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*85 watts/channel minimum RMS
both channels driven into 8 ohms
from 20-20,000 Hz with no more than
0.015% THD

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OPEN-REEL TAPE DECKS



Telex 1400



Tandberg TD-20A



Ampex ATR-700

MANUFACTURER		Model	Letter Code	Speeds—See Letter Code	Maximum Reel Size, inches	Number of Heads	Number of Tracks	Number of Channels	Number of Motors	Drive Motor Type	Drive to Capstan	Freq. Resp. Hz-KHz, ±dB, with Best Tape at Highest Machine Speed	Wow & Flutter, Wtd. Peak, %	S/N, —dB	Output Level at 0 VU, mV	Noise Rejection Circuit	Dolby B, C, or X	Mike Mixing?	Mike Input Z, Ohms	Record Level Indicator(s), Type and Quantity	EE Tape Capable?	Dimensions, inches	Weight, lbs.	Price, \$	Notes		
LETTER CODE FOR SPEEDS A—7½, 3¼, 1½ B—7½, 3¾ C—7½, 3¼, 1½, 15/16 D—1½ E—15, 7½, 3¾ F—15, 7½ G—15, 7½, 3¾, 1½ H—3¾, 1½																											
AKAI	GX-747	A	10½	6	4	2		A.C. Servo	Direct	25-33	±2	0.03	65	775		Yes	10k	LED	Yes	19.4 x 17.3 x 10.1	52	1250.00		Auto reverse, record, playback. As above.			
	GX-77	A	7	6	4	2		D.C.	Direct	25-33	±2	0.03	63	775		Yes	10k	LED	Yes	17.2 x 9.6 x 8.9	32	795.00					
	GX-625	A	10½	3	4	2		A.C. Servo	Direct	30-26 ±3	±2	0.03	62	775		Yes	10k	2 Mtrs.	No	17.4 x 17.6 x 9.5	39	850.00					
	GX4000D	A	7	3	4	2			Belt	30-24 ±3	±2	0.08	60	775		Yes	10k	2 Mtrs.	No	17.3 x 12.4 x 9.1	29½	399.95					
AMPEX	ATR-700	B/F	10½	3	1/2	2	3	D.C. Servo	Direct	100-18 ±2	±2	0.03	60	1.2V	No	Yes	600	2 VU Mtrs.		Yes	19 3/4 x 17 3/8 x 9 3/4	62	1995.00		†0.08 wtd. rms.		
	ATR-101	†	14	3	1	1	3	D.C. Servo	Direct	35-28 ±2	±2	0.03	81	1.9V	No	No	1 Sel. Mtr.			Yes	19 x 15.7 x 12	133	7575.00		†Speed C plus 30 ips.		
	ATR-102	†	14	3	2	2	3	D.C. Servo	Direct	35-28 ±2	±2	0.03	76	1.9V	No	No	2 Sel. Mtrs.			Yes	19 x 15.7 x 12	140	9450.00		†As above; single point search to cue, cue amp, edit kit, versions for ¼- and ½-inch tape.		
	ATR-104	†	14	3	4	4	3	D.C. Servo	Direct	35-28 ±2	±2	0.03	76	1.9V	No	No	4 Sel. Mtrs.			Yes	19 x 15.7 x 12	155	12,475.		†Speeds & features above, cue speaker, ½-inch tape.		
	ATR-800-1	E	10½	3	1	1	3	D.C. Servo		30-20 ±2	±2	0.05	75	775	†	No	600	2 VU/EBU Mtrs.	Yes	19 x 22¾ x 14	123	5195.00		†Dolby A; opt. 4th head.			
	ATR-800-2	E	10½	3	2	2	3	D.C. Servo		30-20 ±2	±2	0.05	70	775	†	No	600	2 VU/EBU Mtrs.	Yes	19 x 22¾ x 14	123	5450.00		†Dolby A.			
	ATR-800-4	E	10½	3	4	4	3	D.C. Servo		30-20 ±5	±2	0.05	70	775	†	No	600	4 Peak EBU Mtrs.	Yes	19 x 26¼ x 14	143	7145.00		†As above; ½-inch tape.			
	MM-1200-8	†	16	3	8	8	3	D.C. Servo		50-18 ±2	±2	0.08	68	1.2V	No	No	8 VU Mtrs.				Yes	45 x 29 x 27	415	20,550.		†F or 15/30 ips; ½-inch tape.	
	MM-1200-24	†	16	3	24	24	3	D.C. Servo					63	1.2V	No	No						Yes	45 x 29 x 27	530	38,500.		†Speeds above; 2-inch tape.
	MM1200-16	†	16	3	16	16	3	D.C. Servo					68	1.2V	No	No						Yes	45 x 29 x 27	465	27,800.		†Speeds and tape above.
ATR-116	†	16	3	16	16	3	D.C. Servo		40-30 ±2	±2	0.03	76	Adj.	No	No	16 VU Mtrs.					Yes	34.8 x 29.5 x 49.5	800	47,500.		†Speed F plus 30 ips; 2-inch tape.	
ATR-124	†	16	3	24	24	3	D.C. Servo		40-30 ±2	±2	0.03	73	Adj.	No	No	24 VU Mtrs.						Yes	34.8 x 29.5 x 49.5	800	63,250.		†Speeds and tape above.
DENON	DH-510	F	10½	3	2	2	3	A.C. Servo	Direct	30-30 ±3	±2	0.03	66	755	No	Yes	50k	2 Mtrs. & Peak	No		Yes	18¼ x 19 x 8½	48½	1350.00		†0.025 wtd. rms.	
OTARI	MX-5050 MKIII-8	F	10½	4	8	8	3	D.C. Servo	Direct	40-25 ±2	±2	0.06	68								Yes	17¼ x 16¾ x 26½	77	5295.00		Remote control, 2 test tones, ½-inch tape.	
	MX-5050B	E	10½	4	1/2 4	2	3	D.C. Servo	Direct	30-22 ±2	±2	0.05	66			Yes	50k	8 VU Mtrs. & 8 Peak LEDs			Yes	21¾ x 21½ x 8½	53	2295.00		Front rec cal., test tone, NAB/IEC sel.	

(continued)

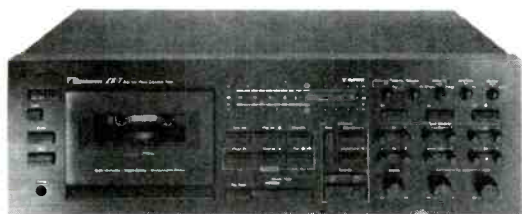
OPEN-REEL TAPE DECKS

LETTER CODE FOR SPEEDS		MANUFACTURER		Model	Speeds—See Letter Code	Maximum Reel Size, Inches	Number of Heads	Number of Tracks	Number of Channels	Number of Motors	Drive Motor Type	Drive to Capstan	Freq. Resp. Hz-MHz. with Best Tape at Highest Machine Speed	Wow & Flutter, %	S.N. — dB	Output Level at D VU, mV	Noise Regulator Circuit, Dby, g to 100Hz? C = c, dbx = D	Mike Mixing?	Mike Input Z, Ohms	Record Level Indicator(s), Type and Quantity	EE Tape Capable?	Dimensions, Inches	Weight, Lbs.	Price, \$	Notes
OTARI (Continued)	MX-5050 8Q-11	F	10½	4	4	4	3	D.C. Servo	Direct	30-20 ±2	0.05	63			Yes	50k	4 VU Mtrs. & 4 Peak LEDs		20¾ x 17¼ x 11¼		60	2995.00	Headphone amp, test tone.		
	MX-5050 MKIII-4	F	10½	4	3	4	3	D.C. Servo	Direct	30-20 ±2	0.05	70			Yes	50k	4 VU Mtrs. & 4 Peak LEDs		19.2 x 17.3 x 21.6		77	3895.00	Headphone amp, ½-inch tape.		
PIONEER	RT909	B	10½	4	4	2	3	F.G. D.C. Servo	Belt	20-30 ±3	0.04	60	450	No	Yes	27k	2 Fl. Mtrs.	No	18⅞ x 13⅞ x 12½		47½	895.00			
	RT707	B	7	4	4	2	3	F.G. A.C. Servo	Belt	20-28 ±3	0.05	58		No	Yes		2 Mtrs.	No	18⅞ x 9½ x 14		44	695.00	Auto reverse.		
REVOX	B77 MKII	†	10½	3	2.4	2	3	A.C. Servo	Direct	30-22 +2,-3	0.06	67	775		Yes	22k, 110k	2 Mtrs. & Peak	No	16½ x 17¾ x 8¼		37½	1799.00	†Any 2 adjacent speeds from 1⅞ to 15 ips.		
	PR99	B,F	10½	3	2.4	2	3	A.C. Servo	Direct	30-22 +2,-3	0.06	67	775		Yes	22k, 110k†	2 Mtrs. & Peak	No	17¾ x 19 x 8		40½	2095.00	†Unbal. opt.; bal. line in/out, self- sync.		
SDNY	TC-399	A	7	3	4	2.4	1	A.C. Servo	Belt	30-25 ±3	0.06	61	435		Yes	Low	2 VU Mtrs.	No	17¼ x 16¾ x 7½		27	520.00	Three-pos. bias and EQ.		
	TC-765	B	10½	3	4	2.4	3	A.C. Servo	Belt	30-25 ±3	0.04	61	435		Yes	Low	2 VU Mtrs.	No	20⅞ x 17½ x 9¼		58	1250.00	As above, dual- capstan drive, remote control.		
	TC-766-2	F	10½	4	2.4	2	3	A.C. Servo	Belt	30-30 ±3	.018	64	435		Yes	Low	2 VU Mtrs.	No	20⅞ x 17½ x 9¼		58	1350.00	As above.		
TANBERG	TD20A	B,F	10½	3	4	2	4	Hyst. Sync.	Belt	20-30 ±3	0.03	69	1.5V	No	Yes	Auto	2 Peak Mtrs.	No			49		With Actilinear record.		
	TD20ASE	B,F	10½	3	4	2	4	Hyst. Sync.	Belt	20-30 ±2	0.03	80	1.5V	No	Yes	Auto	2 Peak Mtrs.	No			49		As above plus Dyneq equalization.		
TEAC	X-3R	B	7	3	4	2	3	Eddy		30-34 ±3	0.04	65			Yes	600	2 Mtrs.	Yes	16⅞ x 12⅞ x 9⅞		33⅞	650.00			
	X-7MkI	B	7	3	4	2	3	D.C. Slotless		30-34 ±3	0.03	65			Yes	600	2 Mtrs.	Yes	17 x 14¾ x 10¾		39⅞	790.00			
	X-7RMkII	B	7	6	4	2	3	D.C. Slotless		30-34 ±3	0.03	65			Yes	600	2 Mtrs.	Yes	17 x 14¾ x 10¾		39⅞	890.00			
	X-1000R	B	10½	6	4	2	3	D.C. Slotless		30-34 ±3	0.03	†	D	Yes	600	2 Mtrs.	Yes	17 x 17¾ x 10¾		48¾	1400.00	†65 dB; 100 dB with dbx.			
	X-3MkII	B	7	3	4	2	3	Eddy		30-34 ±3	0.04	65			Yes	600	2 Mtrs.	Yes	16⅞ x 12⅞ x 9⅞		30¾	590.00			
	X-10MkII	B	10½	3	4	2	3	D.C. Slotless		30-34 ±3	0.03	65			Yes	600	2 Mtrs.	Yes	17 x 17¾ x 10¾		44	1090.00			
	22-2	F	7	3	1/2	2	3	A.C. Eddy		40-22 ±3	0.07	68			Yes	600	2 Mtrs.	No	16⅞ x 12⅞ x 9⅞		30¾	775.00			
	22-4	F	7	3	1/4	4	3	A.C. Outer Rotor		40-22 ±3	0.07	88			Yes	600	4 Mtrs.	No	16¾ x 16⅞ x 10¼		40	1425.00			
	44	F	10½	3	4	4	3	A.C. Eddy		40-20 ±3	0.06	65				600	4 Mtrs.	No	17¼ x 21 x 12		75	2250.00			
	32	F	10½	3	2	2	3	D.C. Slotless		40-22 ±3	0.06	68			Yes	600	2 Mtrs.	No	16¼ x 18¼ x 10⅞		44	1300.00			
TECHNICS	RS-1500US	E	10½	4	2.4	2	3	Quartz	Direct	30-30 ±3	.018	68	420	No	Yes	200- 10k	2 VU Mtrs.		19¾ x 17½ x 10⅞		57¾	1600.00			
	RS-1506US	E	10½	4	4.2	2	3	Quartz	Direct	30-30 ±3	.018	68	420	No	Yes	200- 10k	2 VU Mtrs.		19¾ x 17½ x 10⅞		57¾	1600.00			
	RS-1520	E	10½	4	2.4	2	3	D.C.	Direct	30-30 ±3	.018	68	420	No	Yes	200- 10k	2 VU Mtrs.		18 x 19¾ x 10⅞		61¼	2100.00			
	RS-1700	E	10½	6	4	2	3	D.C.	Direct	30-30 ±3	.018	66	550	No	Yes	200- 10k	2 VU Mtrs.		19¾ x 17½ x 10⅞		58½	2100.00	Auto reverse.		
TELEFUNKEN	M12A	B, F	10½	3	1 or 2	1 or 2	3	Hyst. Sync.	Idler	30-16 ±1.5	0.05	65	1.2V	No	Yes	200	2 VU Mtrs.	No	19 x 17½ x 8		60	6610.00			
	M15A	F	12½	3	1 to 32	1 to 32	3	Servo	Idler	30-16 ±1.5	0.03	65	1.2V	No	No	No	VU Mtrs.	No			110 to 600	12,000. to 86,000.	Versions for ¼-, 1-, 2-inch tape.		
TELEX- MAGNECORD	3000	B, F	10½	3	2.4†	2	3	Hyst. Sync.	Belt	60-20 ±3	0.1 ††	60	2.5 mW		Yes	Set.	2 VU Mtrs.		15¾ x 19 x 10		48½	2490.00	†Opt. 2-chan. full, half, qtr. track or 4 chan.; ††wid. rms.		
	1400	A, E	7½	4	2.4†	2	3	D.C. Servo	Belt	35-22 ±2	0.12 ††	60	Set.		Yes	150/ 600	2 VU Mtrs.		15¾ x 19 x 11½		47	2750.00			
UHER/MARTEL	4400 Report Monitor	C	5	3	4	2	1	Servo	Idler	20-25 ±2	0.15	66	1V	No	Yes	Low	2 Peak Mtrs.		11 x 3½ x 9		9	1189.00			
	5000	†	5¾	2	2	1	1	Hyst. Sync.	Idler	40-16 ±3	0.2	60	900	No	No	Low	1 Peak Mtr.		13 x 6 x 13		19	1099.00	†Speed C less 7½ ips.		
	4000 AV	C	5	3	2	1	1	Servo	Idler	20-25 ±2	0.15	66	1V	No	No	Low	1 Peak Mtr.		11 x 3½ x 9		9	1049.00			

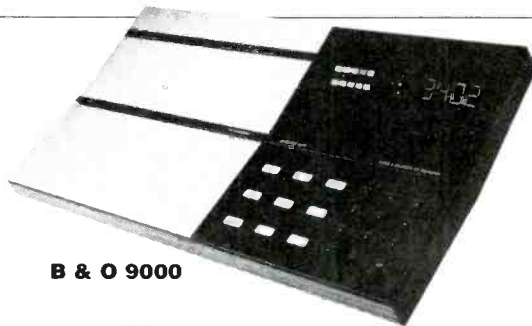
OPEN-REEL TAPE DECKS

MANUFACTURER	Model	Letter Code for Speeds	Speeds—See Letter Code				Number of Heads	Number of Tracks	Number of Channels	Number of Motors	Drive Motor Type	Drive to Capstan	Freq. Resp. Hz kHz, ±dB with Best Tape	Wow & Flutter, Wtd. Peak, %	S/N, —dB	Output Level at 0 VU, mV	Noise Reduction Circuit: Dolby B, C, dbx	C = C, dbx = D	Mike Mixing?	Record Level Indicator(s), Type and Quantity	EE Tape Capable?	Dimensions, Inches	Weight, Lbs.	Price, \$	Notes
			Maximum Reel Size, Inches	Number of Heads	Number of Tracks	Number of Channels																			
UHER/MINEROFF	SG561	C	7	4	2/4	2	1	Hyst. Sync.	Idler	20-20 ± 2	0.05	67	750		Yes	2k	2 Mtrs.	No	18 x 17 1/4 x 14	28	1695.00	Plug-in heads, 10-watt amp, movie sync. A.C. or battery.			
	4000 Monitor	C	5	3	1	1	1	Servo	Belt	20-25 ± 2	0.09	65	750		No	2k	Mtr.	No	4 x 12 x 8	7	1189.00	As above.			
	4400 Monitor	C	5	3	2/4	2	1	Servo	Belt	20-25 ± 2	0.09	65	750		Yes	2k	2 Mtrs.	No	4 x 12 x 8	7	1361.00	As above.			
UHER/ODEMER CO.	4400 Report Monitor	C	5	3	4	2	1	Hyst. Sync.	Idler	20-25	0.15	64		No	Yes	2k	2 Mtrs.								
	4200 Report Monitor	C	5	3	2	2		Sync.	Idler	20-25	0.15	66		No	Yes	600	2 Mtrs.								
	4000 AV	C	5	3	2	2	1	Sync.	Idler	20-25	0.15	66		No	Yes	600	1 Mtr.								
	SG-561	A	7	3	2/4	2	1		Idler	20-20	0.05	67	750	No	Yes	2k	2 Mtrs.	No	18 x 7 1/4 x 14	29					
	SC-631	A	10 1/2	3	2/4	2	4	Sync.	Idler	20-25	0.05	65		No	Yes	600	Mtr.	No	20 x 5 3/4 x 15 3/4	28.6					

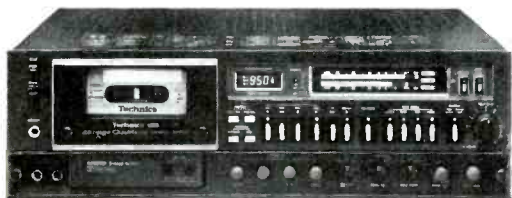
CASSETTE DECKS



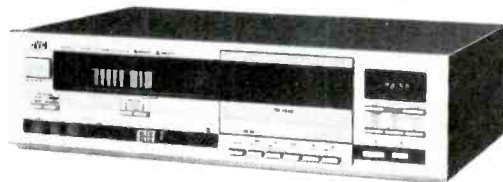
Nakamichi ZX-7



B & O 9000



Technics RS-M95



JVC KD-D50

MANUFACTURER	Model	Frequency Response with Best Tape, Hz to kHz, ±dB	Number of Heads	Wow & Flutter, Wtd. Peak, %	S/N with Noise Reduction, dB	Noise Reduction Circuit: Dolby B = B, C = C, dbx = D	Continuously Adjustable Bias?	No. Preset Bias/EQ Positions	Mike-Line Mixing	Variable Pitch Control, ±%	Random Access Music Search?	Peak Level Indicators?	Dimensions, Inches	Weight, Lbs.	Price, \$	Notes
AIWA	AD-3800U	20-20	3	0.025	81	C	Auto	4		Yes	Yes	16 3/8 x 4 3/8 x 11 1/4	11.2	595.00	Auto reverse.	
	AD-3700U	20-20	3	0.028	80	C	Yes	3		Yes	Yes	16 3/8 x 4 3/8 x 10 7/8	11.2	495.00		
	AD-R600U	20-19	2	0.035	78	C	Yes	3		Yes	Yes	16 3/8 x 4 3/8 x 13	12.1	395.00		
	AD-3500U	20-19	3	0.035	79	C	Yes	3		Yes	Yes	16 3/8 x 4 3/8 x 11 1/8	8.8	295.00	Two speeds, 4-channel dubbing.	
	AD-3300U	20-18	2	0.045	78	C	Yes	3		Yes	Yes	16 3/8 x 2 7/8 x 12 1/2	10.6			
	AD-3250U	20-18	2	0.038	78	C	Yes	3		Yes	Yes	16 3/8 x 4 3/8 x 11 1/8	8.8			
	AD-3150U	20-18	2	0.038	64	B	Yes	3		Yes	Yes	16 3/8 x 4 3/8 x 11 1/8	8.8			
	AD-WX110	20-18	2	0.045	73	C	Yes		1		Yes	Yes	13 x 4 1/4 x 12	11.4		
	SD-L80U	20-18	2	0.032	78	C	No	3			Yes	Yes	9 7/8 x 4 1/4 x 9 7/8	8.8		340.00
	SD-L60U	25-16	2	0.06	64	B	No	3			Yes	Yes	9 7/8 x 2 7/8 x 10	11		260.00
SD-L50U	25-17	2	0.04	64	B	No	3			Yes	Yes	9 7/8 x 4 1/4 x 10	9.9	270.00		
SD-L30U	25-16	2	0.09	60	B	No	3			Yes	Yes	8 3/8 x 2 7/8 x 9	6.2	180.00		
SD-L10U	25-16	2	0.09	60	B	No	3			Yes	Yes	8 7/8 x 2 1/4 x 9 1/2	5.5	140.00		
AKAI	GX-F95	20-21 ± 3	3	0.025†	72	B	Auto			Yes	Yes	14.2 x 17.3 x 6.4	29.7	795.00	†Wtd. rms; microprocessor-controlled recording, bias, EQ, sensitivity.	

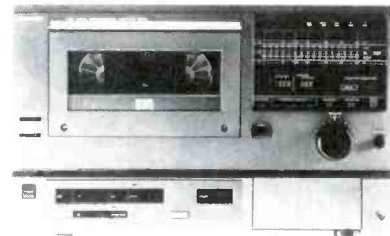
DIGITAL RECORDERS/ PROCESSORS



Technics SV-P100



Sansui PC-X1



Hitachi PCM-V300E



Mitsubishi D-102



Sony PCM-F1

MANUFACTURER	Model	Unit Type: Recorder = R Processor = P, Both = RP	Tape Format	Coding Format	Quantization: No. of Bits; L = Linear, F = Floating Point	Sampling Rate, kHz	Maximum Recording Time, Minutes	Frequency Response, Hz to kHz, ± dB	Dynamic Range, dB	Total Harmonic Distortion, %	Inputs: Mike = M, Line = L, Direct Digital = D, Video Composite = V	Outputs: Headphone = H, Line = L, Digital Video = V	Dimensions, Inches	Weight, Lbs.	Price, \$	Notes
HITACHI	PCM-V-300	RP	VHS	EIAJ	14L	44.056	120	20-20 ± 0.5	85	0.01	LV	VLM†	17 1/8 x 10 5/8 x 12 1/8	42	3500.00	†Plus VHF; address search.
MITSUBISHI	D-102	P			14L	44.056		2-20 ± 1.0	85	0.01	MLD	HLV	10 5/8 x 3 3/4 x 10 5/8	8.4		Battery or a.c. power.
SANSUI	TriCode PC-X1	P		EIAJ	14L	44.056		0-20	84	0.007	MLDV	HLV				Allows slow VCR speeds.
SONY	PCM-F1	P		EIAJ	14L, 16L	44.056	120	10-20 ± 0.5	90	0.005	MLV	HLV	8 1/2 x 12 1/2 x 3 1/4	8 3/4	1900.00	Battery or a.c. power, video tracking ind.
TECHNICS	SV-P100	R	VHS	EIAJ	14L	44.056	160	2-20 ± 0.5	86	0.01	MLD	HLV	17 x 11 x 13 5/8	46.3	3000.00	Dpt. remote.

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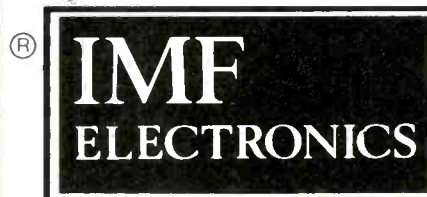
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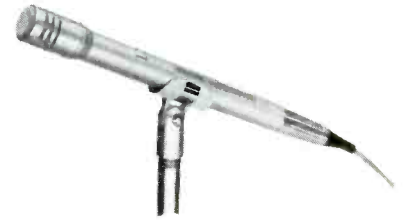
Telex WHM-400



EV 1777A



AKG D330BT



Shure SM81

MANUFACTURER	Model	Directional Pattern	Operating Principle	Case Material	Most Common Use	Actual Impedance, 1 kHz, Ohms	Operating Range, Hz to kHz	Open-Circuit Sens., 1 kHz, dB re: 1 Volt/1 μbar	Mike Connector Type	Cable Length, Feet	Connector Type on Equipment	Dimension, Inches: Length x Diameter	Weight, Ounces	Mounting Method	Wind Screen = W, On Off Switch = S, Sw. Switch = F	Price, \$	Notes
AIWA	CM-27	M-S Stereo	Back Elect. Cond.	Zinc	Record	Lo	60-12	70	XLR-3-11C	10	Phone/Mini	9 1/2 x 1	6	WS		150.00	Inc. stand, 3-level switch.
	CM-53	Card.	Cond.	Zinc	Record	600	50-13		XLR-3-11C	10	XLR-3	6 1/2 x 1 1/2	7.4	S		60.00	Inc. pop filter, battery, holder.
	CM-1020A	Card.	Cond.	Zinc	Instr.	250	30-17		XLR-3-11C	10	Phone	7 1/2 x 1 3/8	7.4	WF		115.00	Inc. battery, holder.
	DM-525	Card.	Dyn.	Zinc	Vocal	250	50-15		XLR-3-11C	10	XLR-3	6 3/8 x 1 5/8	9.3			150.00	
	CM-E7	Card.	Cond.	Zinc	Vocal		50-15	76	XLR-3-11C	10	Phone	8 1/4 x 2 1/4	8.6			100.00	Inc. BBD echo device.
	CM-22	Card.	Cond.	Zinc	Instr.	250	20-18		XLR-3-11C	10	XLR-3	5 1/4 x 1 3/8	8.1	F		265.00	2-step bass filter, pad, phantom power.
	CM-12	Card.	Cond.	Zinc	Vocal	250	50-15		XLR-3-11C	10	XLR-3	7 x 1 1/2	6.9	WF		245.00	2-step bass filter, 2-way power.
	CM-26	Omni	Cond.	Zinc	Broadcast Conf. VCR + Conf.	250	50-12.5		XLR-3-11C	16		1 x 3/8	0.4	W		250.00	Lav. tie clip.
	CM-50	Var.	Cond.								Mini	5/8 x 3/8	0.4	S		19.95	Tie clip.
	CM-23	Var.	Cond.								Mini	7 x 3/4	1.4	WSF		39.00	Zoom-wide switch.
	DM-D6	Card.	Dyn.	Zinc	Record	600	80-12		XLR-3-11C		Phone/Mini	6 3/4 x 2 1/4	8.8	S		50.00	
	DM-D3	Card.	Dyn.		Record	600	80-10				Phone/Mini	6 7/8 x 2 1/4	6	S		30.00	
	DM-501	Card.	Dyn.		Record	600				8	Mini	6 3/4 x 2 1/4	5.6	WS		20.00	
AKG	C-422	Var.	Cond.	Brass	Studio	200	20-20	66	Multi	66	XLR	9 1/4 x 1 1/2	15 1/2	5/8 x 27	WF	2365.00	Stereo, with 9 patterns.
	C-34	Var.	Cond.	Brass	Studio	200	20-20	64	Multi	66	XLR	7 3/4 x 1 1/2	9 3/4	5/8 x 27	WF	1649.00	As above.
	C-33	Card.	Cond.	Brass	Studio	200	20-20	64	Multi	66	XLR	7 3/4 x 1 1/2	9 3/4	5/8 x 27	W	950.00	Stereo.
	C-414	Multi	Cond.	Brass	Studio	200	20-20	42	XLR			5 1/2 x 1 3/4	12	5/8 x 27	WF	775.00	Four patterns, bass filter, attenuator.
	C-460	Multi	Cond.	Brass	Studio	200	20-20	40	XLR			5 x 1	4	5/8 x 27	WF	454.00	Modular system.
	C-450	Multi	Cond.	Brass	Studio	200	20-20	40	XLR			5 x 3/4	3 1/2	5/8 x 27	WF	360.00	As above.
	C-535	Card.	Cond.	Brass	Vocal	200	20-20	Var.	XLR			7 1/4 x 1 3/4	10	5/8 x 27	WF	280.00	Var. output and roll-off.
	C-567	Omni	Cond.	Brass	Lav.	200	20-20	43	XLR	4	XLR	1/2 x 1/4	3 1/2	5/8 x 27	W	225.00	Tie tack and tie bar inc.
	D-12	Card.	Dyn.	Zinc	Instr.	200	30-15	53	XLR			5 1/2 x 2 1/4	17	5/8 x 27	W	280.00	
	D-40	Card.	Dyn.	Zinc	Home	600	80-15	55	Phone	15	Phone	6 3/4 x 1 1/4	7	5/8 x 27	W	99.00	Stereo pair.
	D-109	Omni	Dyn.	Zinc	Lav.	200	70-15	79	XLR	30	XLR	3 3/4 x 3/4	5 1/2	5/8 x 27	F	95.00	Tie tack and bar inc.
	D-125	Card.	Dyn.	Zinc	Instr.	200	90-18	54	XLR			7 x 1 3/4	8	5/8 x 27	W	110.00	
	D-130	Omni	Dyn.	Zinc	Gen.	200	50-15	54	XLR			7 x 1 3/4	9	5/8 x 27	F	100.00	
	D-160	Omni	Dyn.	Zinc	Home	200	40-20	58	XLR			5 1/2 x 3/4	4 1/2	5/8 x 27	W	110.00	
	D-190	Card.	Dyn.	Brass	Record	200	30-16	52	XLR			6 1/4 x 1 1/2	6 1/2	5/8 x 27	S	115.00	
	D-200	Card.	Dyn.	Zinc	Instr.	200	20-16	56	XLR			7 1/4 x 1 3/4	8 1/2	5/8 x 27	W	160.00	
	D-222	Card.	Dyn.	Zinc	Instr.	200	20-17	56	XLR			8 1/4 x 1 3/4	9	5/8 x 27	W	280.00	Two-way system.
	D-224	Card.	Dyn.	Zinc	Instr.	200	20-20	56	XLR			7 3/4 x 1	10	5/8 x 27	W	480.00	As above.
	D-310	Card.	Dyn.	Zinc	Vocal	200	80-18	58	XLR			7 1/2 x 2	8 1/2	5/8 x 27	S	120.00	
	D-320	Hyper Card.	Dyn.	Zinc	Vocal	200	80-18	57	XLR			7 1/2 x 2	10 1/2	5/8 x 27	F	155.00	
	D-330	Hyper Card.	Dyn.	Zinc	Vocal	200	50-20	60	XLR			7 1/2 x 2	12	5/8 x 27	F	195.00	High freq. EQ switch.
	D-900	Card. Lobe	Dyn.	Zinc	Shot-gun	200	60-15	51	XLR			26 1/4 x 1 1/4	18	5/8 x 27	WF	295.00	
	D-1000	Card.	Dyn.	Brass	Vocal	200	40-17	52	XLR			6 1/8 x 1 1/2	8 1/2	5/8 x 27	F	135.00	B-M-S EQ switch.

MICROPHONES

MANUFACTURER	Model	Directional Pattern	Operating Principle	Case Material	Most Common Use	Actual Impedance	Operating Range, 1 kHz, Ohms	Open-Circuit Sens., 1 kHz, -dB, re: 1 Volt/1 μbar	Mike Connector Type	Cable Length, Feet	Connector Type on End of Cable	Dimension, Inches, Length x Diameter	Weight, Ounces	Mounting Method	Wind Screen = W, On/off Switch = S, Switched Low or Proximity Filter = F	Price, \$	Notes
ASTATIC	AMS0L	Card.	Dyn.	Zinc	Vocal/Instr.	250	40-16	75	A3F	20	A3M	7 1/4 x 1 3/4	20	5/8 x 27	S		
	AMS0H	Card.	Dyn.	Zinc	Vocal/Instr.	50k	40-16	51	A3F	20	Phone	7 1/4 x 1 3/4	22	5/8 x 27	S		
	810A	Card.	Dyn.	Zinc	Vocal/Instr.	250	40-15	74	A3F	18	None	5 1/2 x 1 1/4	21 1/2	5/8 x 27	S		
	812S	Card.	Dyn.	Zinc	Vocal/P.A.	250	40-15	74	A3F	18	None	5 1/2 x 1 1/4	21 1/2	5/8 x 27	S		
	814LS	Card.	Dyn.	Zinc	Vocal/Instr.	250	40-15	74	A3F	20	A3M	5 1/2 x 1 1/4	21 1/2	5/8 x 27	S		
	814HS	Card.	Dyn.	Zinc	Vocal/Instr.	40k	40-15	50	A3F	20	Phone	5 1/2 x 1 1/4	21 1/2	5/8 x 27	S		
	840S	Omni	Dyn.	Alum.		200	50-12	82	30	None	3 3/4 x 3/4	6 1/4	Lav.	S			
	842	Omni	Elect. Cond.	Alum.		600	50-16	65	10	None	1 x 1 1/2	1 1/4	Lav.	S			
	850A	Card.	Dyn.	Zinc	Vocal/P.A.	250	40-15	74	A3F	18	None	5 7/8 x 2 1/8	22 1/2	5/8 x 27	S		
	852S	Card.	Dyn.	Zinc	Vocal/P.A.	250	40-15	74	A3F	18	None	5 7/8 x 2 1/8	22 1/2	5/8 x 27	S		
	854LS	Card.	Dyn.	Zinc	Vocal/Instr.	250	40-15	74	A3F	20	A3M	5 7/8 x 2 1/8	22 1/2	5/8 x 27	S		
	854HS	Card.	Dyn.	Zinc	Vocal/Instr.	40k	40-15	50	A3F	20	Phone	5 7/8 x 2 1/8	22 1/2	5/8 x 27	S		
	920L	Omni	Dyn.	Zinc	Gen.	200	60-15	82	15	None	7 1/8 x 2 1/8	14 1/2	5/8 x 27	S			
	920H	Omni	Dyn.	Zinc	Gen.	40k	60-14	60	15	None	7 1/8 x 2 1/8	14 1/2	5/8 x 27	S			
	950S	Card.	Dyn.	Zinc	Vocal/P.A.	250	50-15	74	A3F	18	None	7 1/8 x 2 1/8	22 1/2	5/8 x 27	S		
	952LS	Card.	Dyn.	Zinc	Vocal/Instr.	250	50-15	74	A3F	20	A3M	7 1/8 x 2 1/8	22 1/2	5/8 x 27	S		
	952HS	Card.	Dyn.	Zinc	Vocal/Instr.	40k	50-15	51	A3F	20	Phone	7 1/8 x 2 1/8	22 1/2	5/8 x 27	S		
957L	Card.	Dyn.	Zinc	Vocal/P.A.	500	80-14	77	15	None	7 1/8 x 2 1/8	14 1/4	5/8 x 27	S				
957H	Card.	Dyn.	Zinc	Vocal/P.A.	40k	80-13	56	15	None	7 1/8 x 2 1/8	14 1/4	5/8 x 27	S				
958L	Card.	Dyn.	Zinc	Vocal/P.A.	500	80-14	77	A3F	15	None	7 1/8 x 2 1/8	15 1/2	5/8 x 27	S			
958H	Card.	Dyn.	Zinc	Vocal/P.A.	40k	80-13	56	A3F	15	None	7 1/8 x 2 1/8	15 1/2	5/8 x 27	S			
1070	Card.	Dyn.	Plas.	Conf.	250	100-12	75		21	None	5 x 3 1/4	14 1/2					
AUDIO-TECHNICA	AT801	Omni	Elect.	Alum. Alloy	Instr.	600	40-18	84	Swcft. A3F	16 1/2	Opt.	7 1/2 x 1 1/2	5.6	5/8 x 27	S	90.00	
	AT802	Omni	Dyn.	Alum. Alloy	Vocal	600	50-15	72	Swcft. A3F	16 1/2	Opt.	6 7/8 x 1 1/2	5	5/8 x 27	S	85.00	
	AT803S	Omni	Elect.	Alum. Alloy	Vocal	600	50-15	68	Swcft. A3F	16 1/2	Opt.	7/8 x 3/8	0.09	Tie Clip	S	100.00	
	AT803R	Omni	Elect.	Alum. Alloy	Vocal	200	50-15	65	Swcft. A3F	16 1/2	Opt.	7/8 x 3/8	0.09	Tie Clip	F	210.00	
	AT805S	Omni	Elect.	Alum. Alloy	Vocal	600	50-15	68	Att.	16 1/2	Phone	2 x 5/8	0.86	Tie Clip	S	60.00	
	AT811	Card.	Elect.	Alum. Alloy	Instr.	600	50-20	72	Swcft. A3F	16 1/2	Opt.	8 1/4 x 1 3/8	6	5/8 x 27	S	100.00	
	AT812	Card.	Dyn.	Alum. Alloy	Instr.	600	50-15	76	Swcft. A3F	16 1/2	Opt.	7 3/4 x 1 1/2	7.6	5/8 x 27	S	105.00	
	AT813	Card.	Elect.	Alum. Alloy	Instr.	600	40-20	71	Swcft. A3F	16 1/2	Opt.	8 x 2	6.5	5/8 x 27	S	115.00	
	AT813R	Card.	Elect.	Alum. Alloy	Instr.	200	30-20	20	Swcft. A3F	16 1/2	A3M	8 x 2	6.5	5/8 x 27	S	165.00	
	AT814	Card.	Dyn.	Alum. Zinc	Vocal	250	50-16	75	Swcft. A3F	16 1/2	Opt.	7 1/8 x 2 1/8	10	5/8 x 27	S	135.00	
	AT815	Line Grad. Card.	Elect.	Alum.	Vocal	600	40-20	66	Swcft. A3F	16 1/2	Opt.	1 1/4 x 7/8	9.2	5/8 x 27	S	205.00	
	AT816/2	Card.	Dyn.	Plas.	Instr.	600	60-15	78	Att.	13 1/2	Phone	8 1/8 x 1 3/4	6.7	Desk	S	65.00 Pair 52.50	
AT817	Card.	Elect.	Plas./Alum.	Instr.	600	50-16	68	Att.	13 1/2	Phone	8 3/8 x 1 3/4	6	5/8 x 27	S			
AT831	Card.	Elect.	Alum.	Instr.	600	50-18	75	Swcft. A3F	Att.		0.9 x 0.39	0.1	S	115.00			
AT9100	Card.	Dyn.	Plas.	Vocal/Instr.	600	60-15	79	Att.	10	Phone	7 1/2 x 1 1/4	6.7	Desk	S	19.95		
BEYER DYNAMIC	M69	Hyper Card.	Dyn.	Alum.	Instr.	200	50-16	145	XLR M	25	None					160.00	Clamp inc.
	M69SM	Hyper Card.	Dyn.	Alum.	Music/Speech	200	50-16	145	XLR M	25	None			S		180.00	As above.
	M88	Hyper Card.	Dyn.	Alum.	Music	200	30-20	145	XLR M	25	None					320.00	As above.
	M201	Hyper Card.	Dyn.	Alum.	Music/Speech	200	40-18	150	XLR M	25	None					190.00	As above.
	M160	Hyper Card.	Rib.	Alum.	Strings	200	40-18	152	XLR M	25	None					360.00	As above.
	M260	Hyper Card.	Rib.	Alum.	Instr.	200	50-18	150	XLR M	25	None					195.00	Switched model, \$200.00.
	M101	Omni	Dyn.	Alum.	Voice	200	40-20	149	XLR M	25	None					210.00	Clamp inc.
	M130	Omni	Rib.	Alum.	Live Voice	200	40-18	152	XLR M	25	None					420.00	As above.
	M111	Omni	Dyn.	Alum.	Lav.	200	60-15	155	XLR M	25	None					200.00	As above.
	M300	Card.	Dyn.	Alum.	Vocal	200	50-15	150	XLR M	25	None					125.00	As above.
	M400	Super Card.	Dyn.	Alum.	Vocal	200	40-16	146	XLR M	25	None					160.00	Switched model, \$170.00.
M500	Hyper Card.	Rib.	Alum.	Vocal	200	40-18	150	XLR M	25	None					240.00	Switched model, \$250.00.	
M600	Hyper Card.	Dyn.	Alum.	Vocal	250	40-16	149	XLR M	25	None					270.00	Switched model, \$280.00.	
(Continued)	M411	Card.	Dyn.	Alum.	Page	200	200-12	149	XLR M	25	None					125.00	Switched model, \$130.00.

MICROPHONES

MANUFACTURER	Model	Directional Pattern	Operating Principle	Case Material	Most Common Use	Actual Impedance	Operating Range, 1 kHz, Ohms	Operating Range, Hz to kHz	Open-Circuit Sens., 1 kHz, -dB, re: 1 Volt/1 μbar	Mike Connector Type	Cable Length, Feet	Connector Type on Equipment	Dimension, Inches, Length x Diameter	Weight, Ounces	Mounting Method	Wind Screen = W On Off Switch or Proximity Filter = F	Price, \$	Notes
BEYER DYNAMIC (Continued)	M412	Card.	Dyn.	Alum./Rubber	P.A.	200	200-12	149	XLR M	25	None						135.00	
	M64	Card.	Dyn.	Alum.	Cont. P.A.	200	100-10	146	XLR M	25	None						100.00	
	M420	Card.	Dyn.	Alum.	P.A.	200	100-12	150	XLR M	25	None						150.00	
	M422	Card.	Dyn.	Alum.	P.A.	200	100-12	152	XLR M	25	None						70.00	
	M640	Card.	Dyn.	Alum.	P.A.	200	100-12	152	XLR M	25	None						90.00	
COHERENT COMMUNICATIONS	74C	Omni	Elect.	Plas.	Instr./Vocal	150	20-15	60		8	XLR3 Male	0.4 x 0.3 x 0.3	3/4	Tie Clip			203.00	
	74P	Omni	Elect.	Plas.	Instr./Vocal	150	20-15	60		8	XLR3 Male	0.4 x 0.3 x 0.3	3/4	Tie Clip			208.00	12/48 V phantom power.
	74Q	Omni	Elect.	Plas.	Instr./Vocal	2k	20-15	60		4 1/2	Male Var.	0.4 x 0.3 x 0.3	3/4	Tie Clip			129.00	
CROWN	30GP	PZM Hemi.	Elect.	Carbon Fiber	Studio	150	50-20	76	Swcft. A3F	6		5 x 6		†	W		359.00	†On boundary.
	6LP	PZM Hemi.	Elect.	Carbon Fiber	Studio	150	50-20	76	A3F	15		2 x 5 x 3		†	W		359.00	
	31S	PZM Hemi.	Elect.	Carbon Fiber	Studio	150	30-20	76	A3F	6		6 x 5		†	W		359.00	
	2LV	PZM Hemi.	Elect.	Carbon Fiber	Instr.	150		76	A3F	3 1/2	Swcft. TA4F	1 x 1		Clip			279.00	
	20RMG	PZM Hemi.	Elect.	Carbon Fiber	Conf.	150	50-20	76	A3F			4 1/4 x 4 1/4		††			299.00	††In boundary.
	3LV	PZM Hemi.	Elect.	Carbon Fiber	Vocal	150		76	A3F	15	TA4F	2 1/8 x 1/2		Tie Clip			269.00	
	3LVR	PZM Hemi.	Elect.	Carbon Fiber	Studio	150		76	A3F	10	TA4F	2 1/8 x 1/2		Tie Clip			399.00	Stereo pair.
ELECTRO-VOICE	1777A	Card.	Elect. Cond.		Vocal	150	50-20	50	Swcft. A3F	15	None	7.5 x 2	12	Clamp	WF		150.00	Battery or phantom power. Battery powered.
	1776B	Card.	Elect. Cond.		Vocal	150	50-20	54	Swcft. A3F	15	None	7.5 x 2	12	Clamp	WS		125.00	
	681	Card.	Dyn.	Zinc	Vocal	150, 15k	60-15	59.5	Swcft. A3F	15	None	6.2 x 2	8	Clamp	WS		135.00	
	671L	Card.	Dyn.	Zinc	Vocal	150	60-14	57	Swcft. A3F	15	None	6.2 x 2	8	Clamp	WS		100.00	671H, hi-Z, \$102.00.
	660	Super Card.	Dyn.	Zinc	Record	150, 15k	90-13	56	Swcft. A3F	15	None	6.5 x 1.5	10 1/2	Clamp			105.00	
	664	Super Card.	Dyn.	Zinc	Sound Rein.	150, 15k	90-13	56	Swcft. A3F	15	None	7.1 x 1.8	18 1/2	Stud	S		116.00	
	627C	Card.	Dyn.	Zinc	Home	150, 15k	60-13	58	Swcft. A3F	15	None	6 x 1.6	7 1/2	Clamp	WS		87.50	
	631B	Omni	Dyn.	Zinc	Home	150, 15k	80-13	56	Swcft. A3F	15	None	6 x 1.3	6	Clamp	S		89.00	Removable switch.
FOSTEX	M-11	Card.	Rib.		Voice/Music	250	40-18		A3M	5	A3M			5/8 x 27			599.00	With iso mount.
	M-85	Differ. Bi-Dir.	Rib.		Voice	250	50-12		A3M	15	A3M			5/8 x 27			349.00	Noise cancel.
	M-88	Differ. Bi-Dir.	Rib.		Voice/Music	250	40-18		A3M	5	A3M			5/8 x 27			599.00	
	M-22	MS-Stereo	Ribs.		Music	250	40-13		A5F	5				5/8 x 27			999.00	
	M-55	Card.	Rib.		Vocal	250	70-18		A3M	15	A3M			5/8 x 27			449.00	
	M-77	Card.	Rib.		Vocal/Music	250	50-18		A3M	15	A3M			5/8 x 27			539.00	
	M-390P	Card.	Dyn.		Music	600	40-15		A3M	15				5/8 x 27			249.00	Pair
GC ELECTRONICS	30-2373	Card.	Dyn.	Alum.	Vocal	30k	50-17	58	2-Pin Screw	16.5	Phone			5/8 x 27	WS		39.95	With stand adaptor. As above.
	30-2382	Stereo Card.	Elect. Cond.	Alum.	Music	600	50-16	68	None	9.9	Phone			5/8 x 27	WS		43.00	As above.
	30-2378	Card.	Elect. Cond.	Alum.	Gen.	600	30-16	68	None	20	Phone			5/8 x 27	WS		30.95	As above.
	30-2398	Omni	Elect. Cond.	Alum.	Voice	600	50-16	65	None	20	Phone			5/8 x 27	WS		23.95	As above.
	30-2388	Omni	Dyn.	Alum.	Vocal	200/50k	55-13	78	4-Pin Screw	15	Phone	7 x 1	4	5/8 x 27	WS		38.00	
	30-2384	Omni	Elect. Cond.	Alum.	Voice	1k	50-16	63	None	13.2	Phone			†			20.95	†Lapel type.
	30-2372	Card.	Dyn.	Alum.	Gen.	20G	60-15	75	Swcft. A3F	20	Phone			5/8 x 27	WS		70.00	With stand adaptor. As above.
	30-2374	Card.	Dyn.	Alum.	Gen.	500/50k	80-15	72	4-Pin Screw	20	Phone			5/8 x 27	WS		27.95	As above.
	30-2376	Card.	Dyn.	Alum.	Gen.	500	100-13	85	2-Pin Screw	15	Phone			5/8 x 27	WS		37.95	As above.
	30-2383	Omni	Dyn.	Alum.	Voice	30k	70-12	57	None	16.5	Phone			Lav. Desk	WS		16.95	
	30-2308	Card.	Dyn.	Plas.	Gen.	500	100-10	74	None	4.3	Phone			None	WS		21.40	With desk stands.
	30-2300	Omni	Dyn.	Plas.	Voice	200	100-10	70	None	4	Mini			None	WS		6.75	Pair
30-2302	Omni	Dyn.	Plas.	Voice	30k	50-13	60	None	4.5	Mini			None	W		10.35	For cassette recorders. As above.	
JVC	M-201		Elect. Cond.														59.95	
	M-501		Elect. Cond.														189.95	
	MU-580		Elect. Cond.														199.95	
MILAB (Continued)	P-14C	Super Card.	Dyn.	Alum.	Vocal/Instr.	200	100-14	†	XLR			5.9 x 3/4	6	5/8 x 27	WS		69.00	†2 mV/Pa.
	F-69	Card.	Dyn.	Alum.	Vocal/Instr.	200	50-18	†	XLR			7.5 x 1	6.2	5/8 x 27	W		189.00	†-54 dB/Pa re 1 V.
	DC-63	44, Sel.	Cond.	Brass	Instr. Gen.	200	20-20	†	XLR			6.3 x 1.2	11.5	5/8 x 27	WF		760.00	†-46 dB/Pa.

MICROPHONES

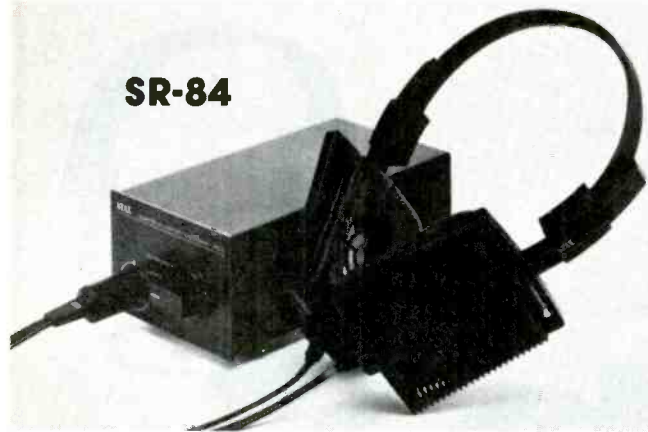
MANUFACTURER	Model	Directional Pattern	Operating Principle	Case Material	Most Common Use	Actual Impedance	Operating Range, 1 kHz, Ohms	Open Circuit Sens., 1 kHz, dB, re: 1 Volt/1 μbar	Mike Connector Type	Cable Length, Feet	Connector Type on Equipment	Dimension Length x Diameter	Weight, Ounces	Mounting Method	Wind Screen = W On Off Sonic = S, Sawtooth Low or Proximity Filter = F	Price, \$	Notes
MILAB (Continued)	DC-73	Card.	Cond.	Brass	Vocal/Instr.	200	30-20	†	XLR			7.8 x 0.9	9	½ x 27	WF	258.00	†-42 dB/Pa.
	LC-25	Card.	Cond.	Brass	Vocal/Instr.	200	20-20	†	XLR			7.3 x 1.2	11.3	½ x 27	W	750.00	†-12 or -42 dB/Pa; no transformer.
	VM-41 X4-82	Card. Coinc. Stereo	Cond. Cond.	Brass Brass	Instr. Stereo	200 200	30-20 20-20	† †	XLR 5-Pin XLR XLR			5.6 x ¾ 6.6 x 1.2	4.3 9.5	½ x 27 ½ x 27	WF W	289.00 1196.00	†-42 dB/Pa. †-34 dB/Pa.
	DC-96	Card.	Cond.	Brass	Music	200	20-20	†	XLR			5.5 x 1.2	7	½ x 27	W	465.00	†-42 dB/Pa.
NAKAMICHI	CM-300	Card./Omni	Elect.	Metal	Studio	200	30-18	76	XLR-3	15	Phone		6	½ x 27		170.00	With two capsules.
	CM-100	Card.	Elect.	Metal	Studio	200	30-18	76	XLR-3	15	Phone		5½	½ x 27		110.00	Opt. omni capsule.
	DM-1000	Card.	Dyn.	Metal	Studio	250	30-18	76	XLR-3	15	Phone		12	½ x 27		300.00	Triple pop/blast filter.
	DM-500 CM-3007	Card. Card./Omni	Dyn. Elect.	Metal Metal	Studio	250 200	50-15 30-18	73 76	XLR-3 XLR-3	15 15	Phone Phone		5½ 6	½ x 27 ½ x 27		100.00 465.00	Pop/blast filter. Tri mike system.
NEUMANN	KM83	Omni	Cond.	Brass	Gen.	150	40-20		Swcft. QG3M	0	None	4¾ x 7/8	2.8	½ x 27	W	375.00	48-V phantom power, 10-dB pad.
	KM84	Card.	Cond.	Brass	Gen.	150	40-20		Swcft. QG3M	0	None	4¾ x 7/8	2.8	½ x 27	W	375.00	As above.
	KM85	Card.	Cond.	Brass	Gen.	150	40-20		Swcft. QG3M	0	None	4¾ x 7/8	2.8	½ x 27	W	375.00	As above, LF roll-off.
	KM86	Multi., Sel.	Cond.	Brass	Studio	150	40-20		Swcft. QG3M	25	Swcft. A3M	7¼ x 7/8	7.4	½ x 27	W	998.00	
	KM88	Multi., Sel.	Cond.	Brass	Hall	150	40-16		Swcft. QG3M	25	Swcft. A3M	6¾ x 7/8	4.6	½ x 27	W	1098.00	
	KMS84	Card.	Cond.	Brass	Prof.	150	40-16		Swcft. QG3M	25	Swcft. A3M	7 x 7/8 x 1½	7.4	½ x 27	WF	799.00	
	KMR82	Super Card.	Cond.	Brass	Prof.	150	40-20		Swcft. QG3M	25	Swcft. A3M	15½ x 7/8	8.8	½ x 27	WF	799.00	
	KMA	Card. Omni	Cond.	Brass	Spch.	800	40-16		Swcft. QG3M Spez.	3		1¼ x ¾ x ½	1.1	Clip		304.00	
	U471et	Super Card.	Cond.	Brass	Studio	150	40-16		Swcft. QG3M	25	Swcft. A3M	6¾ x 8½ x 2½	25	½ x 27	WF	969.00	
	U87	3, Sel.	Cond.	Brass	Studio	150	40-16		Swcft. QG3M	25	Swcft. A3M	7¾ x 2¼	17.7	½ x 27	WF	998.00	
	U89	5, Sel.	Cond.	Brass	Studio	150	40-18		Swcft. QG3M	25	Swcft. A3M	7¾ x 1½	14.1	½ x 27	WF	1098.00	
	SM-69	Stereo; 2, Sel.	Cond.	Brass	Hall	150	40-16		Swcft. QG3M Spez.	33	Swcft. A3M	10¼ x 1¼ x 1½	16.4	½ x 27		2852.00	Stereo with remote pattern control.
	USM-69	Stereo; 2, Sel.	Cond.	Brass	Hall	150	40-16		Swcft. QG5M	33	Swcft. A5M	11½ x 1¼ x 1½	18	½ x 27		2605.00	Stereo with pattern control.
	QM-69	Quad.	Cond.	Brass	Hall	180	40-16		Swcft. QG3M Spez.	33	Swcft. A3M	11¼ x 1¼ x 1½	18	½ x 27		3147.00	
KU81	Stereo Head	Cond.	Brass	†	150	40-16		Swcft. QG3M	25	Swcft. A3M	11¼ x 7¼	95.2	½ x 27		2980.00	†Binaural-stereo compatible.	
KMB1	Super Card.	Cond.	Brass	Prof.	150			Swcft. QG3M	25	Swcft. A3M	9 x 7/8	5.3	½ x 27	WF	670.00		
KMF4	Card.	Cond.	Brass	Prof.	150			Swcft. QG3M			1½ x 5/8	0.7			645.00		
PHILIPS	7401E	Card.	Dyn.	Zinc	Vocal	600	50-16	73	XLR	15	XLR	6½ x 2	9	½ x 27	S	135.00	Opt. phone plug.
	7301E	Card.	Dyn.	Zinc	Vocal	600	50-15	57	XLR	15	XLR	6¼ x 2	8½	½ x 27	S	110.00	As above.
	7200	Card.	Dyn.	Alum.	Record	600	80-13	63	Phone	15	Phone	8 x 2	6	½ x 27		70.00	Stereo.
	7100	Card.	Dyn.	Alum.	Instr.	630	60-15	59	Phone	18	Phone	6½ x 2½	6½	½ x 27	S	66.00	
	8200	Card. Omni	Elect.	Zinc	Law.	230	50-15	54	XLR	9	XLR	1½ x ½	3	½ x 27	SW	66.00	
PIONEER	DM61	Card.	Dyn.			600	80-12	75	XLR							130.00	
	DM51	Card.	Dyn.			600	80-12	75	XLR							100.00	
	DM21	Card.	Dyn.			600	80-12	75			Phone					30.00	
REALISTIC	33-919	Stereo Card.	Elect. Cond.	Alum.	Music	600	30-15	72	None	10	(2) Phones			½ x 27	S	40.00	Sel. pattern.
	33-1080	Card.	Back Elect. Cond.	Alum.	Music	600	20-20	72	A3F	16	Phone			½ x 27	WSF	50.00	Opt. bal. XLR output.
	33-984	Uni.	Dyn.	Zinc	P.A.	10k, 600	80-15	63, 75	A3F	16	Phone			½ x 27	S	50.00	As above.
	33-1070	Omni	Dyn.	Zinc	Vocal	500	40-17	75	A3F	16	Phone			½ x 27	S	40.00	As above.
	33-1071	Card.	Dyn.	Zinc	P.A.	400	50-15	75	None	12	Phone			½ x 27	S	30.00	As above.
	33-992B	Super Card.	Dyn.	Zinc	Vocal	600	80-15	72	None	6	Phone			½ x 27	WS	25.00	
	33-985A	Omni	Dyn.	Plas.	Vocal	600	50-13	80	None	6	Phone			½ x 27	S	20.00	
33-1050	Omni	Elect. Cond.	Plas.	Music	500	20-13	71	None	9	Phone			Std.	WS	18.00	Inc. stand, battery.	
33-1058	Omni	Elect. Cond.	Plas.	P.A.	600	30-12	70	None	10	Phone			Tie Clip		20.00	inc. tie clip and tack, battery, and mini-plug.	
REVDX	M3500	Super Card.	Dyn.	Alum.	Gen.	600	40-18	72	XLR	16	Phone	6 x 1	10½			185.00	
SANSUI	DM-3	Card.	Dyn.	Plas.	Vocal	500	100-10	77	None	10	Phone	6¾ x 1½		†	W	20.00	†Desk stand inc.
	EM-5	Dual Card.	Dual Elect.	Brass	Stereo	1k	70-15	72	None	6	Phone	4 x 7/8		†	W	37.00	
SCHOEPS (Continued)	CMC 32	Omni	Cond.	Nickel-Brass	Orch.	20	20-20	1.2†	XLR-3M			5 x ¾	3			640.00	†mV/microbar.
	CMC 34	Card.	Cond.	Nickel-Brass	Spot	20	40-20	1.2†	XLR-3M			5 x ¾	3			640.00	
	CMC 35	Card./Omni	Cond.	Nickel-Brass		20	20-20	1.2†	XLR-3M			5¼ x ¾	3			835.00	
	CMC 341	Hyper Card.	Cond.	Nickel-Brass	Film/Video	20	40-20	1.3†	XLR-3M			5 x ¾	3			730.00	

MICROPHONES

MANUFACTURER	Model	Directional Pattern	Operating Principle	Case Material	Most Common Use	Actual Impedance	Operating Range, 1 kHz, Ohms	Open-Circuit Sens., 1 kHz, dB, re: 1 Volt/1 μbar	Mike Connector Type	Cable Length, Feet	Connector Type on Equipment End of Cable	Dimension, Inches Length x Diameter	Weight, Ounces	Mounting Method	Wind Screen = W, On Off Switch, S, Switched Low or Program Filter = F	Price, \$	Notes
SCHDEPS (Continued)	CMC 38	Bi	Cond.	Nickel-Brass	Blumlein	20	40-16	1.0†	XLR-3M			5 1/2 x 3/4	3			780.00	
	CMTS 301U	††	Cond.	Nickel-Brass	Coinc. Stereo	20	40-16	1.1†	XLR-5M			8 3/4 x 1 1/4	11 1/4			2125.00	††Card./omni bi-directional.
	MSTC 34	2 Card.	Cond.	Nickel-Brass	Stereo ORTF	20	40-20	1.3†	XLR-5M			7 1/2 x 3 1/2	8			1315.00	
	CMH 34U	Card. Prox.	Cond.	Nickel-Brass	Pop Vocal	20	60-20	1.2†	XLR-3M			8 1/4 x 1	6 1/4			835.00	
SENNHEISER	MD 200	Omni Card.	Press.	Plas.	Vocal	600	60-13	+5	Phone							31.00	
	MD 400	Card.	Dyn.	Metal	Vocal	600	60-13	+5	Phone	15		10.6 x 1.4 x 1.3	16	5/8 x 27		352.00	Adj. freq. response. As above.
	MD 441	Super Card.	Dyn.	Plas.		200	30-17	146	XLR	15		7 x 1.8 x 1.7	14	5/8		327.00	
	MD 421	Card.	Dyn.	Plas.		200	50-16	151	XLR	15		7 x 2	11	5/8		300.00	
	MD 416	Omni Super Card.	Dyn.	Metal		200	30-20	151	XLR	15		5 x 0.9	4.5	5/8		356.00	
	MD 402U	Super Card.	Dyn.	Metal		200	80-12.5	151	XLR	15		5.7 x 0.8	6.5	Clamp		79.50	
	MD 412	Super Card. Beam	Dyn.	Plas.		800	50-12.5	151		5	Phone	5.5 x 1.5 x 1.5	2.1	Clamp		112.00	
	MKH816	R.F. Cond.	R.F. Cond.	Metal		10	50-20	115	XLR			22 x 3/4	14	Clamp		918.00	Opt. 48-V phantom power. As above.
	MKH 416	Club	R.F. Cond. Elect.	Metal		10	40-20	121	XLR			10 x 3/4	6	Clamp		695.00	
	MKE 203	Omni	Elect. Cond.	Metal		200	50-15	143	XLR			7.6 x 0.9	5.6	5/8 x 27		234.00	
	MKE 403	Card.	Elect. Cond.	Metal		200	50-15	143	XLR			7.6 x 0.9	5.6	5/8 x 27		270.00	
	MKE 803	Club	Elect. Cond.	Metal		200	50-15	139	XLR			12 x 0.9	6.8	5/8 x 27		319.00	
	MKE 10	Omni	Elect. Cond.	Metal		4.7k	40-20	144	Spec.	3		0.3 x 0.7	0.9	Tie Clip		159.00	
MKE2002	Bin.	Elect. Cond.	Metal		1.5k	40-20	141	Spec.	10			2			495.00		
SHURE	SM63-CN	Omni	Dyn.	Alum.	Vocal	285	50-20	76	Swcft. A3M	25	Swcft. A3M	5 3/4 x 1 1/4	2.8	5/8 x 27	W	126.00	
	SM77	Card.	Dyn.	Alum.	Instr.	180	50-15	79	Swcft. A3M	25	Swcft. A3M	5 1/2 x 1 1/4	6	5/8 x 27		145.00	
	SM78	Card.	Dyn.	Alum.	Vocal	180	50-15	79	Swcft. A3M	25	Swcft. A3M	5 3/4 x 2	7.2	5/8 x 27		181.00	
	SM17	Omni	Dyn.	Alum.	Instr.	200	50-15	85	Swcft. A3M Att.	10	Swcft. A3M	1 3/8 x 5/8	0.28	Var.		100.00	Spring clip & expansion mount.
	516EQ	Card.	Dyn.	Zinc	Instr.	170	50-15	81	Swcft. A3M	15	Phone	6 1/4 x 1 1/2	9.5	5/8 x 27	WF	123.50	
	545SD	Card.	Dyn.	Zinc	Instr.	240, 39k	50-15	78	Swcft. A3M	15	None	6 1/4 x 1 1/4	9	5/8 x 27	S	121.25	
	565SD	Card.	Dyn.	Zinc	Vocal	240, 39k	50-15	77	Swcft. A3M	15	None	6 1/4 x 2	10.5	5/8 x 27	S	132.75	
	586SAC	Card.	Dyn.	Zinc	Vocal	60k	50-13	79.5	A3M	20	Phone	6 5/8 x 2	12.5	5/8 x 27	S	106.00	
	515SAC	Card.	Dyn.	Zinc	Speech	44k	80-13	82	Att.	15	Phone	6 1/2 x 1 1/2	18	5/8 x 27	S	55.75	
	SM57	Card.	Dyn.	Zinc	Instr./Vocal	65, 270	40-15	82	Swcft. A3M	20	None	6 1/4 x 1 1/4	10	5/8 x 27		139.00	
	SM58	Card.	Dyn.	Zinc.	Instr./Vocal	65, 270	50-15	83	Swcft. A3M	20	None	6 1/4 x 2	10.5	5/8 x 27		175.00	
	SM59-CN	Card.	Dyn.	Alum.	Vocal	270	50-15	83	Swcft. A3M	20	Swcft. A3M	7 3/4 x 1 3/4	7.6	5/8 x 27	W	205.00	
	SM81-CN	Card.	Elect. Cond.	Steel	Vocal Prof. Record.	85	20-20	64	Swcft. A3M	25	Swcft. A3M	8 1/2 x 1	8	5/8 x 27	WF	348.00	Attenuator inc.
533SAC	Omni	Dyn.	Zinc	Record. Spch./Instr.	46k	40-11	56	A3M Amph. MC1F	15	Phone	6 5/8 x 2 1/8	11	5/8 x 27	S	72.75		
SM61	Omni	Dyn.	Alum.	Vocal	175	50-14	82	Swcft. A3M	20	None	7 1/8 x 1 1/2	5.2	5/8 x 27	W	140.00		
SUPERSCOPE	EC1	Omni	Elect. Cond.	Alum.	Vocal	2k	60-13		Mini	10		4 x 0.7	3.5		WS	18.00	
	EC3	Card.	Elect. Cond.	Alum.	Vocal/Music	1.5k	50-15		Mini	10		7 x 0.9	8.8		WS	28.00	
	EC5	Card.	Elect. Cond.	Alum.	Vocal/Music	2.2k	40-15		Mini	10		7 x 0.9	4.1		W	42.00	
	EC7	Card.	Elect. Cond.	Alum.	Vocal/Music	250	40-16		Phone	10		7.4 x 1.5	10.3		WF	64.00	
	EC9P	Card.	Elect. Cond.	Alum.	Music	250	30-17		XLR	10		7.7 x 1.2	13.8		WF	110.00	
	EC12B	Omni	Elect. Cond.	Alum.	Vocal	250	100-15		Mini	10		10.1 x 0.5	2.3			54.00	Telescopes 10 in.
	EC15P	Omni	Elect. Cond.	Alum.	Vocal	250	70-16		XLR	15		1.5 x 0.4	1	Tie Clip		100.00	
EC33S	2 Card.	Elect. Cond.	Alum.	Vocal/Music	1k	50-15		Minis	10		7.4 x 2	6.2		WS	66.00	Stereo; separable.	
TECHNICS	RP-V340	Card.	Dyn.	Alum.	Voice	700	100-10	76	Phone	6 1/2						26.00	
	RP-V370	Card.	Dyn.	Alum.	Voice	400	40-12	78	Phone	10						40.00	
	RP-3500E	Card.	Elect.	Alum.	Voice	600	50-12	68	Phone	16						60.00	
	RP-3215E	Card. †	Elect.	Alum.	Voice	600	50-10	70	Phones	10		8.2 x 1.8	4 1/4			60.00	†Stereo.
	RP-3545E	Card.	Elect.	Alum.	Voice	600	40-14	72	Phone	16						70.00	
TELEX-TURNER	SE11	Card.	Dyn.	Zinc	Vocal	50-200	50-15	77	A3F	20	None	9 1/2 x 2 1/4	20	Stand	WS	175.00	
	SE13	Card.	Dyn.	Zinc	Vocal	50-200	50-15	77	A3F	20	None	9 1/4 x 1 3/4	20	Stand	WS	175.00	
	SE14	Omni	Dyn.	Zinc	Vocal	50-200	50-15	80	A3F	20	None	9 1/4 x 1 3/4	20	Stand	WS	165.00	
	2760	Omni	Dyn.	Steel	Vocal	50-200	50-15	81	A3F	20	None	8 3/4 x 1 1/2	16	Stand	W	125.00	
	35A	Omni	Dyn.	Alum.	Speech	150-200	50-15	84	Att.	25	None	2 1/2 x 3/4	10	Clip		120.00	
	S35A	Omni	Dyn.	Alum.	Speech	150-200	50-15	84	Att.	25	None	3 x 3/4	10 3/4	Clip	S	130.00	
	35	Omni	Dyn.	Alum.	Speech	150-200	50-10	84	Att.	25	None	3 x 3/4	10 3/4	Clip	S	145.00	
	WHM-300	Card.	Elect.	Alum.	Speech	150-40k	50-10	84	Att.	25	None	11 3/8 x 1 3/4	13 1/2	None	S	637.50	Wireless; receiver, \$555.00. Wireless.
	WHM-400	Card.	Dyn.	Zinc	Vocal		50-15					11 3/8 x 2 1/4	16	None	W	637.50	

STAX[®]

electrostatic audio products



SR-84

lambda junior electret earspeaker system

The SR-84 (Lambda Junior) earspeaker system employs an electret transducing element. The high polymer film used for the diaphragm of this element is less than 1/100 the thickness of the human eardrum. This ultra-thin, ultra-lightweight diaphragm is driven by electrostatic force, resulting in no transient-, phase-, and intermodulation distortion throughout the entire audio spectrum. It is capable of reproducing instantaneous transient response with the highest degree of inter-resolution, yet its timbre is completely uncolored. A unique open back enclosure virtually eliminates cavity resonances, resulting in a strikingly realistic sounding headphone that is always a pleasure to use.

The SR-84 system comes packaged with an SRD-4 energizing adaptor that is easily installed between the loudspeaker and amplifier. A front panel selector on the SRD-4 allows easy switching between loudspeakers and the SR-84 earspeaker.



SR-34

cost vs. performance electret earspeaker system

The SR-34 Earspeaker System employs an electret transducing element similar to the SR-84 electret earspeaker system. The SR-34 system was designed to offer the marvelous sonic transparency of STAX earspeakers at a more widely-affordable price. It is without a doubt the best cost-vs-performance earspeaker system available. Because of their low mass linear transducing elements, these earspeakers offer more finely etched high frequencies and more sonic detailing than any other type headphone. With their soft earpads and lightweight headband, the SR-34 earspeakers can provide hours of continuous listening without listener fatigue.

The SR-34 system comes packaged with an SRD-4 energizing adaptor that is easily installed between the loudspeaker and amplifier. A front panel selector on the SRD-4 allows easy switching between loudspeakers and the SR-34 earspeaker.

For a full brochure send \$3.00 to: STAX KOGYO, INC., 940 E. Dominguez St., Carson, CA 90746

Please audition STAX electrostatic earspeakers at one of these fine audio salons. We are confident that they represent the ultimate in musical clarity and sonic transparency.

ALABAMA
Audition - Birmingham
ALASKA
Shimek's - Anchorage
ARIZONA
Wilson Audio - Tucson
ARKANSAS
Project One Stereo - Little Rock
CALIFORNIA
Absolute Audio - Santa Ana, Woodland Hills
Accurate Audio - Laguna Beach
Audiible Difference - Palo Alto
Audio Concepts - San Gabriel
Audio Ecstasy - San Luis Obispo
Audio Vision - Santa Barbara
Beverly Stereo - Los Angeles
Catana Sound - San Rafael
Century Stereo - San Jose
Christopher Hansen - Los Angeles
Custom Hi-Fi - Burlingame
DB Audio - Berkeley
Dimensions in Stereo - Torrance
Enlightened Audio - Berkeley
Fidelis - San Francisco
G.N.P. - Pasadena
Havens & Hardy - Huntington Beach
Jonas Miller Sound - Santa Monica
Middleton, Kemp & Shepherd - Anaheim
Monterey Stereo - Monterey
Natural Sound - San Francisco
Newport Audio - Newport Beach
One More Stereo Store - Milpitas
Pro Audio - Oakland
Serra Stereo - Colma
Sound Distinction - Concord
Sounding Board - Berkeley
Stereo Unlimited - San Diego
Systems Design Group - Redondo
Western Audio - Palo Alto
COLORADO
C&S Audio - Colorado Springs
Listen Up - Denver, Boulder, Evergreen
Main Street Music - Aspen
CONNECTICUT
Audiocom - Old Greenwich

Robert Barry Stereo - Manchester
Sound Advice - Norwich
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Fort Lauderdale
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Audio Consultants - Evanston
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Audio Enterprises - Chicago Heights
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Gill Custom House - Palos Hills
Greenfield Equipment - River Forest
Paul Heath Audio - Chicago
Stereo Design - Riverdale
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Audio Specialist - South Bend
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Stereo Shop - Cedar Rapids

KANSAS
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Discerning Ear - Baltimore
MASSACHUSETTS
Audio Concepts - Attleboro
Goodwins - Cambridge
Music Box - Wellesley
Natural Sound - Framingham
Q Audio - Cambridge
Sound Trak Audio - Brockton
Sound Wat - Worcester
Stereo Shop - Newton
Stereo Shop of MA - Newton
Waltham Camera & Stereo - Waltham
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Almas - Dearborn, Birmingham
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Hi-Fi Buys - Ann Arbor, Lansing
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MISSOURI
Audio Renaissance - Kansas City
Best Sound - St. Louis
MONTANA
Logical Choice - Kalispell
Rocky Mountain Hi-Fi - Great Falls
Stereo Shop - Helena
NEBRASKA

Custom Electronic - Omaha
NEVADA
Q Audio - Reno
NEW HAMPSHIRE
Camera Shop of Hanover - Hanover
NEW JERSEY
C.S.A. Audio - Montclair
Franklin Lakes Stereo - Franklin Lakes
Landes Audio - Orange
Sounding Board - Ridgewood
Woodbridge Stereo - Woodbridge
NEW MEXICO
Sound Ideas - Albuquerque
Trio Art - Farmingham
NEW YORK
Audio Breakthroughs - Manhasset
Audio Den - Lake Grove
Clark Music - Syracuse, Albany
Eardrum - Manuet
Electronic Workshop - NYC
Grand Central Radio - NYC
Harmony House - NYC
Harvey Sound - NYC
Innovative Audio - NYC
J.B. Stereo - Rochester
J.S.G. Audio - Binghamton
Leonard Radio - NYC
Liberty Music - NYC
Listening Room - Scarsdale
Lyric Hi-Fi - NYC, White Plains
Sound by Singer - NYC
Sound Stage - Fresh Meadows
Stereo Emporium - Buffalo
NORTH CAROLINA
Audio Advice - Raleigh
OHIO
B&B Appliance - Cleveland
Custom Stereo - Columbus
Golden Gramophone - Akron
Paragon Sound - Toledo
Stereo Lab - Columbus
Swallen's Cincinnati
OREGON
Hawthorne Stereo - Portland

PENNSYLVANIA
David Mann Ltd - Philadelphia
DS Audio - Wyomissing
Glick's Audio - Lancaster
Hart's Sound Studio - Allentown
Sassalras Audio - Montgomeryville
21st Century Audio - Philadelphia
RHODE ISLAND
Ashley Hi-Fi - Providence
SOUTH DAKOTA
Schrag - Rapid City
TENNESSEE
Alternative Audio - Knoxville
Underground Sound - Memphis
TEXAS
Audio System - Laredo
B&M Electronics - Houston
Hi-Fidelity, Inc. - Austin
Hilcrest Hi-Fi - Dallas
Home Entertainment - Houston
Houston Radio Concepts - Houston
San Antonio Audio Concepts - San Antonio
Thompson Sound - Dallas
UTAH
University Audio - Provo
VERMONT
Audio Den - Burlington
VIRGINIA
Audio Arts - Richmond
Digital Sound - Virginia Beach
WASHINGTON
Bremington Stereo - Bremerton
Definitive Audio - Seattle
Hall's Stereo - Spokane
Optimum Sound - Seattle
Stereo Shop - Tacoma, Olympia, Tukwila
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HEADPHONES



Audio-Technica ATH 0.6

AKG K4

Stax SR-Λ

Stanton XXI

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	Weight, Ounces	Circumaural = C, Supra-aural = S	Adjustable Headband?	Individual Volume Controls?	Cover Material on Ear Cup	Price, \$	Notes
ACUTEX	Voyager V	Dyn.	40-18	32	96	0.1W		6	F	1½	S	Yes	No	Plastic	49.50	Folding headband.
	Voyager VII	Dyn.	20-20	32	98	0.1W		6	F		S	Yes	No	Plastic	69.50	As above.
	Voyager X	Dyn.	18-22	60	100	0.1W		7	F	1½	S	Yes	No	Plastic	49.95	As above.
	Voyager XV	Dyn.									S	Yes	No	Plastic	89.50	As above.
AIWA	HP-T10	Dyn.	10-24	40	Var.			8½	F	2.5	S	Yes	No	Foam	65.00	
	HP-AS7	Dyn.	20-20	30	100			8½	F	1.6	S	Yes	No	Foam	35.00	
AKG	K-340	ES Dyn.	15-25	400	95	10V	0.1	10	C	13	C	Yes	No	Foam	195.00	
	K-4	ES Dyn.	20-25	400	94	10V	0.1	10	F	2.3	S	Yes	No	Cloth	99.00	
	K-240	Dyn.	15-20	600	102	11V	0.3	10	C	10	C	Yes	No	Foam	95.00	
	K-141	Dyn.	20-20	600	98	11V	0.5	10	F	9.5	S	Yes	No	Foam	75.00	
	K-130	Dyn.	20-20	600	96	11V	0.5	10	F	6	S	Yes	No	Cloth	49.00	
	K-40	Dyn.	30-18	200	95	9V	0.9	10	F	8	S	Yes	No	Foam	29.00	Mini plug version, K-40M.
AUDIO-TECHNICA	ATH 0.1	D4	30-20	4-16	93		0.8†	8.2	F	4.8	S	Yes	No	Vinyl	30.00	†At 110 dB SPL.
	ATH 0.2	D4	30-20	4-16	93		0.7†	8.2	F	7	S	Yes	No	Vinyl	50.00	
	ATH 0.3	D4	25-20	4-16	94		0.5†	11.5	F	7	S	Yes	No	Foam	65.00	
	ATH 0.5	D4	20-20	4-16	96		0.4†	11.5	F	7.2	S	Yes	No	Foam	85.00	
	ATH 0.6	ES	20-22	4-16	98††		.35†	8.2	F	7.4	S	Yes	No	Vinyl	100.00	††With 1 volt into adaptor.
	ATH 0.7	ES	10-20	4-16	98††		.25†	8.2	F	7.4	S	Yes	No	Vinyl	150.00	
BANG & OLUFSEN	U-70	Ortho.	16-20	140			1	10	F	10.7	C	Yes	No	Plastic	100.00	
BEYER DYNAMIC	DT303	Dyn.	20-20	100	92	213	1	21	F	3	S	Yes	Yes	Foam	41.95	For TV interface.
	DT48A	Dyn.	16-20	5	112	200	1	10	†	14	†	Yes	No	Opt.	222.95	†Optional.
	DT48	Dyn.	16-20	Opt.	105	96.8	1	10	Opt.	14	C	Yes	No	Plastic	204.95	
	DT100	Dyn.	30-20	Opt.	94	1V	1	10	Opt.	12	C	Yes	No	Plastic	109.95	
	DT96A	Dyn.	30-17	400	94	360	1	10	Opt.	4	C	Yes	No	Plastic	94.95	
	DT880	Dyn.	5-25	600	94	50	0.5	10	C	7	C	Yes	No	Plastic	129.95	Semi-open design.
	DT550	Dyn.	10-22	600	95	50	0.5	10	C	7	C	Yes	No	Plastic	89.95	As above.
	DT330	Dyn.	15-18	40	90	100	1	10	F	7	C	Yes	No	Plastic	47.95	As above.
	DT660	Dyn.	15-25	600	97	50	0.2	10	C	9	C	Yes	No	Plastic	97.95	Bas reflex.
	DT440	Dyn.	20-20	600	97	42	1	10	C	9	C	Yes	No	Foam	69.95	Semi-open design.
	DT220	Dyn.	20-20	400	102	102	1	10	C	9	C	Yes	No	Plastic	71.95	Closed design.
DT302	Dyn.	20-20	600	97	240	1	10	F	3	S	Yes	No	Foam	35.95	Open design.	
DENON	AH-9	Dyn.	20-22	600	103	100		9¾	F	3.5	S	Yes	No	Foam	80.00	
	AH-7	Dyn.	20-22	63	100	100		9¾	F	3.5	S	Yes	No	Foam	55.00	
	AH-5	Dyn.	20-22	32	102	100		9¾	F	1.8	S	Yes	No	Foam	35.00	
	AH-P5	Dyn.	20-22	32	100	100		3†	F	0.95	S	Yes	No	Foam	39.95	†Mini plug; phone adaptor with 6-ft. cord.
EMPIRE	LW2	Dyn.	20-22	200	105	100		8	F	4.2		Yes	No	Nylon	34.95	
	LW1	Dyn.	30-22	32	95	100		4½	F	9		Yes	No	Foam	19.95	
	Stick It in Your Ear	Dyn.	25-22	330	95	75		3½	F	0.5		No	No	Foam	19.95	

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	Weight, Ounces	Circumaural = C, Supra-aural = S	Adjustable Headband?	Individual Volume Controls?	Cover Material on Ear Cup	Price, \$	Notes	
PRO-FI HEADPHONES	PF-10 TP-20	Dyn. Dyn.	10-30 20-25	35 35	98 108	1.9V 1.8V	0.5 0.5	7 4	F F	4.6 0.2	S †	Yes †	No No	Foam Foam	29.95 24.95	†Fits in ear.	
REALISTIC	33-999 33-996 33-1004 33-995 33-1014 33-993 33-1019 33-1012 33-978 33-979 33-998 33-1035 33-977 33-196	Dyn. Dyn. Dyn. Dyn. Dyn. Dyn. Dyn. Dyn. Dyn. Dyn. Dyn. Dyn. Dyn. Dyn. Dyn.	15-30 10-22 20-20 20-20 20-20 30-18 50-15 50-15 50-20 50-20 50-20 50-20 50-20 50-10	200 200 200 32 32 32 50 8 32 32 32 32 32 8		5V 5V 5V 5V 5V 1V 5V 1V 1.8V 1.8V 1.8V 1.8V 1V 1V	0.5 0.5 0.5 0.5 1.0 1.0 6½ 6½ 0.5 0.5 0.5 0.5 0.5 0.5	10 10 10 10 10 10 6½ 6½ 6½ 6½ 6½ 6½ 6½ 6½ 6½ 6½	C C C C C C C C F F F F F F	7.8 9.5 9.5 9.5 9.5 3 2.5 2.8 2.8 0.6 4	S S S S S C C C S S S S † †	Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes	No No No No No Yes Yes Yes Yes No No No No	Foam Vinyl Foam Vinyl Vinyl Vinyl Vinyl Vinyl Foam Foam Foam Foam Foam Foam Vinyl	55.00 50.00 42.00 35.00 32.00 25.00 20.00 15.00 22.00 22.00 20.00 15.00 13.00 10.00	Folding headband. As above, mini plug. Mini plug. †Fits in ear; as above. †Fits in ear; stereo/mono switch.	
REVOX	RH 310	Dyn.	40-18	600	100	240	0.5	6½	C	18	S	Yes	No	Plastic	100.00		
SAE	Pro 7000		30-19 45-18	200 600	98	0.1W		10 10	F F	2.1 11		Yes Yes			20.00 65.00		
SANSUI	SS-L5 SS-L3 MS-7 MS-3	Dyn. Dyn. Dyn. Dyn.	20-20 20-20 30-20 35-20	100 60 40 30	104 104 100 97	0.5W 0.5W 0.25W 0.1W		6 6 8 8	F F F F	4.8 4.4 1.3 1.9	S† S† S S	Yes Yes Yes Yes	No No No No	Vinyl Vinyl Foam Foam	50.00 30.00 40.00 20.00	†Semi-isolating circular ear cushion.	
SENNHEISER	HD40 HD 40W HD 400 HD 414 HD 420 HD 424 HD 430 HD 222 HDI 234/SI 234	Dyn. Dyn. Dyn. Dyn. Dyn. Dyn. Dyn. Dyn. Dyn.	22-18 30-17 20-18 16-20 18-20 16-20 16-20 16-20 20-20	600 32 600 2k 600 2k 600 600 600	92 92 88 102 94 102 94 94 94		1 1 1.3 1 0.6 0.9 0.6 0.6 0.6	10 3 10 10 10 10 10 10 10	F F F F F F F F F	2 2 3 4.8 4.5 6.7 6.7 8.8 13.5	S S S S S S C C S	Yes Yes Yes Yes Yes Yes Yes Yes Yes	No No No Dpt. Dpt. Dpt. Dpt. Yes Yes	Foam Foam Foam Foam Foam Foam Vinyl Vinyl Vinyl	35.00 35.00 46.00 79.00 89.00 115.00 126.00 120.00 516.00	Infrared wireless; transmitter inc.	
SONIC INTERNATIONAL	A 20 30 40 Pro 5 Pro 10 Pro X-2 Pro X-7 Pro M-1 Pro M-9A Pro M-8A Pro M-6A Pro 77 Pro 66 Pro 88	Dyn. Dyn. Dyn. Dyn. Dyn. Dyn. Dyn. Dyn. Dyn. Dyn. Dyn. Dyn. Dyn. Dyn. Dyn. Dyn.	40-12 40-12 20-15 20-20 15-24 15-22 30-18 35-20 20-20 20-20 20-20 20-25 20-20 20-20 20-20 15-22	16 16 16 16 16 16 8 8 8 8 8 8 8 8 8 8				6 10 10 10 9 10 6 6 6 6 6 6 6 6 6	F C C C F C F F C F F F F F F		6.5 0.9 0.5 0.5 1.6 1.6 1.6 1.6 1.6	S C C S S S S S S S S S S S	Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes	No Yes Yes Yes No Yes No No No No No No No No No	Plastic Plastic Plastic Plastic Foam Foam Foam Foam Foam Foam Foam Foam Foam Foam Foam Leather	9.95 19.95 21.95 24.95 32.95 39.95 14.95 24.95 24.95 29.95 29.95 19.95 18.95 29.95 39.95	With mini-plug adaptor. †In-ear design. †Clips on ear. Folding headband. Mini plug; with phone adaptor.
STANTON	Micro Water XII Micro Water X Dyna 25 Dyna 55 Dyna 55/600 Stereo Water XXI Micro/Water F Model V	Dyn. Dyn. Dyn. Dyn. Dyn. Dyn.	10-20 10-20 10-20 20-22 20-22 20-22	40 40 50 100 600 100	105 100 100 110 110 110	0.15W 0.05W 0.2W 0.25W 0.25W 0.05W	0.5† 0.5† 0.5† 0.25† 0.25† 0.5†	7 7 7 10½ 10½ 10	F F F F F F	2 2 6 5½ 5½ 6	S S S S S S	Yes Yes Yes Yes Yes Yes	No No No No No No	Nylon Foam Vinyl Nylon Nylon Nylon	49.95 34.95 29.95 60.00 70.00 70.00	†At 110 dB SPL; with adaptor. Open design. With adaptor. Folding headband.	
STAX	SR-34 SR-84 SR-5 SR-X/MK3 SR-Lambda SR-Sigma SR-50/SRD-X	ES ES ES ES ES ES ES	25-25 20-25 25-25 25-25 8-35 30-35 20-25	8 8 8 8 8 8 600	95 95 96 97 102 94 95	1.5V 1.5V 1.5V 1.5V 1.5V 1.5V 100	0.02 0.02 0.05 0.05 0.05 0.05 0.02	7 7 7 7 7 7 7	F F F F F F F	7.5 7.5 13.9 13.2 15.1 16.4 9	C C C C C C C	Yes Yes Yes Yes Yes Yes Yes	No No No No No No No	Foam Foam Foam Foam Foam Foam Plastic	99.00 150.00 175.00 300.00 340.00 460.00 210.00	With adaptor. As above. As above. As above. As above. As above.	
SUPEREX	P-1202 P-1202S SM-700 TRL-88 TRL-3 935 Pro B-VI	Dyn. Dyn. Dyn. Dyn. Dyn. Dyn. Dyn./Pz.	10-19 10-19 10-20 18-24 18-19 25-20 20-20	150 150 35 100 80 16 8	† † † †† ††† ††† †††		0.5 0.5 0.25 0.5 0.8 1.0 0.8	8 8 12 7 7 12 7	F F C F C C C	6 6 10 4 8½ 8½ 14	C C C S S C C	Yes Yes Yes Yes Yes Yes Yes	No No No No No No No	Vinyl Vinyl Vinyl Foam Foam Vinyl Vinyl	35.00 65.00 69.95 49.95 44.95 35.00 65.00	†110 dB SPL for 10 mW. ††100 dB SPL for 10 mW. †††100 dB SPL for 6 mW. ††††100 dB SPL for 8 mW.	
TECHNICS	EAH-T805 EAH-810 EAH-820 EAH-830	Dyn. Dyn. Dyn. Dyn.	20-20 20-25 15-30 15-35	125 91 93 96	100 1V 3V 3V		10 10 10 10	C F C C	10 11 12 13	C S S S	Yes Yes Yes Yes	No No No No		35.00 40.00 60.00 80.00			
TELEX	1325	Dyn.	50-15	600	105	1mW		12	C	15	C	Yes	No	Foam	142.50		
YAMAHA	YH-1000 YH-100 YH-1 YH-2 YH-3 YHL-005 YHL-007	Drtho. Drtho. Drtho. Drtho. Drtho. Dyn. Dyn.	20-20 20-20 20-20 20-20 20-20 20-20 20-20	150 150 150 150 150 122 119	103 98 94 93 93 122 119		8 8 8 8 8 8 8	F F F F F F F	18 12† 8.8 6.7 6 2.6 2.5	S S S S S S S				125.00 95.00 70.00 50.00 40.00 40.00 30.00	†Less cord; two headbands.		



HOW CAN SANSUI CLAIM THE WORLD'S ONLY DISTORTION-FREE RECEIVER? SIMPLE. WITH SUPER FEEDFORWARD DC AMP.

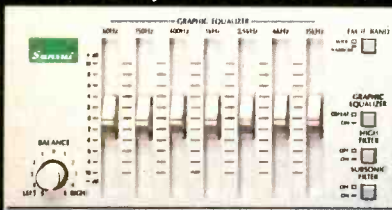
Creating technological breakthroughs is nothing new to Sansui. One of our most recent innovations, the unique Super Feedforward DC power amplifier system routs all types of distortion—harmonic, intermodulation, transient intermodulation, switching—you name it.

And it's the reason we can claim that Sansui's new top-of-the-line, 120-watt* Z-9000 receiver is truly distortion-free.

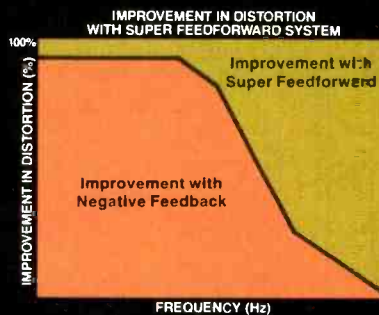
Simply stated, the Sansui Super Feedforward circuit is the perfect marriage between negative feedback and feedforward. As a result, you're never bothered by any type of distortion. You hear precisely what's on the records, tapes and broadcasts. Nothing added, nothing lost—just pure music.

7-band graphic equalizer for greater tone control.

Unlike receivers with conventional two or three tone controls, the Z-9000 provides total flexibility with a state-of-



the-art 7-band graphic equalizer that helps balance the sound in your listening room.



Digital Quartz-PLL tuning is more precise.

While Super Feedforward alone is enough to outperform most receivers, the Z-9000 adds the pinpoint accuracy of drift-free digital Quartz-PLL tuning. To make sure it's as easy to use as it is precise, there's microprocessor-controlled pushbutton pre-selection of eight FM and eight AM stations. Plus automatic scanning to recall each preset station at the previously programmed volume level. Each time you touch the tuning button you can scan or go up and down the FM and AM bands, bringing in perfectly tuned stations even when they're a hairline away from each other.

Extras add more pleasure to your listening.

The Z-9000 is loaded with high technology refinements that let you experiment with sound the way no other receiver can.

The built-in reverb unit with its own display can make your finest tapes and recordings sound even more magnificent by adding natural depth, extra brilliance and sound realism. The exclusive quartz/timer clock with three independent memory functions can be programmed to wake you up, lull you to sleep, and tape a broadcast in your absence. There are also high and sub-sonic filters and a preamp that handles both moving magnet and moving coil cartridges.

If the new distortion-free Sansui Z-9000 sounds too good to be true, satisfy yourself with an audition at your audio specialist. Or write today for additional details.



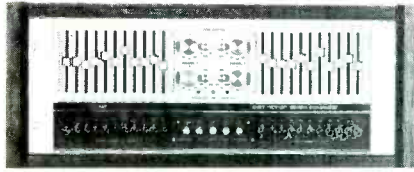
SANSUI ELECTRONICS CORPORATION
Lyndhurst, NJ 07071; Gardena, CA 90248
Sansui Electric Co., Ltd., Tokyo, Japan

*120 watts per channel minimum RMS into 8 ohms, 20Hz to 20kHz, with no more than 0.005% total harmonic distortion.

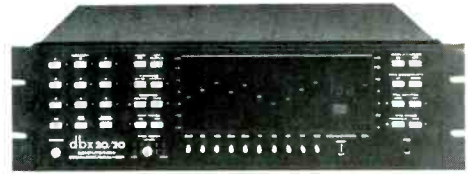
Enter No. 28 on Reader Service Card

Putting more pleasure in sound

EQUALIZERS



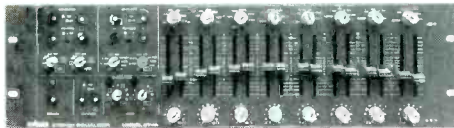
Crown EQ-2



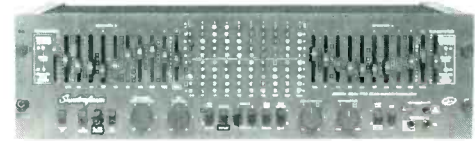
dbx 20/20



Parasound EQ206



Orban 674A



Soundcraftsmen AE2000

MANUFACTURER	Model	No. of Channels	No. of Bands	Bandwidth, Octaves	Boost/Cut Range, ±dB	Switched Tap EQ?	Unity Gain Control?	Rated Output, rms V	THD at Rated Output, %	S/N dB, at Rated Output, A-Wgt.	Variable Center Frequencies?	Pink Noise Generator?	With Calibrated MMs?	Dimensions, inches	Weight, Lbs.	Price, \$	Notes	
ADC	SS30	2	10	1	12	Yes	No	0.015	95	Yes	Yes	Yes	Yes	16 7/8 x 8 3/8 x 4 1/2	11.8	399.95	Spectrum analyzer inc.	
	SS20	2	12		12	Yes	No	0.015	98	Yes	Yes	No	No	16 7/8 x 8 3/8 x 4 1/2	10	329.95		
	SS10	2	10	1	12	Yes	No	0.018	95	Yes	Yes	No	No	17 x 6 1/2 x 4 1/2	8	249.95		
	SS5	2	5		12	Yes	No	0.018	95	Yes	Yes	No	No	12 1/4 x 7 1/2 x 4	6	129.95		
AIWA	GE-80	1	7		10	Yes	No	5	.0025	100	No	No	No	9 7/8 x 9 1/2 x 2 7/8	4.4	195.00		
AKAI	EA-G90	2	12		12	Yes	No			No	No	No	No					
	EA-G30	2	5		12	Yes	No			No	No	No	No					
ATLANTIS	EQ-210	2	10	1/2	12	No	Yes	5	0.05	80	No	No	No	3 1/8 x 17 x 8	3	199.95		
AUDIO CONTROL	D520	2	5	1	16	No	No	1	0.015	100	No	No	No	14 1/2 x 5 7/8 x 2 1/2	5	135.00	Subsonic filter. As above. †Warble tone generator; as above. †Video/audio input, LED sliders, subsonic filter, LED function indicators. †Warble tone gen.; analyzer, LED meter & sliders, subsonic filter, LED function. †Warble tone gen.; crossover analyzer, subsonic filter. †Warble tone gen. LED RTA, mike, subsonic filter. Subsonic filter.	
	D10	2	10	1	12	No	No	1	0.015	100	No	No	No	14 1/2 x 5 7/8 x 2 1/2	6	179.00		
	D11	2	10	1	12	No	No	1	0.015	100	No	No	†	14 1/2 x 5 7/8 x 2 1/2	6	239.00		
	AC/Ten	2	10	1	15	Yes	No	1	0.005	102	No	No	No		7	269.00		
	AC/Ten Plus	2	10	1	15	Yes	No	1	0.005	102	No	No	†	Yes	7	329.00		
	Richter Scale	2	5	1/2 Bass	15	No	No	1	0.015	102	No	No	†	Yes	6	249.00		
	D11B	2	10	1	12	No	No	1	0.02	100	No	No	†	Yes	7	239.00		
C101	2	10	1	15	Yes	No	1	0.015	96	No	No	Yes	Yes	7 3/4	599.00			
C22	2	10	1	15	Yes	No	1	0.015	96	No	No	Yes	Yes	7	269.00			
AUDIO SOURCE	EQ-One	2	10	2.5	12	Yes	No	5	0.035	90	No	Yes	Yes	Yes	19 x 5.2 x 8.4	8.4	399.95	RTA with electret condenser mike.
CERWIN-VEGA	GE-3	2	13	1/2	12	No	Yes	15 1/2	0.005	98	No	No	No	19 x 3 1/2 x 10 1/4	13	625.00		
	TO-1	1	27	1/3	12	No	Yes	15 1/2	0.005	98	No	No	No	19 x 3 1/2 x 10 1/4	13	700.00		
CROWN	EQ-2	2	11	1/2	15			2.5	0.01	90	Yes	Yes	No	No	19 x 14 1/2 x 7 1/2	16	1299.00	
DB SYSTEMS	DB-5	2	6		15		Yes	3	0.0008	96	Yes				2.6	350.00	DB-2A power supply required, \$75.00.	
DBX	20/20	2	10	1	+14, -15	Yes	Auto	7	0.01	80	No	No	Yes	Yes	19 x 5 1/4 x 12 1/4	21	1700.00	Computerized auto EQ, RTA, SPL meter, LED display.
EMPIRE	GX200	2	10	1	10	Yes	Yes	6	0.003	110	No	No	No	No	7 1/8	249.95		
	GX100	2	10	1	10	Yes	Yes	6	0.005	110	No	No	No	No	6 1/4	189.95		
FISHER	EQ100	1	7		10	No	No	7	0.01	100	No	No	No	15 3/4 x 3 1/8 x 8 3/4	5	129.95		
	EQ2322	1	10		12	No	No	7	0.01	110	No	No	No	17 3/8 x 3 1/2 x 11 1/4	9.2	199.95		
	EQ350	1	10		12	No	No	7	0.01	110	No	No	No	17 3/8 x 3 1/2 x 11 1/4	9.2	199.95		
	EQ550	2	12		12	No	No	7	0.01	110	No	No	No	17 3/8 x 4 1/8 x 11 3/4	10	349.95		
GEMINI	EQ-720	2	7		12					No	No	No	No	8 7/8 x 2 3/4 x 6 5/8	5 1/4	144.95	LED meters.	
	EQ-1000	2	5		12	Yes	No	9	0.05	80	No	No	No	11 7/8 x 4 x 7 1/8	4	119.95		
	EQ-1005	2	5		12	Yes	No	9	0.05	80	No	No	No	14 x 4 x 7 1/8	5	144.95	As above.	
	EQ-1010	2	10		12	Yes	No	7	0.02	80	No	No	No	16 3/8 x 3 3/8 x 9 5/8	7	209.95	As above.	

EQUALIZERS

MANUFACTURER	Model	No. of Channels	No. of Bands	Bandwidth, Octaves	Boost/Cut Range, ±dB	Switched Tape EQ?	Unity Gain Control?	Rated Output	THD at Rated Output, rms V	S/N, dB, at Rated Output, %	Variable Center Frequency?	Pinch Noise Filter "Q"?	With Calibrated Mikes?	Dimensions, inches	Weight, lbs.	Price, \$	Notes
H. H. SCOTT	825Z	2	10	Var.	12	Yes		8	90	No	No	No	No			274.95	
SONIC INTERNATIONAL	AQL50	2	5	2	12	Yes	No	3	0.02	90	No	No	No	17½ x 12 x 2¾	5	129.95	LED meters.
	AQL55	2	5	2	12	Yes	No	3	0.02	90	No	No	No	17½ x 12 x 2¾	5	149.95	LED output display.
	AQL100	2	10	½	12	Yes	No	3	0.02	90	No	No	No	17½ x 12 x 2¾	5	199.95	LED meters.
	AQL200	2	10	½	12	Yes	No	3	0.02	90	No	No	No	17½ x 12 x 2¾	5	249.95	LED output display.
SONY	SEH-22	2	9	1	10	Yes	No	0.15	0.01	85	No	No	No	8½ x 2¼ x 10¾	3½	120.00	Stereo image enhancer.
	SEH-310	2	9	1	10	Yes	No	0.15	0.01	95	No	No	No	17 x 2¼ x 11½	7¾	250.00	As above plus hybrid echo, mike mix.
	SEQ-11	2	11	1	6 or 12	Yes	Yes	0.15	0.006	90	No	No	No	17 x 4¼ x 11½	8¾	310.00	Two-way tape dub.
SONY ESPRIT	SE-P900	2	3	0.15-1	12	Yes	3 Sel.	5	0.01	100	Yes	Yes	No	18¾ x 15½ x 3½	17½	1750.00	Dual mono.
SOUNDCRAFTSMEN	DC2214	2	10	1	16	Yes	Yes	10	0.01	105	No	No	No	19 x 3½ x 8¾	18	299.00	RTA inc. EQ with differential comparator analyzer.
	DC2215	2	10	1	22	Yes	Yes	10	0.01	114	No	No	No	19 x 5¼ x 11	22	399.00	
	AE2000	2	10	1	22	Yes	Yes	10	0.01	114	No	No	Yes	19 x 5¼ x 11	25	699.00	
	TE3044	2	21	⅓, ⅔	22	Yes	Yes	10	0.01	114	No	No	No	19 x 5¼ x 11	23	649.00	
	AE2420	2	10	1	16	Yes	Yes	10	0.01	105	No	No	Yes	19 x 5¼ x 11	24	499.00	
	SE450	2	10	1	16	Yes	Yes	10	0.01	105	No	No	No	17 x 3½ x 10	14	249.00	
SUPEREX	GEM-7	2	4	Var.	18	Yes	No	6	0.01	95	Yes	Yes	No	19.5 x 7.4 x 5.3	10	269.95	
	GEM-3	2	10	⅓	14	Yes	No	6	0.01	85	No	No	No	19.5 x 7.4 x 5.3	10	149.95	
	GEM-2	2	5	1	14	Yes	No	5	0.25	92	No	No	No	15 x 7.5 x 5.3	4	119.95	
SYMMETRIC SOUND SYSTEMS	EQ-2	2	12	5/6	10	No	No	2	0.02	92	No	No	No	10 x 4¼ x 3¼	3	100.00	Kit.
TECHNICS	SH-8015	2	10	2	12 or 3	No	Yes	0.5	0.02	95	No	No	No	17 x 3¾ x 10¾	7.6	200.00	Variable range. As above, reverse EQ. Space dimension control, turntable-mike mix with echo. Variable range. As above, reverse EQ.
	SH-8020	2	24	1	12 or 3	Yes	Yes	0.5	0.01	100	No	No	No	17 x 6 x 9¾	13.2	390.00	
	SH-8030	1	5	2	12	Yes	Yes		0.005	80	No	No	No	17 x 4¾ x 11	10.6	420.00	
	SH-8045	2	24	1	12 or 3	Yes	Yes	1	0.005	110	No	No	No	17 x 2½ x 9¼	5.7	200.00	
	SH-8065	2	66	⅓	12 or 3	Yes	Yes	1	.0025	110	No	No	No	17 x 6 x 13	6.6	500.00	
	SH-E5	2	24	1	12	Yes	Yes	8	0.005	110	No	No	No	12¾ x 2 x 9½	4.4	240.00	
VECTOR RESEARCH	VQ-100	2	10	1	10	Yes	Yes	2	0.005	110	No	No	No	17¾ x 9¾ x 4¾	9	250.00	

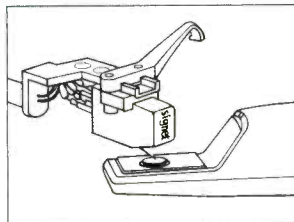
**Fastest, safest way
to a really
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stylus!**



Signet SK305
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In the miniature world of record grooves, even a speck of dust or dirt is a major obstacle to good reproduction. Which is why just about everyone tells you to clean your stylus regularly. But if you are like many people, dabbing away at a delicate stylus and cantilever is hardly your idea of fun.

Now Signet has made stylus cleaning easy, safe, and remarkably thorough. All it takes is our SK305 Electronic Stylus Cleaner and a few seconds of your time. Just moisten the super-dense nylon cleaning pad, switch on



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Enter No. 30 on Reader Service Card



Some Differences Aren't Apparent

Looks are deceiving. The ZX-7 is *the* standard of professionals, *the* recorder experts use to evaluate cassette tape, *the* most versatile deck yet developed. The ZX-9 is its alter ego—a Super-Tuned Edition of the ZX-7—an improvement of what already is one of the most extraordinary cassette recorders in the world.

Technically, the improvements lie in two areas: a revolutionary direct-drive transport that eliminates flutter inherent in "conventional" direct drives, and a newly developed direct-coupled amplifier topology. Sonically, these translate into increased clarity—clarity that must be heard to be appreciated for it transcends not only the commonplace but also the exceptional.

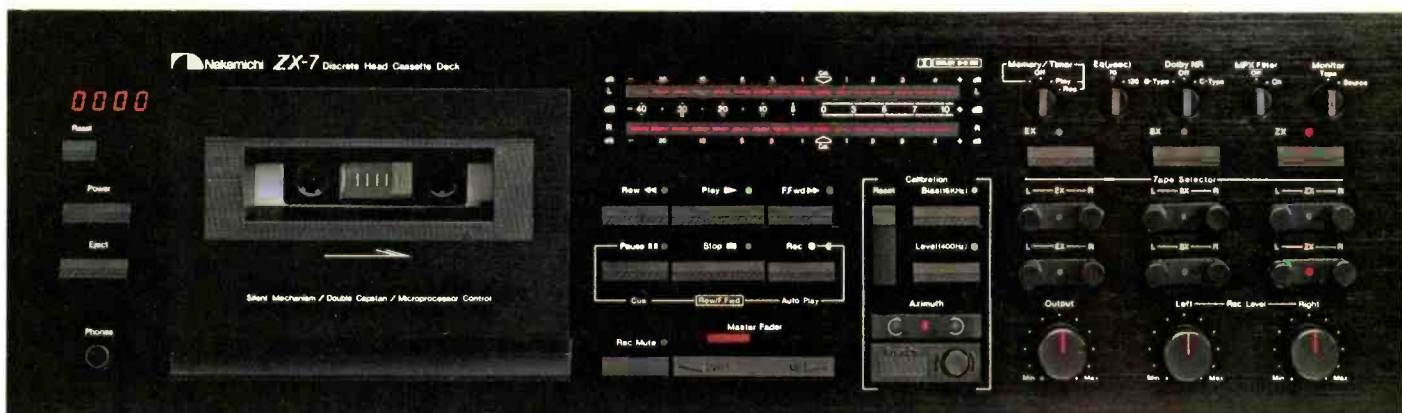
We were not the first with a direct-drive transport because we chose to wait until the "direct-drive problem" could be solved. Eliminating the drive belt helps reduce wow, but, without belt filtering, DD motor "cogging" produces high-frequency flutter that destroys clarity. You wouldn't know it from the specs; such flutter is virtually ignored by "weighted" flutter meters.

Nakamichi has never subscribed to the philosophy of "good specs but bad sound," so, for the ZX-9, we developed a unique Super Linear Torque DD Motor, similar to that used in the TX-1000 Computing Turntable. Both in theory *and* in practice, its special star-shaped rotor magnetization produces absolutely uniform torque *throughout* each revolution thus eliminating "motor cog." ZX-9 wow and flutter is a remarkable 0.022% WRMS, 0.045% Wtd Peak.

An identity crisis? Hardly! Each has its place—the ZX-7 for professional performance, the ZX-9 for performance that transcends the state of the art and brings to the most demanding audiophile reproduction heretofore unobtainable. Audition them now at your Nakamichi dealer.



For more information, write Nakamichi U.S.A. Corporation, 1101 Colorado Avenue, Santa Monica, CA 90401



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JANUARY 1983 ISSUE

BUSINESS ADS—\$1.00 per word, minimum charge \$7.00 per line for spaced ads specifying five or less words per line. First line set in bold face type at no extra charge. Additional words set in bold face type \$1.10 extra per word. One point ruled box, extra charge \$9.00. **ORDERS WILL NOT BE PROCESSED WITHOUT ACCOMPANYING CHECK OR MONEY ORDER FOR FULL AMOUNT**

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Classified ads are payable in advance **BY CHECK OR MONEY ORDER ONLY**. (Sorry, we cannot accept credit cards or bill for line adv.). All orders should be mailed to:

AUDIO MAGAZINE
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ADS RECEIVED AFTER THE CLOSING DATE WILL BE HELD FOR THE NEXT ISSUE UNLESS OTHERWISE STATED.

BLIND ADS—Audio box numbers may be used at \$5.00 extra for handling and postage.

GENERAL INFORMATION—Ad copy must be type-written or printed legibly. The publisher, in his sole discretion, reserves the right to reject any ad copy he deems inappropriate. **ALL ADVERTISERS MUST SUPPLY:** Complete name, Company name, Full Street address (P.O. Box numbers are insufficient) and telephone number. Classified **LINE ADS** are not acknowledged and do not carry Reader Service Card Numbers. **AGENCY DISCOUNTS** do not apply to line advertising. **FREQUENCY DISCOUNTS** not fulfilled will be short rated accordingly. For any additional information contact Laura J. Lo Vecchio, Classified Adv. Mgr., 1515 Broadway, New York, NY 10036 ... Direct Dial (212) 719-6338.

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DISPLAY ADVERTISERS must make a space reservation on or before the closing date. Ad material (film or velox) may follow by the 10th.

FOR SALE

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TDK: SA-C90	2.59
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TDK: D-C90	1.49
TDK: T-120HG	14.99
TDK: T-120L-750	11.99
MAXELL: XL I or IIS-90	3.89
MAXELL: UDXL I or IIC90	2.99
MAXELL: UDC-90	2.19
MAXELL: UD35-90	5.39
Sony: UCXS-C90	3.29
BASF: Pro IIC90	2.69
FUJI: FX I or II-C90	2.69
FUJI: MetalC90	4.99
TDK: HD-01 (Head Demag.)	13.99
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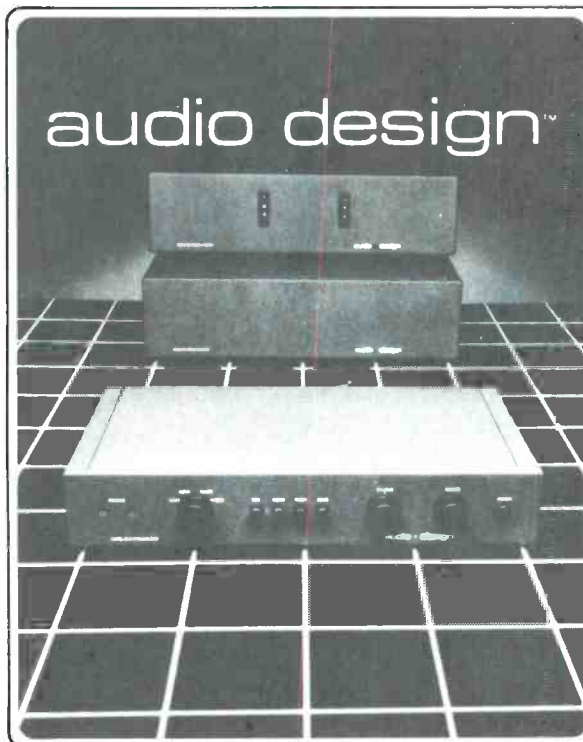
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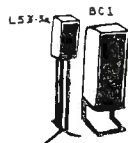
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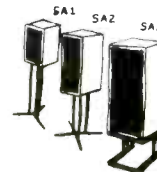
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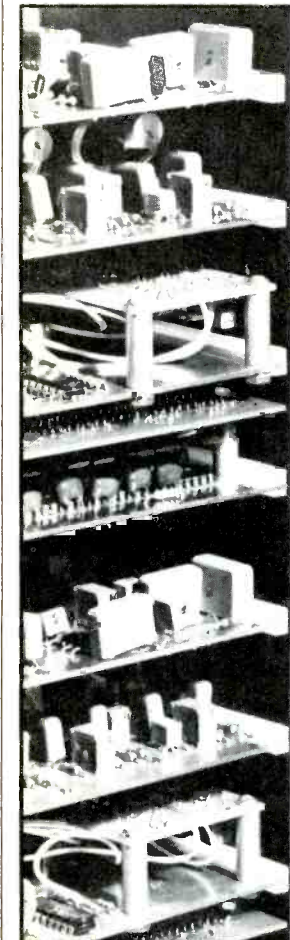
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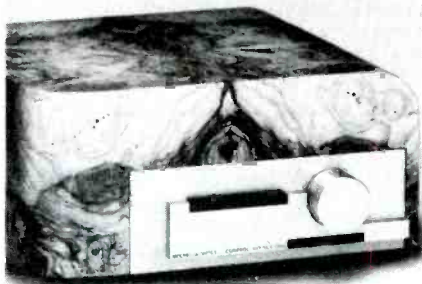
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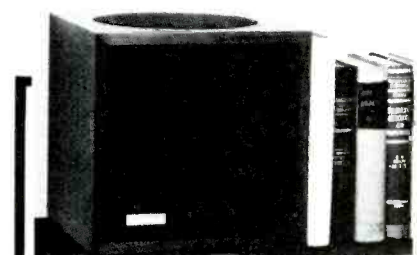
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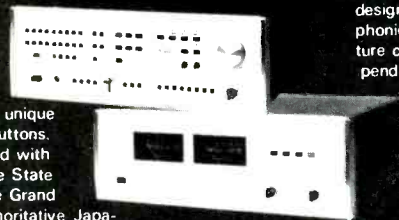
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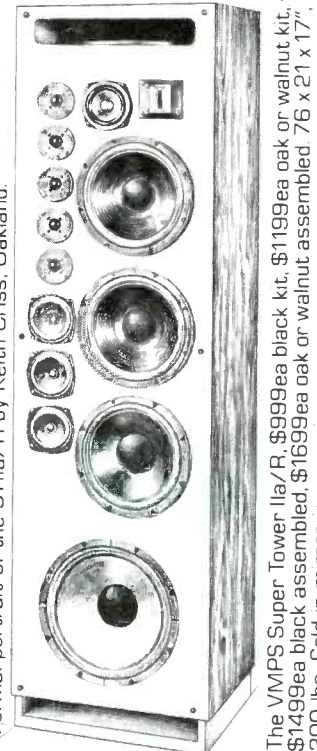
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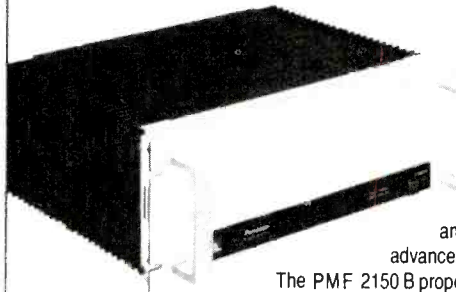
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OUR BACKGROUND. We are trained engineers, serious lovers of music, who have established a three year history of success in the audio industry.

1. We were educated at the California Institute of Technology, possibly the leading science and engineering university in the world. We are experienced with (and maintain access to, for design purposes) some of the most advanced and sophisticated research equipment.
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OUR SPEAKERS. We believe our LEAD CYLINDER (Pat. Pend.) speaker system to be one of the finest dynamic loudspeakers available in the world today. And the technology used in designing this phase aligned, phase/polarity coherent, minimal diffraction system has also been incorporated in all of the other models in our loudspeaker line.

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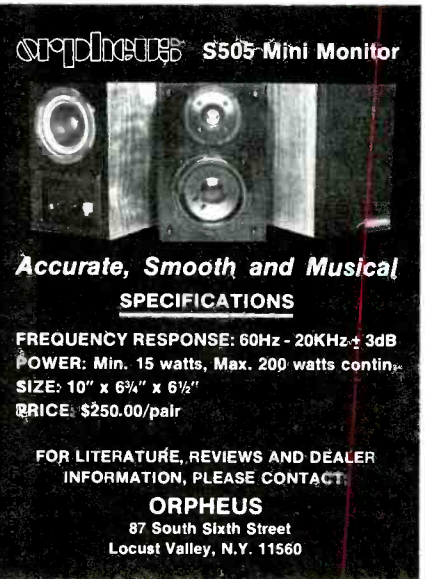
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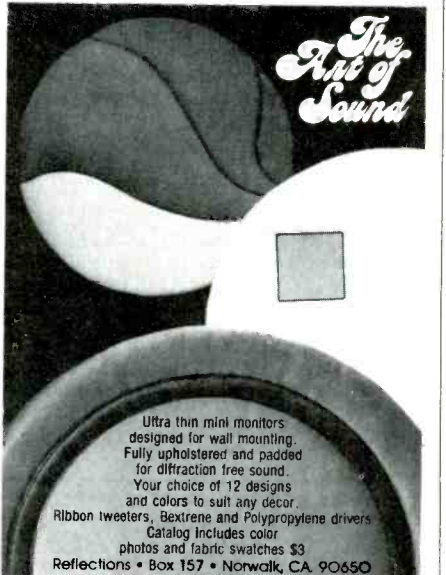
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AD INDEX

Firm (Reader Service No.)	Page
Acoustic Design Group (1)	7
Adcom (2)	38
ADS (3)	2
Allsop (4)	24
Audiophile Systems (5)	14
Audio-Technica (6)	49
Bryston Manufacturing (7)	44
Carver Corp (8)	21
Celestion (9)	22
Cybernet (10)	88
Dahlquist (11)	131
dbx (12)	23
Denon (13)	Cover III
Dolby Laboratories	15
Dynavector (14)	82
Goodyear	25
Hitachi (15)	8
Ilbruck (16)	93
IMF (17)	95
Jack Daniels	15
J & R Music World (44)	38
JBL (19)	27
JVC	8
McIntosh (20)	135
Maxell (21)	17
Michelob	30
Mitsubishi (22)	10 & 11
NAD	18
Nakamichi (24)	109
Ohm (25)	16
Pioneer (26)	Cover II & I
Quad (27)	4
Revox (35)	23
R.J. Reynolds	29
Sansui (28)	105
Shure Bros. (29)	133
Signet (30)	108
Sony (31)	32
Soundcraftsmen (32)	3
Speakerlab (33)	135
Stax-Kogyo (34)	101
Studer-Revox (35)	23
Tandberg (36)	21
TDK (39, 40)	5, 18
Technics (37)	Cover IV
Telarc (38)	9
Yamaha	51

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Low Volume

Q. When I play prerecorded tapes with my open-reel deck it works satisfactorily. But when I try to record, there is little volume.—Brian Gillan, Waverly, N.Y.

A. The problem seems to lie in the record electronics, quite possibly in the bias oscillator. If it isn't delivering sufficient bias current to the record head, this would result in substantially reduced volume; it would also result in excessive treble response and distortion. If your deck has separate record and playback heads, it is possible that you have a defective record head.

Surface Noise Reduction

Q. I have an extensive collection of old 45 and 33 $\frac{1}{3}$ rpm phono discs that I plan to record onto open-reel tape. The problem is surface noise. My idea is to buy a two-band parametric equalizer, locate the frequency of the surface noise, narrow it down to $\frac{1}{3}$ octave, and reduce the volume in this region until the noise is inaudible. Do you know of any reason why this would not be the best way to accomplish my purpose?—Robert Kohri, Boulder, Colo.

A. I don't think this is the best way because the noise is ordinarily of too broad a bandwidth to be satisfactorily reduced by a parametric equalizer. Such a device tends to give best results where the problem lies in a narrow band, for example in the case of feedback howl produced by a public address system. A better course, it seems, is to purchase one of the single-ended noise-reduction devices produced by several companies.

Mismates

Q. I own a high quality cassette deck and a well-known compander. But the two do not get along together on percussive sounds, especially piano. The compander breathes. The manufacturer of the compander states that my cassette deck is "prone to modulation noise problems," and that their two engineering staff are looking into the matter. Individually, each unit works well. Why are they incompatible?—Christopher Burt, San Francisco, Cal.

A. Your question seems to belong to the same category as to why a new

model automobile, despite elaborate factory testing to remove "bugs," nevertheless develops surprising problems once it gets into the field—into the hands of consumers. Not everything can be foreseen in the design and testing stages. Thus it can happen that a fine piece of audio equipment, although it tests well when mated with a representative number of other pieces of equipment, doesn't work well with everything. When possible, it is wise to try out a new piece of equipment with your existing components before committing yourself; that is, to buy it on a trial basis if the dealer will allow you. If he won't, then you should attempt to have him demonstrate in his store how well the new equipment works with components the same as yours.

Getting Service

Q. I have a perplexing and exasperating problem with my auto-reversing open-reel deck. Intermittently, it fails to reverse automatically. I have had the deck in for repair by a very competent electronics engineer-technician, but he claims there is nothing he can do until the problem becomes a constant rather than intermittent one. When he checks the deck, it seems to work perfectly, but when I use it the deck fails 8 times out of 10 to reverse automatically. The deck is still under warranty, and I would like to have it fixed before the warranty expires. What do you suggest?—Steven Fisch, Minneapolis, Minn.

A. If you reported your problem before expiration of the warranty, you will still be covered by the warranty for the same problem after the expiration date. I trust that you took your equipment to an authorized service shop—that is, one designated by the deck manufacturer to service its equipment. If not, I recommend that you promptly bring your deck to an authorized shop. You should also describe your problem to the manufacturer, and mail the letter to Customer Relations. It is probably wise to send a registered letter, return receipt requested; and to keep a copy of this letter in case of a question about the warranty. Keep any receipts pertaining to your experience with the authorized service shop.

Squealers

Q. I have a collection of open reel tapes, recorded over the years. Of late, at many points on the older tapes, a loud squeal develops. I think these tapes are losing their lubricant. Applying a lubricant to the tape guides seems to help, but only for a short period. What I do about this problem?—Marc Pfeiffer, Morristown, N.J.

A. The following strategy may alleviate the problem of tape squeal, at least long enough to dub the offending tapes onto other open-reel tapes or onto cassettes. Enclose the tape, along with a piece of moistened blotting paper, in a tape box for about two days. Then play it.

If this doesn't suffice, perhaps you can borrow a tape deck from a friend to dub the tapes. Sometimes a tape that squeals with one deck will not with another. I'm not sure why, but it may have to do with tape path, tape tension, guide system, etc., which differ from one deck to another.

Mum That Hum

A. My cassette deck produces a very-low-frequency hum. It is located about a foot from my receiver. I have tried changing locations and changing receivers, but nothing seems to help. I have noted the same hum in a couple of other decks of the same make and model. Is it a characteristic of the model? Is there a cure for it?—Blake Etem, APO, N.Y.

A. Chances are that your hum is characteristic of your particular make and model. In the past, I have found this to be true of some brands of tape deck, although the problem is encountered much less frequently than in former years. The problem could be due to any number of things, such as routing of an early-stage lead too close to the power transformer, poor shielding of the playback head, insufficient filtering of the power supply, etc. I suggest that you contact an authorized service shop. It may have service notes from the manufacturer on how to eliminate or reduce the hum. A

If you have a problem or question on tape recording, write to Mr. Herman Burstein at AUDIO, 1515 Broadway, New York, N.Y. 10036. All letters are answered. Please enclose a stamped, self-addressed envelope.

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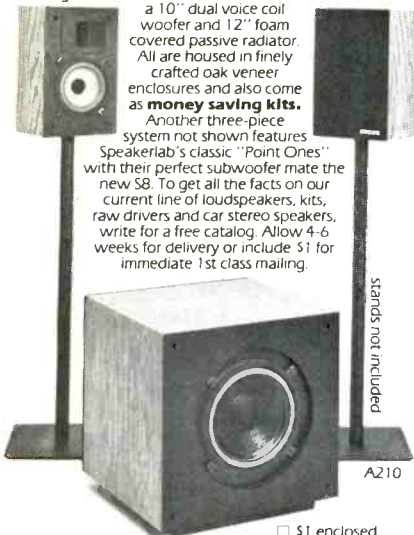
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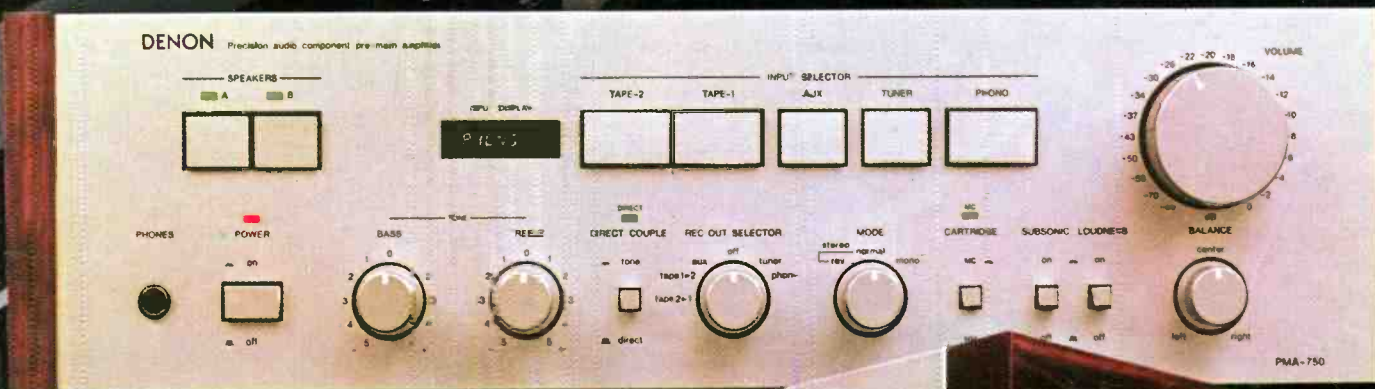


Thanks to the makers for loaning us the following equipment for the cover figures: Left, from top, AKG K340 headphones, Proton Radio, Scott 438A amplifier, Soundcraftsmen DC-2214 equalizer, TEAC V-95RX cassette deck, Acoustat Trans-Nova Twin 200 power amp, Mordaunt-Short Pageant speaker; right, from top, Proton headphone and Radio speaker, Revox B791 turntable, Technics RS-M275X cassette deck, Kyocera R-851 receiver, a second Mordaunt-Short Pageant; center, from top, "powder puffs" for Gruv-Glide attached to Sound Concepts CX decoder, Audio Source SW-1A subwoofer, and Gruv-Glide record lubricant.

DESIGN INTEGRITY:

The performance that comes closest to our \$8000. Separate...
Pure Class-A Non-NFB PRA-6000 Preamplifier and POA-8000 Amplifiers.

...comes in our \$450. PMA-750...
Direct-A Integrated Amp with Odb, Real-Drive, Super-EQ, and Real Time Circuitry.



...and our \$399. DRA-400.
Non-Switching-A AM/FM Receiver
with MC Head Amp and Digital FM



The pure Class-A and Real Drive operation of the PRA-6000 and POA-8000's safely extracts the full performance potential of transistor technology. The elimination of Negative Feedback (Non-NFB) removes the principal cause of Transient Intermodulation and Time Delay Distortions and represents the very latest in contemporary audio design.

Virtually all of this technology is incorporated into the PMA-750. To keep its transistors operating optimally, yet safely, it employs Direct-A Odb circuitry (capacitorless, non-negative feedback and non-switching), Real-Drive (distortion measured at the speakers is reduced to 1/50!) and Real-Time (passive) tone control. The sound quality is only surpassed by Denon separates costing 13 times as much!

Non-switching A circuitry can also be heard in the DRA-400 AM/FM Receiver, in addition to its built-in Moving Coil Head Amp and Digitally Synthesized FM tuning. With the DRA-400, Denon has made a new standard in listening quality available to those demanding economy and operating convenience in a compact package.

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A unique solution to a serious turntable problem: Technics introduces turntables with the P-Mount system.

Unfortunately, standard turntable design has left too much to chance in terms of cartridge mounting and performance.

Technics turntables with the patented P-Mount tonearm/cartridge system change all that. By providing complete compatibility between tonearm and cartridge to achieve the optimum tonearm resonant frequency: the level at which bass frequency interference is minimized. For the accuracy and fidelity conventional turntables can deny you.

In addition, P-Mount is a plug-in system. You'll get outstanding performance without struggling to install the cartridge. There's nothing to wire. There's no longer a headshell. There's no more fumbling to calibrate overhang or stylus position. In addition, tracking and anti-skating adjustments have been virtually eliminated.

Just plug any P-Mount cartridge into a Technics straight, low mass, high performance tonearm, and tighten one locking screw. With Technics, your records are now virtually immune to the groove wear, poor channel separation and distortion caused by improper cartridge-to-tonearm mounting.

And Technics standardized all key specifications with manufacturers of P-Mount cartridges: cartridge weight, external dimensions, connector shape, stylus position and more. So you have a wide range of cartridges to choose from.

The P-Mount plug-in cartridge system. Just one of the many advances you'll find in the new line of sophisticated Technics turntables. From belt-drive to direct-drive to quartz-locked.

The turntable revolution continues at Technics.

Technics
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